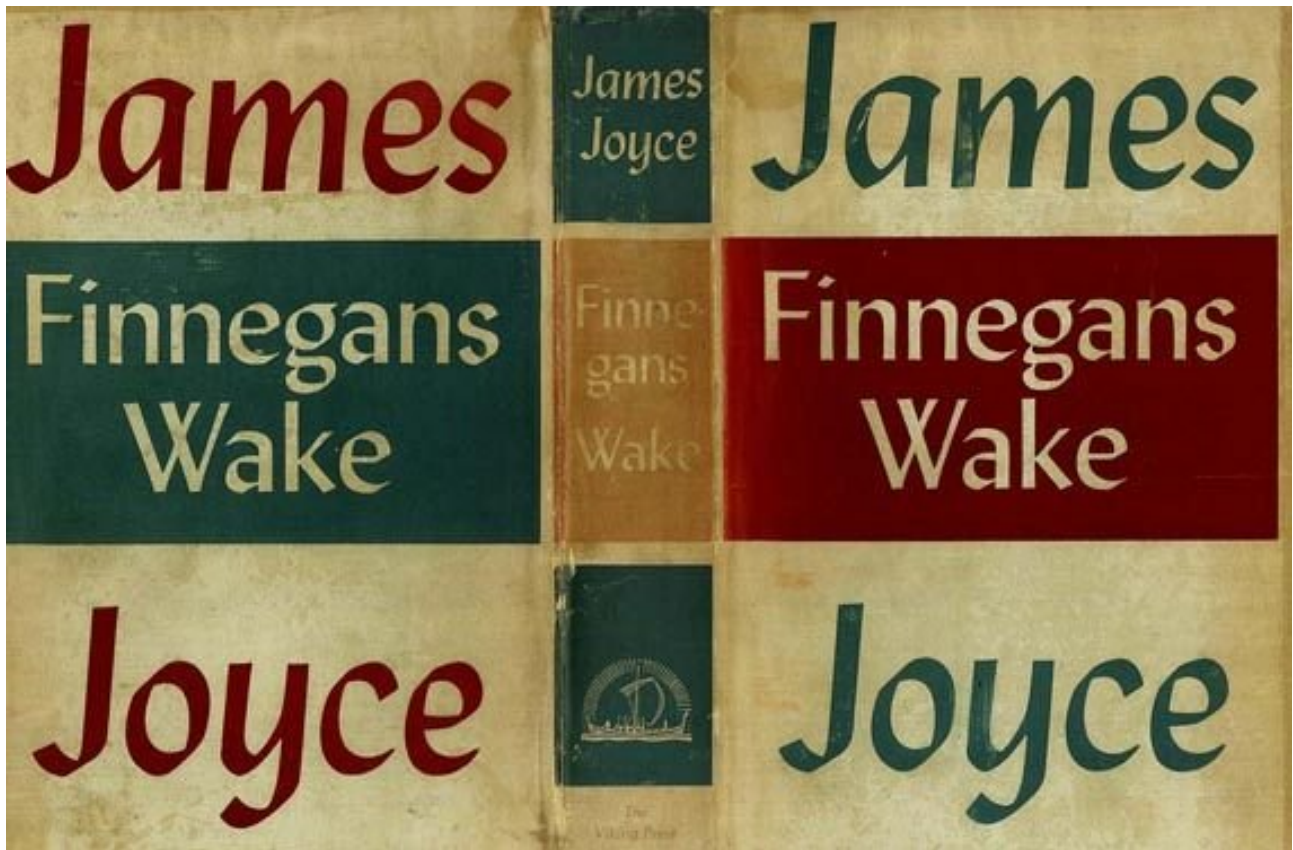


Finnegans Wake – A Prescriptive Guide – 1

harlotscurse67 • Dec 31, 2016

19 MIN
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A Gentle Introduction to James Joyce's Masterpiece



Finnegans Wake (Viking Press 1939)

Probapossible prolegomena to ideoreal history

James Joyce did not write books: he constructed literary edifices. Where others told stories, Joyce raised monuments. Words were the bricks and mortar out of which he built his Hanging Gardens and his Mausoleums. His works are architecturally structured. Like Dante's Divine Comedy or

Blake's Jerusalem, Joyce's *Finnegans Wake* is a labyrinth built by the hand of a latter-day Daedalus. James Joyce was not a writer : he was a master builder.

To understand a book as complex as *Finnegans Wake*, it is essential to become familiar with the large-scale structure of the work. Familiarity on this level does not come easily. It requires repeated reading of the text, something that is more easily accomplished by taking part in public readings of the book. Reading *Finnegans Wake* alone, in silence, in the seclusion of your bedroom, is not recommended. If ever a book was written to be shared, this is it.

This prescriptive guide was originally conceived as an adjunct to public readings of *Finnegans Wake*. The term prescriptive should not be taken literally. I acquired my familiarity with the text through public readings of the book at Sweny's Pharmacy in Dublin, where Leopold Bloom bought his lemon soap on the original Bloomsday, 16 June 1904. Although Sweny's is no longer a pharmacy, it remains largely unchanged since that day: there are even some uncollected prescriptions on display, a few of which date back to Joyce's time.



Sweny's Distinctive Logo and Brown Paper

It is not my intention to provide the lazy reader with a crib, saving him the trouble of reading the book. There is no substitute for direct confrontation with Joyce's text, however frustrating it may be at times. This is not to say that all those critical works that have been written about *Finnegans Wake* are worthless and ought to be avoided: if that was my opinion, I would not be adding to their number. Several books written about *Finnegans Wake* are very enlightening and highly diverting in their own right, and they have provided genuine assistance to at least one perplexed reader—me. *Finnegans Wake*, however, is one place where highly diverting is not a virtue but a vice. Anything that diverts you from what Joyce actually wrote is at best a two-edged sword. A good commentary has its uses. It may clear up some obscure passages. But if you find that you are using it as a substitute for those passages, then use has become abuse. It is time to put the commentary aside and immerse yourself once again in Joyce's own words.

The first thing that strikes every new reader of *Finnegans Wake* is the language in which it is written. It is English, but not as we know it. Pick up a copy of the text and page through it: let your eye fall where it will and start reading. You will quickly discover that *Finnegans Wake* is unlike any other book you have ever read or are ever likely to read. Difficult, impenetrable, opaque: it defies you to read it. Its unreadability is not a fault to be apologized for but a challenge to be flaunted in your face. It is written in a language which will occasionally remind you of the English of *Ulysses* or *A Portrait of the Artist as a Young Man*, but most of the time it will bear little resemblance to any language known to mankind. *Finnegans Wake* is a book that you must first learn to read: understanding comes later, if it comes at all.

If you repeat this experiment several times, you will soon realize that the book does not possess a uniformity of style. Some passages are as transparent and as easy to read as a piece of Dickens or Trollope: others are almost impossible to read with any sense of fluency, and remain incomprehensible even after repeated readings. This is perhaps not surprising in a work that took more than sixteen years to write. It would have been extraordinary if Joyce's style had stood still for such a length of time. And if you are familiar with *Ulysses*, you will already know that uniformity of style is not something that Joyce ever aimed for. In all his mature works there is a clear evolution of style throughout. *Finnegans Wake* is therefore quite typical in this respect.

lift we our ears, eyes of the darkness

The artist is the creator of beautiful things, wrote [Oscar Wilde](#), to which he later added: All art is quite useless. [Théophile Gautier](#), from whom Wilde borrowed that sentiment, expressed it less pithily but none the less effectively:

Nothing is really beautiful but that which cannot be made use of; everything that is useful is ugly, for it is the expression of some need, and the needs of man are vile and disgusting, like his poor and infirm nature.—The most useful part of a house is the toilet.

In *Finnegans Wake* Joyce's other epic novel, *Ulysses*, is actually described as usylesly unreadable (FW 179.26-27, RFW 142.04). It is probably safe to assume that *Finnegans Wake* too is useless—certainly, the World has continued to turn on its axis for almost a century now while largely ignoring it—but is it a thing of beauty? I believe that it is most assuredly a thing of beauty, but a beauty that can only be properly appreciated by reading the book aloud (or listening to someone else reading it aloud). You do not have to take my word for it. In 1929 James Joyce himself recorded a small extract from the book for posterity. This reading only lasts about nine minutes and covers three pages of text at the end of Book I, Chapter 8 (I.8 Anna Livia Plurabelle), but it is a priceless legacy bequeathed to us by the very man who wrote the words—and, therefore, of all the people in the world the one best qualified to read them aloud. It is probably the best introduction to the novel there is. Before you crack open your copy of *Finnegans Wake* and lose yourself in its labyrinth, I want you to listen to that precious recording, not once, not twice, but several times—as often as is necessary for the words to become etched onto your memory.

As you listen, try to follow the story in the text (pp 213–216 of the original edition of 1939, or 167–169 of *The Restored Finnegans Wake* of 2010). The passage represents part of a lengthy conversation between two women, who are washing dirty linen in the river Liffey as night falls. Their dialogue takes place across the river against the backdrop of the flowing water and other extraneous sounds. Joyce gives the washerwomen rural accents—from North Cork, I'm told, where his father was educated—but the text is not formatted to let us know which woman is speaking at any given moment: that would be too easy. At this stage, don't worry about the meaning of the text. Just listen to the sounds. Let

Joyce's voice flow over you. Ideas and images will come to you—you may be surprised just how much of it makes sense to you. There are a few discrepancies between Joyce's recording and the published text: the recording was made about a decade before *Finnegans Wake* was published and Joyce tinkered with the text in the intervening years.

Well, you know or don't you kennet or haven't I told you every telling has a taling and that's the he and the she of it. Look, look, the dusk is growing! My branches lofty are taking root. And my cold cher's gone ashley. Fieluhr? Filou! What age is at? It saon is late. 'Tis endless now senne eye or erewone last saw Waterhouse's clogh. They took it asunder, I hurd thum sigh. When will they reassemble it? O, my back, my back, my bach! I'd want to go to Aches-les-Pains. Pingpong! There's the Belle for Sexaloitez! And Concepta de Send-us-pray! Pang! Wring out the clothes! Wring in the dew! Godavari, vert the showers! And grant thaya grace! Aman. Will we spread them here now? Ay, we will. Flip! Spread on your bank and I'll spread mine on mine. Flep! It's what I'm doing. Spread! It's churning chill. Der went is rising. I'll lay a few stones on the hostel sheets. A man and his bride embraced between them. Else I'd have sprinkled and folded them only. And I'll tie my butcher's apron here. It's suety yet. The strollers will pass it by. Six shifts, ten kerchiefs, nine to hold to the fire and this for the code, the convent napkins, twelve, one baby's shawl. Good mother Jossiph knows, she said. Whose head? Mutter snores? Deataceas! Wharnow are alle her childer, say? In kingdome gone or power to come or gloria be to them farther? Allalivial, allalluvial! Some here, more no more, more again lost alla stranger. I've heard tell that same brooch of the Shannons was married into a family in Spain. And all the Dunders de Dunnes in Markland's Vineland beyond Brendan's herring pool takes number nine in yangsee's hats. And one of Biddy's beads went bobbing till she rounded up lost histereve with a marigold and a cobbler's candle in a side strain of a main drain of a manzinahurries off Bachelor's Walk. But all that's left to the last of the Meaghers in the loup of the years prefixed and between is one kneebuckle and two hooks in the front. Do you tell me. that now? I do in troth. Orara por Orbe and poor Las Animas! Ussa, Ulla, we're umbas all! Mezha, didn't you hear it a deluge of times, ufer and ufer, respund to spond? You deed, you deed! I need, I need! It's that irrawaddyng I've stoke in my aars. It all but husheth the lethest zswound. Oronoko! What's your trouble? Is that the great Finnleader himself in his joakimono on his statue riding the high horse there forehengist? Father of Otters, it is himself! Yonne there! Isset that? On Fallareen Common? You're thinking of Astley's Amphitheayter where the bobby restrained you making sugarstuck pouts to the ghostwhite horse of the

Peppers. Throw the cobwebs from your eyes, woman, and spread your washing proper! It's well I know your sort of slop. Flap! Ireland sober is Ireland stiff Lord help you, Maria, full of grease, the load is with me! Your prayers. I sonht zo! Madammangut! Were you lifting your elbow, tell us, glazy cheeks, in Conway's Carrigacurra canteen? Was I what, hobbledyhips? Flop! Your rere gait's creakorheuman bitts your butts disagrees. Amn't I up since the damp tawn, marthared mary allacook, with Corrigan's pulse and varicoarse veins, my pramaxle smashed, Alice Jane in decline and my oneeyed mongrel twice run over, soaking and bleaching boiler rags, and sweating cold, a widow like me, for to deck my tennis champion son, the laundryman with the lavandier flannels? You won your limpopo limp from the husky hussars when Collars and Cuffs was heir to the town and your slur gave the stink to Carlow. Holy Scamander, I sar it again! Near the golden falls. Icis on us! Seints of light! Zezere! Subdue your noise, you hamble creature! What is it but a blackburry growth or the dwyergray ass them four old codgers owns. Are you meanam Tarpey and Lyons and Gregory? I meyne now, thank all, the four of them, and the roar of them, that draves that stray in the mist and old Johnny MacDougal along with them. Is that the Poolbeg flasher beyant, pharphar, or a fireboat coasting nyar the Kishtna or a glow I behold within a hedge or my Garry come back from the Indes? Wait till the honeying of the lune, love! Die eve, little eve, die! We see that wonder in your eye. We'll meet again, we'll part once more. The spot I'll seek if the hour you'll find. My chart shines high where the blue milk's upset. Forgivemequick, I'm going! Bubyee! And you, pluck your watch, forgetmenot. Your evenlode. So save to jurna's end! My sights are swimming thicker on me by the shadows to this place. I sow home slowly now by own way, moyvalley way. Towy I too, rathmine.

Ah, but she was the queer old skeowsha anyhow, Anna Livia, trinkettoes! And sure he was the quare old buntz too, Dear Dirty Dumpling, foostherfather of fingalls and dotthergills. Gammer and gaffer we're all their gangsters. Hadn't he seven dams to wive him? And every dam had her seven crutches. And every crutch had its seven hues. And each hue had a differing cry. Sudds for me and supper for you and the doctor's bill for Joe John. Befor! Bifur! He married his markets, cheap by foul, I know, like any Etrurian Catholic Heathen, in their pinky limony creamy birnies and their turkiss indienne mauves. But at milkidmass who was the spouse? Then all that was was fair. Tys Elvenland! Teems of times and happy returns. The seim anew. Ordovico or viricordo. Anna was, Livia is, Plurabelle's to be. Northmen's thing made southfolk's place but howmulty plurators made eachone in person? Latin me that, my trinity scholard, out of eure sanscreed into oure eryan! Hircus Civis Eblanensis! He had buckgoat paps on him, soft ones for orphans. Ho, Lord! Twins of his bosom. Lord save us! And ho! Hey? What all men. Hot? His tittering daughters of. Whawk?

Can't hear with the waters of. The chittering waters of. Flittering bats, fieldmice bawk talk. Ho! Are you not gone ahome? What Thom Malone? Can't hear with bawk of bats, all thim liffeying waters of. Ho, talk save us! My foos won't moos. I feel as old as yonder elm. A tale told of Shaun or Shem? All Livia's daughtersons. Dark hawks hear us. Night! Night! My ho head halls. I feel as heavy as yonder

stone. Tell me of John or Shaun? Who were Shem and Shaun the living sons or daughters of? Night now! Tell me, tell me, tell me, elm! Night night! Telmetale of stem or stone. Beside the rivering waters of, hitherandthithering waters of. Night! [FW 213.11–216.05, RFW 167.15–169.21]

If, after listening repeatedly to these hundred-or-so lines, you find that Joyce's strange poetry has worked its way into your soul, buried itself under your skin and taken up residence in your heart, then you are ready to confront the twenty thousand or so lines that make up *Finnegans Wake*. If, on the other hand, the reading has not struck you as a thing of beauty, but instead has left you feeling cold and alienated, then you should close your copy of the text and put it away: *Finnegans Wake* was not written for you.



James Joyce

But by standard conventions

The text of *Finnegans Wake* (FW) is littered with typographical errors. Joyce's handwritten notes and drafts were not easily legible, the language he used was experimental, and because of his failing eyesight he was unable to correct the galley proofs. In 2010 Danis Rose and John O'Hanlon brought out a newly corrected edition of the work, with

about 9000 emendations to the text published in 1939 (Houyhnhnm Press Limited, Dublin). Recalling the controversy that surrounded Hans Walter Gabler's corrected edition of *Ulysses* (which was initially praised by the critics before being discredited—allegedly—by Professor John Kidd of Boston University), it is perhaps not surprising that *The Restored Finnegans Wake* has not yet supplanted the previous editions. Rose has a reputation for slicing through Gordian knots and making editorial judgments that are not always in line with common practice:

The new text differs from the old in about 9000 instances. This sounds grander than it is. *Finnegans Wake* comprises some 220,000 words, or about six times that number of characters: letters, spaces and punctuation marks. The changes vary from corrections in the spellings of individual words (yes, even in *Finnegans Wake* such errors occur!) to the restoration of missing conjunctions and marks of punctuation, to the realignments of phrases (when these ended up other than where Joyce intended) and to the repair of inadvertently fragmented sentences. Overwhelmingly, the changes pertain to the syntax (the flow of the words) rather than to the semantics (their individual meanings). Syntactic changes are more important than they might at first seem. *Finnegans Wake* has often been described as music: as such, it is music of sense as much as it is music of sound, and, like all music, it must flow unhindered to be heard. (Rose & O'Hanlon ix-x)

The German conductor Otto Klemperer once recalled how Gustav Mahler continued to tinker with the score of his Eighth Symphony throughout the rehearsals for the World première:

He always wanted more clarity, more sound, more dynamic contrast. At one point during rehearsals he turned to us and said, If, after my death, something doesn't sound right, then change it. You have not only a right but a duty to do so. (Heyworth 48)

Most modern editors would wink at such a sentiment: changing a text because it doesn't sound right is surely out of the question, isn't it? But for Rose and O'Hanlon this is arguably an important editorial principle, particularly in the case of a text like *Finnegans Wake*, which the author subjected to repeated and haphazard revision over the course of sixteen years:

The greater task lay in the restoration through emendation of the syntactical coherence of individual sentences as they underwent periodic amplification under the writer's revising hand. What is important is that the root sentence, considered as a logical linguistic structure expressed through syntax, retains its essential structure irrespective of its often complex expansion. In practice, yet not invariably, damage to this coherence was corrected by Joyce or one of his helpers. Otherwise it is visible in collation as a simple error. In other instances the loss or part-absence

of the syntactical structure was not noticed and, as the sentence was further amplified, the damage intensified, often to the extent that its original and essential coherence is irrecoverable short of a full genetic analysis. (Rose & O'Hanlon 522)

If the majority of Rose and O'Hanlon's emendations hold up under academic scrutiny, then these two scholars have undoubtedly done a huge service to readers of *Finnegans Wake*. Although it is still too early to pass judgment, I am willing to take a chance: if you are new to *Finnegans Wake*, I recommend that you provide yourself with a copy of *The Restored Finnegans Wake*. This is the version I intend to use from now on—at least until it's discredited.

For all their flaws, however, those earlier editions of the book have for the most part one curious feature in common: they reproduce the pagination of the editio princeps of 1939. The exceptions are the third and subsequent Faber editions, which are one line out of step with the editio princeps from page 548 through page 554. Until the publication in 2010 of *The Restored Finnegans Wake*, this helpful feature allowed commentators to refer to any passage in the book, knowing that most readers would be able to follow them no matter what edition of the book they were using.

References to the 1939 text—abbreviated as FW—are given in the conventional page-and-line notation, the interpretation of which should be obvious from the following examples:

FW 003.01: riverrun, past Eve and Adam's, from swerve of shore to bend

FW 213.11: Well, you know or don't you kennet or haven't I told you

FW 418.10: He larved ond he larved on he merd such a nauses

FW 572.07: — Wait!

The seventeen chapters of *Finnegans Wake* were divided by Joyce into four books, containing respectively eight chapters, four chapters, four chapters and one chapter each. These chapters are conventionally referenced by book and number using a combination of Roman and Hindi-Arabic numbers: I.1 (Book I, Chapter 1), I.8 (Book I, Chapter 8), II.2 (Book II, Chapter 2), etc.

In II.2, the left and right marginalia and the footnotes are referenced by line number thus:

FW 260.L05: Menly about

FW 261.R05-06: CONSTITUTIONAL

FW 262.F09: Begge. Goodbeg, buggey Begge.

The twelve questions into which I.6 is divided are referred to by the designations I.6.1 through I.6.12.



The Restored Finnegans Wake

The Restored Finnegans Wake—abbreviated as RFW—has abandoned the traditional pagination, so page-and-line references to this edition will be of no help if you are using an earlier edition of the book, and vice versa. Nevertheless, the same conventions apply to The Restored Finnegans Wake as to the editio princeps (I am using the 2012 Penguin Classics edition):

RFW 003.01: riverrun, past Eve and Adam's, from swerve of shore

RFW 167.15: Well, you know or don't you kennet or haven't I told you every telling

RFW 324.31: He larved onn he larved onn he merd such a nauses

RFW 445.18: — Wait!

RFW 205.L04: Menly about

RFW 206.R04: as constitutional.

RFW 206.F11: buggey Begge!

If you are using an etext of the book, none of these references will do you any good: the pagination will probably depend on the size of your screen. But the search function will quickly locate any passage you want, so page-and-line references are unnecessary. Note that Joyce's "footnotes" in II.2 have been relegated to the back of the book in the etext—transforming them into endnotes—with hyperlinks to navigate back and forth between the text and the notes.

And that is probably enough to be getting along with for the time being:

Now, patience. And remember patience is the great thing. And above all things else we must avoid anything like being or becoming out of patience. (RFW 086.07-08)

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Finnegans Wake – A Prescriptive Guide – 2

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41 Brighton Square, Rathgar, Dublin: Birthplace of James Joyce

the bold bad bleak boy of the storybooks

James Joyce was born in Dublin in 1882. His parents were affluent middle-class Catholics. John Stanislaus Joyce, a Corkman, was socially ambitious, but he had neither the talent nor the perseverance to realize his dreams. An increasing dependence on alcohol, which he bequeathed to his eldest son, was probably a response to his many failings as a husband and a father rather than their cause. Mary Jane (“May”) Murray was born in Dublin but her father hailed from County Longford. In many respects she was a typical Irish Catholic mother: deeply religious, and highly protective of her eldest son, whom she did not understand. She bore John Stanislaus twelve children, two of whom died in infancy—one of those two was her first-born son. It was probably to her that Joyce owed the superstitious side of his nature, which was at odds with his Aristotelian outlook on life.

In 1882 the Joyces were still sufficiently well-off to retain house servants, but by the time their eldest surviving child was ten years old, the family had already begun its relentless slide into poverty. The arc of Joyce’s life was in marked contrast to that of his most famous literary precursor: Shakespeare’s writings retrieved his family’s fallen fortunes : Joyce’s writings did not.



Clongowes Wood College

Joyce was educated for the most part by Jesuits: first at Clongowes Wood College in County Kildare, and later at Belvedere College in

Dublin. At an early age he developed a life-long interest in the rituals and theology of the Catholic Church, and immersed himself in the philosophy of Thomas Aquinas. A career in the Church was suggested to him when he was sixteen, but any vocation he may have had evaporated before his growing disenchantment with the Christian faith.

Competing with these early religious studies were his interests in language, literature and Irish politics—three interests he was never to lose. When he was just nine years old he penned a political diatribe denouncing the Irish MP Timothy Michael Healy. Healy was the leader of the faction that had forced the resignation of Charles Stewart Parnell following the scandalous revelations concerning Parnell's private life in 1890. Parnell—the uncrowned king of Ireland—was the leader of the country's principal political party, and was widely regarded as Ireland's best hope for achieving independence from Great Britain since the days of Daniel O'Connell. Joyce never forgave Healy or the Catholic prelates for the active part they played in Parnell's downfall. John Stanislaus Joyce had his son's verses, *Et Tu, Healy*, published privately as a broadside in 1891, but no copies are known to have survived. Curiously, the opening lines of the work, greatly distorted, found their way into *Finnegans Wake* some thirty-nine years later:

— My Cod, alas, that dear old tumtum home
Whereof in youthfood's port I preyed
Amonk thy verdigrassy convinct wallsall dazed
And cloitered for amourmeant in thy boosome shede!

(RFW 182.20-23, which was first drafted in late 1930. See Slocum 3 and Ellmann 33 for the attribution to *Et Tu, Healy*. See Gekoski 63 for a divergent opinion.)

At Belvedere College Joyce wrote some of his earliest surviving works, both prose and verse, and a number pieces that have not survived or of which only fragments have been preserved. Among these juvenilia the following may be noted:

- An essay of 1894 on the topic *My Favourite Hero*. The subject chosen by Joyce was the mythical Greek hero Ulysses, of whom he had read in Charles Lamb's *The Adventures of Ulysses*.

- A number of essays in English composition. In 1897 and 1898 Joyce was awarded first place for English composition in the National Intermediate Examinations.
- A short story intended for the magazine *Titbits*, but which was not published. It features prominently in *Ulysses*, where it is called *Matcham's Masterstroke* and is attributed to Mr Philip Beaufoy. The story itself has not survived.
- *Silhouettes*, a series of prose sketches in which the narrator witnesses scenes of domesticity silhouetted against window-blinds. The collection has not survived, but thirty years later Joyce used the same idea in III.4 of *Finnegans Wake*: RFW 454.13-23, which was probably first drafted in early 1925. Here the love-making of Mr and Mrs Porter is silhouetted on the blind of their bedroom-window for the benefit of the man in the street.
- *Moods*, Joyce's first collection of poems. None is known to have survived.
- *O fons Bandusiae*, a translation of an ode by Horace (*Odes* 3.13), which is probably the earliest surviving work by Joyce. Curiously, it too is alluded to in *Finnegans Wake* (RFW 218.02-03).

In 1898 Joyce entered the Catholic University of Ireland on St Stephen's Green, where he studied literature and modern languages. He read extensively during these years, quickly developing a keen interest in the European avant garde (Ibsen, Maeterlinck and Hauptmann, among others) while at the same time retaining his fascination for the old masters (Dante, Shakespeare and the Scholastics). He was also writing. Some of his college essays have survived, and poems from his second collection, *Shine and Dark*. A review of Ibsen's *When We Dead Awaken* appeared in the *Fortnightly Review* and was complimented by the author himself. An attack on the Irish Literary Theatre, *The Day of the Rabblement*, was published privately in a pamphlet. He also began to compile a collection of *Epiphanies*, prose sketches in which things profound and spiritual are revealed through banal events.

In 1900 Joyce paid a brief visit to London with his father. They spent much of their time in the city's theatres and music halls, where Joyce learned the value of the popular arts as vehicles of serious social criticism.



Newman House, Catholic University of Ireland

After graduating in 1902 with a BA in modern languages, Joyce enrolled in the Royal University Medical School, and introduced himself to some of the leading lights of Dublin's literary circles. But he was growing weary of life in Dublin and did not value his chances of carving out a name for himself among so many established luminaries. Before the end of the year he had left his native city for Paris, ostensibly to continue his medical studies. He spent only three weeks in the huge metropolis, before giving up all thought of a medical career and returning home for Christmas.

In January 1903 Joyce became acquainted with Oliver St John Gogarty, a young medical student with similar interests in the arts, but he soon returned to Paris in pursuit of his literary ambitions. The following eleven weeks were devoted mainly to the study of aesthetics, the days being spent in the Bibliothèque nationale de France (Rue de Richelieu) and the nights in the Bibliothèque Sainte-Geneviève (Place du Panthéon). He read widely and compiled the Paris Notebook, which has survived. This period of penury, hunger and intense study came to an abrupt end in April, when he received a telegram from Dublin informing him that his mother was dying.

He returned home, renewed his acquaintanceship with Gogarty and played the rôle of the impoverished Parisian student, while waiting for his mother to die. May Joyce died of cancer on 13 August 1903, after which her son resumed his literary efforts. Before the end of the year, more than a dozen of his literary reviews had been published by the Daily Express. He also contributed some short pieces to The Irish Times and The Speaker.



James Joyce in 1904

1904 was a critical year in the life of James Joyce. He abandoned the rôle of the literary critic and began to write short stories of his own, stories which would one day be published in the collection *Dubliners*. He penned an extraordinary essay, *A Portrait of the Artist*, which was rejected by the journal *Dana*. He began an ambitious autobiographical novel entitled *Stephen Hero*, which he would later reforge as *A Portrait of the Artist as a Young Man*. He wrote and published a number of lyrical poems, which eventually became the cycle *Chamber Music*. He moved out of his father's house and lived at a variety of different addresses (most famously the Martello Tower in Sandycove, where he spent six days with Gogarty and Samuel Chenevix Trench, whom Gogarty had met at Oxford). He taught briefly at Clifton School in Dalkey. And he met his future partner Nora Barnacle.

In October 1904 James Joyce and Nora Barnacle eloped to the continent: Joyce would spend the remaining thirty-six years of his life in exile. After brief sojourns in Zurich and Pola (now Pula in Croatia), they settled in Trieste, where their two children, Giorgio and Lucia, were born. While continuing to pursue his literary ambitions, Joyce was willing to try his hand at anything that might bring in some money: he taught English at the Berlitz School in Trieste : he gave a series of lectures on Hamlet at Trieste's Università Popolare : he worked briefly in a bank in Rome, disliking the city as much as the job : he opened Dublin's first cinema, the Volta in Mary Street, during a visit to his native land in 1909 (it failed the following year) : he wrote a number of articles for the local newspaper *Piccola della Sera* : he even attempted to export Irish tweed and linen to the continent. In 1912 he made his last visit to Ireland, while trying to arrange the publication of *Dubliners*.



James Joyce in Zürich in 1915

In late 1914 Joyce began to write his most famous work, *Ulysses*. The following summer the Joyces left Austrian Trieste and settled in Zürich. There, for the most part, they spent the remainder of World War I. Joyce was beginning to suffer from the chronic eye problems that would blight his literary efforts for the rest of his life and require numerous

operations. It was largely for reasons of health that he spent the winter of 1917 in Locarno, on Lake Maggiore. Meanwhile, both *Dubliners* and *A Portrait of the Artist as a Young Man* were finally published.

In 1920 the Joyce family moved to Paris, which was to be their home for the following two decades. There Joyce finished *Ulysses*, which was published to great acclaim by Shakespeare & Company on his fortieth birthday, 2 February 1922. By the autumn of that year he had begun to put *Ulysses* behind him and to give thought to his next work. The following sixteen years or so—three lustra, in Joyce’s own words (letter to Livia Svevo, January 1939)—would be devoted to *Finnegans Wake*.

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Finnegans Wake - A Prescriptive Guide - 3

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Pages from a *Finnegans Wake* Notebook

Scratching it and patching at with a prompt from a primer

James Joyce's most famous work *Ulysses* was published in Paris by Shakespeare & Company on 2 February 1922, the author's fortieth birthday. Joyce spent the following eight months publicizing the book, defending it from his critics and proofing the text in preparation for the second impression, which was published in London by the [Egoist Press](#) on 12 October. In August of that year the editor of the *Egoist*, [Harriet Shaw Weaver](#), had asked Joyce what his next book would be about:

— I think I will write a history of the world, was Joyce's curt reply (Ellmann 537).

Such are the origins of *Finnegans Wake*.

It was around October 1922 that Joyce began to disengage himself from *Ulysses* and turn his attention to his next work. Despite his remark to Weaver, he did not yet know what that work would be (Ellmann 543). There were, however, two things he could do while he was waiting for inspiration to strike: recycle any notes intended for *Ulysses* or other works but which he had not yet got around to using : begin to accumulate new notes.

Joyce did not like to waste any of his ideas, however trivial. He once joked that he had made *Ulysses* out of next to nothing and was making his next work out of nothing (Mercanton 40). In October or November 1922, Joyce began to compile a large notebook—now known from its opening word as *Scribbledehobble*—by transcribing and editing notes

from earlier notebooks. These included some things he had hoped to include in *Ulysses*, and possibly some new material for a revised edition of that novel. Among the former, the most significant are probably the two anecdotes that eventually came to figure prominently in *Finnegans Wake* under the following titles:

- The Story of How Kersse the Tailor Made a Suit of Clothes for the Norwegian Captain
- The Story of How Buckley Shot the Russian General

Scribbledehobble also contains much material that is unrelated to *Ulysses* but which would eventually end up in *Finnegans Wake*. Mention may be made of notes related to [Joseph Bédier's](#) *Le Roman de Tristan et Iseut* (Paris 1900), which Joyce had read in 1914 while working on his stageplay *Exiles*.

The earliest examples we have of Joyce's new notes for *Finnegans Wake*, however, are not in *Scribbledehobble*: they are to be found in a small stenographer's notebook which he began to compile in October 1922. (According to [Joyce](#) himself, he actually finished *Ulysses* on 29 October 1921 and began *Finnegans Wake* in October 1922, when he was in Nice.) These preliminary notes include ideas prompted by his rereading of *Ulysses*: in fact, this notebook includes lists of errata for *Ulysses*. Significantly, there are also notes on stories Joyce read in the newspapers. A huge amount of detail that found its way into *Finnegans Wake* began life as scraps of information garnered by Joyce from newspapers, magazines, books, conversations (both his own and ones he overheard), passing remarks, idle jottings, etc. Nothing was considered too banal for his new work, or unworthy of consideration.

In the sixteen or so years that he spent writing *Finnegans Wake*, Joyce filled at least sixty-six notebooks similar to the two early ones we have just been discussing. In addition to *Scribbledehobble*, there are forty-eight notebooks in Joyce's own hand and eighteen notebooks of transcriptions prepared for him by his French assistant Madame France Raphaël. Each notebook typically comprises a miscellany of notes, lists, phrases, commentaries and personalia. These notebooks are now in the Lockwood Memorial Library at the State University of New York in Buffalo. Danis Rose estimates that a further ten notebooks are missing (Rose & O'Hanlon 519).

In addition to the Buffalo notebooks, there is also a huge collection of papers in the British Museum comprising drafts, typescripts, proofs and printed versions of every chapter of *Finnegans Wake*. Over the course of many years Joyce sent these papers piecemeal to his staunch patron Harriet Shaw Weaver in London. She subsequently donated them to the British Library, where they were bound together into eighteen volumes. A small number of similar papers that never reached Weaver ended up in the National Library of Ireland, the University of Texas in Austin, the Zürich James Joyce Foundation, Yale University, the State University of New York in Buffalo, and private ownership.

Most of this material is now available in the James Joyce Archive, the sixty-three volumes of which comprise facsimiles of Joyce's surviving works.

The Buffalo notebooks comprise sixteen volumes of the archive:

- James Joyce Archive, Volumes 28-43, *Finnegans Wake: Notebooks* (prefaced and arranged by David Hayman and Danis Rose).

The British Museum manuscripts comprise twenty volumes:

- James Joyce Archive, Volumes 44-63, *Finnegans Wake: Drafts, Typescripts and Proofs* (prefaced by David Hayman, and arranged by Danis Rose & John O'Hanlon).

Scribbledehobble comprises Volume 28 of the archive, the forty-eight surviving notebooks make up Volumes 29-40, while Volumes 41-43 contain the eighteen notebooks prepared by Madame Raphaël (Herring 85-98).

The compilation of these notes was an essential part of Joyce's creative process. He once described himself as a scissors and paste man (Letters 3 January 1931), a writer who constructed his literary texts atom by atom, drawing upon and developing pre-existent scraps of material. These notes are the chaos he turned into cosmos. Unlike the Christian god, Joyce was a demiurge: he could not create out of nothing. In theory, every word of *Finnegans Wake* can be traced back to an entry in one of the notebooks. Some Wakean scholars even go so far as to insist that no [gloss](#) should be accepted until it can be shown to derive from an entry in the notebooks.

Many entries in this chaotic corpus of material are genuinely helpful to the reader of *Finnegans Wake*, though it has to be said that many others are baffling, irrelevant or simply illegible. At the best of times Joyce's handwriting is as difficult of decipherment as a pharmacist's prescription. And to make matters worse, it was Joyce's usual practice to score through in colored pencil any note he made use of in his writings. Consequently, the most useful notes in the notebooks—those that actually made it into *Finnegans Wake*—are generally the most difficult to read.

The study of these notebooks has recently become a major field of academic research. It is inevitable that this research will render untenable many lines of Wakean exegesis—including, no doubt, some of my own. As our friend Moore would say: *Que voulez-vous?*

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Finnegans Wake - A Prescriptive Guide - 4

~ [Part 1](#) ~ [Part 2](#) ~ [Part 3](#) ~



Frederick Bywaters, Edith Thompson and Percy Thompson

grist to our millery

On 4 October 1922, just as Joyce was giving thought to his next work, an event occurred that was to have a lasting impact on the writing of *Finnegans Wake*. Shortly after midnight a man and a woman were walking home from Ilford Station in the northeast of London. Percy Thompson, a shipping clerk, and his wife Edith had been enjoying a night out at the Criterion Theatre in Piccadilly. They were accosted on Belgrave Road by a youth. An altercation ensued. A knife was drawn. The younger man dealt Percy Thompson a mortal wound and ran off.

A twenty-year-old merchant seaman called Frederick Bywaters was identified by Edith Thompson as the killer and was quickly arrested. When the police searched his room they found among his belongings more than sixty love letters addressed to him by Mrs Thompson. On the foot of this discovery she too was arrested and both lovers were charged with the murder of Percy Thompson.

Their joint trial opened at the Old Bailey on 6 December 1922—the same day that the [Irish Free State](#) came into existence. Bywaters insisted that he had acted alone, but the love letters were produced in evidence to prove otherwise. In the incriminating correspondence Edith Thompson made it clear that she felt trapped in a loveless marriage and saw her young lover as a way out of it. She mentioned failed attempts on her part to bring about her husband's death. She also referenced newspaper articles involving women who had successfully murdered

their husbands. On more than one occasion she encouraged Bywaters to take decisive steps and bring matters to a head.

This scandal and the ensuing criminal proceedings captured the public imagination. The case was closely followed by both sections of the British press. The country's leading broadsheet, *The Times*, limited itself for the most part to the legal niceties of the case and subsequent appeals. It was critical, however, of the sensational coverage which the tabloids gave the case, describing the excitement fomented by them as unhealthy and calling their publicity campaign a grave discredit to British journalism (Rowbotham et al 134). The tabloids meanwhile debated the ins and outs of the case and took sides in what had become a cause célèbre. *The Daily Mirror* and *The Daily Sketch* took the view that Bywaters was an innocent youth who had been led astray by an older, more experienced femme fatale. *The Daily Express* and *The News of the World*, on the other hand, portrayed Thompson as a bored young housewife with a vivid imagination and an obsession with romantic fiction, an unhappily married woman who fantasized about killing her dull husband and running off to sea with her youthful lover but who never had any real intention of acting out these fantasies.

Edith Thompson was advised by her attorney not to take the stand, but she disregarded his advice. It was a fatal miscalculation. Her testimony was at times contradictory, she was more than once caught in a lie, and her histrionic demeanour did not help her cause. Her claims that the accounts of poisoning her husband or of mixing broken glass into his food were fictions intended to impress her paramour did not convince the jury. On several occasions, when asked to account for an incriminating passage in one of the letters, she could only reply: I have no idea.

On 11 December 1922, after a trial which had lasted only six days, Frederick Bywaters and Edith Thompson were found guilty of the murder of Percy Thompson. They were both sentenced to death by hanging. The Court of Criminal Appeal heard and dismissed their appeals on the twenty-first. Bywaters was hanged at Pentonville Prison on the morning of 9 January 1923. Thompson was hanged at Holloway Prison at the same time.

The attitude of both press and public shifted dramatically in the wake of the guilty verdicts and death sentences. Almost one million people signed petitions for the reprieve of Bywaters organized by The Daily Sketch and The Daily News, while The News of the World and The Daily Express petitioned for the reprieve of Thompson. Bywaters was widely praised for the philosophical demeanour he showed in the face of death and for his repeated attempts to exonerate his lover. His last words were: They are hanging an innocent woman. Thompson attracted sympathy from the general abhorrence the public felt at the idea of hanging a woman, whether she was guilty of murder or not. She was carried to the scaffold in a state of collapse.

From his vantage point in Paris, James Joyce too had been closely following the Bywaters case. The scandal fascinated him. He filled several pages of one of his notebooks with newspaper quotes (The Daily Sketch was his principal source) and discussed the case with his friends (Power 74). When an account of the trial was published in 1923, he procured a copy and proceeded to mine it for more quotes. He came down clearly on the same side of the debate as The News of the World and The Daily Express: Edith Thompson was a woman of imagination but not of action: if her love letters were enough to convict her of murder in a court of law, then no writer of fiction was safe from the scaffold. One might as easily convict Nabokov of paedophilia, or Defoe of piracy.

The very name Bywaters may have piqued Joyce's interest. It could be analysed—after a fashion—as a combination of the Old Norse root -by, meaning town (as in Whitby, for example) and water. In *Finnegans Wake* the male and female protagonists would come to be identified with Dublin City and the River Liffey respectively. Joyce had done something similar in *Ulysses*, where the watery element symbolized the feminine principal and the rocky element the masculine. This is not actually the correct etymology of the name [Bywaters](#), but in a book like *Finnegans Wake* association is everything, whether justified or not.

Joyce's use of the Bywaters case in *Finnegans Wake* was first noted in the 1970s by two pioneers of Wakean studies, Clive Hart (Hart 7) and [Adaline Glasheen](#), but it was not until scholars began to study the FW notebooks that the true significance of the case was recognized (Deane 165 ff). We now know that Joyce's interest was not restricted to

the winter of 1922-23. In fact more than eight years elapsed before he began to compile extensive notes from Filson Young's account of the trial. These notes are to be found mainly in FW notebook VI.B.33, but see also notebooks VI.C.5 and VI.C.6, which Joyce's secretary Madame France Raphaël compiled using unused notes from VI.B.10 and VI.B.33.

What was it about this foreign scandal that fascinated Joyce so much?



Tristan and Isolde by Herbert James Draper

Hear, O hear, Iseult la belle! Tristan, sad hero, hear!

Stripped of its accidents, the Bywaters case conforms to one of the oldest archetypes in the history of storytelling: the adulterous love-triangle, in which a married woman takes a young lover, with the inevitable tragic consequences. Joyce could not have failed to note the similarities between this true story and the courtly romance of Tristan and Isolde. This tragedy, which Richard Wagner's opera of 1865 had restored to popular consciousness, tells of the doomed love of an Irish princess for the nephew of her husband King Mark of Cornwall.

The story of Tristan and Isolde may derive from Celtic prototypes that have figured prominently in Irish storytelling for millennia. In Irish mythology there are two traditional tales that hang from similar adulterous triangles:

- In the [Ulster Cycle](#) of legends, or The Red Branch, the tale is known as *Loingeas Mac nUisleann* (The Exile of the Sons of Uisneach), or Deirdre of the Sorrows.
- In the [Fenian Cycle](#), the corresponding tale is known as *Tóraíocht Dhiarmada agus Ghráinne* (The Pursuit of Diarmuid and Gráinne).

Whatever the true origins of the story, history and literature are replete with variations on the same themes of cuckoldry, exile, betrayal and

adulterous love. Homer, Mallory, Dante and Tolstoy—to name but four—could have provided Joyce with striking examples from the field of literature, while [Charles Stewart Parnell](#) and [Kitty O'Shea](#) did provide him with a powerful example from the closely related fields of history and politics.

The tragic tale of Tristan and Isolde involves a triangle in which an Irish princess is loved simultaneously by two men: her elderly husband, King Mark of Cornwall, and Mark's young nephew with whom she has an adulterous affair. The relationship between the two men is essentially that of father and son, and this in turn complicates Isolde's relationship to both: she is at once the wife and the daughter of the older man : the lover and the sister of the younger. It is not surprising that Joyce was drawn to such a potent mix of the innocent and the illicit, especially one associated with common familial relations. The oedipal and incestuous elements are crucial.

The love triangle can take a number of different forms, two of which are prominent in *Finnegans Wake*: the Isosceles Triangle and the Oedipal Triangle.

In the first of these the two male vertices are either equals of one another or mirror images, while the object of their love stands at the apex of the triangle. The rivals compete on a level playing field, and their opposition may be construed as a sibling rivalry—even in cases where they are not actually brothers. The Knight's Tale in Geoffrey Chaucer's *Canterbury Tales* is a fine example of the Isosceles Triangle.

In the Oedipal Triangle, on the other hand, the relationship between the two men is more akin to that of a father and his eldest son. The older man is in possession of the woman at the outset, but the younger man confronts him, defeats him, usurps his power and takes his place in the woman's bed. The ancient Greek myth of Oedipus is the prototype of this triangle.

The romance of Tristan and Isolde incorporates both forms of love triangle. The principal one—Isolde, Tristan and Mark—is a variant of the Oedipal Triangle. There is, however, a subsidiary Isosceles Triangle involving Isolde, Tristan and Melot (Mark's courtier, who secretly loves Isolde).

Joyce had already begun to think of Tristan and Isolde before he had quite done with Ulysses: some of his earliest notes on the tale, probably compiled in 1922, relate the characters of the Odyssey to those of the romance:

His notes in the contemporaneous VI.B. 10 show that he had also begun to relate the Odyssey to Tristan. In that notebook we find ... a sequence of notes that take us to what appears to be the center of Joyce's earliest plan. On that page we find first a list of writers who had used or were presently rewriting "Tristan," and second a comparison of the two Isoldes with Penelope and Calypso:



Transcript of FW Notebook VI.B.10.15

It is entirely possible that Joyce was contemplating using the Tristan tale much as he had the Odyssey, as a template for his new novel. (Hayman 57-58)

But *Finnegans Wake* was not his first work to draw inspiration from this ancient tale. *A Painful Case*, one of the short stories in his cycle *Dubliners*, also reworks the familiar triangle and was consciously, if somewhat tenuously, modelled on the legend. In that story the protagonist Mr Duffy chooses to live in Chapelizod, a small village on the western outskirts of Dublin, because it is as far away from the city as he can get while still regarding himself as a citizen. But Joyce had a literary motive of his own when he domiciled his adulterer in this particular spot, the name of which means Chapel of Isolde. Tradition has it that this was the location of Isolde's residence before her marriage to King Mark:

Chapelizod, the chapel of Izod, or Isolde, was the residence of that auburn-haired and passionate Irish princess, immortalized in Malory's romance and Wagner's opera. (Chart 315-316)

Joyce is known to have consulted D A Chart's *The Story of Dublin* while writing both *Ulysses* and *Finnegans Wake*.

The name of Chapelizod is certainly very ancient ... Yet, in these searching days, it were presumptuous to draw upon the reader's credulity so far as to detail here the romantic story of King Arthur's round table and "la belle Isode," the catastrophe of which would, in accordance with the Book of Howth, suggest the derivation of this place from the founding of fair Isod's chapel in the village in the year 519. (D'Alton 543)

Joyce's only surviving play, *Exiles*, also features the familiar triangle. The Wagnerian overtones of this drama have been noted by the critics, though the only explicit reference to Tristan and Isolde occurs not in the play but in the Notes by the Author. These were only discovered after Joyce's death and first published by Viking Press in 1951. See David Hayman's discussion of *Exiles* in *The "Wake" in Transit* (Hayman 56-92)

In *Ulysses* Tristan and Isolde are included in a list of Irish heroes and heroines of antiquity. Joyce used the German form of their names that Wagner had made familiar. Other forms of the names include Trystan, Drystan, Tristran, Tristram, Tristrem, Drustanus, Iseult, Yseult, Esyllt, Iseut, Iseo, Isode, Ysonde, Isoude, Isotta etc.

Notes compiled by Joyce throughout the transitional period between the publication of *Ulysses* and the initial drafting of *Finnegans Wake* bear witness to his continuing interest in the tale. Curiously, his principal source for the story was neither Wagner's opera nor any of the medieval texts, but a much more recent retelling: Joseph Bédier's prose-poem *Le Roman de Tristan et Iseut*. Bédier was a philologist, and his work was an attempt to reconstruct the original narrative of the romance, albeit in contemporary French. Joyce's library in Trieste, which he left behind when he moved to Paris in June 1920, contained an undated copy of this work as well as an English translation from 1910 by Florence Simmonds (Ellmann 97-134). As I mentioned in an earlier article in this series, he read this book while working on *Exiles* in 1914, but his close study of the text was probably undertaken in the summer of 1923 (Barger 127-138). By then he had already begun to draft sketches for his new novel.

It would appear that, between the completion of *Ulysses* early in 1922 and the composition in March 1923 of the first passage for the gestating work, Joyce's preparations were largely exploratory and recuperative, a long and elaborate fishing expedition. (Hayman 8)

It seems, then, that after several months of fishing for a theme, Joyce finally came to a decision of sorts. In *Ulysses* he had rewritten the *Odyssey* : in *Finnegans Wake* he would rewrite Tristan and Isolde. This explains why the novel is set in Chapelizod, Mr Duffy's chosen residence. But it leaves many other things unexplained: Joyce may have set out to update the medieval romance when he began to draft the

book in 1923, but the finished work that he delivered to the publishers in 1939 is much more than that.

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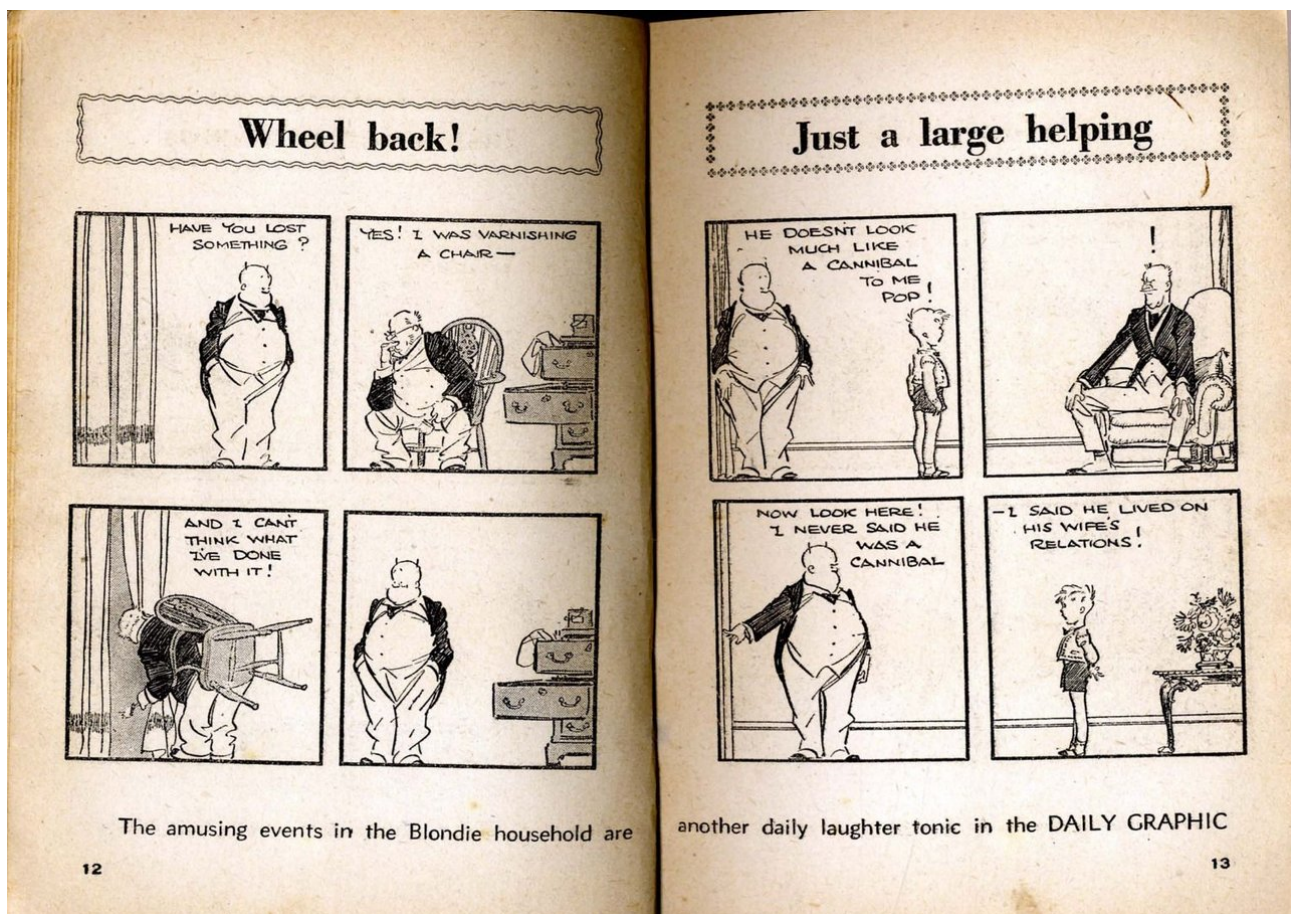
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Finnegans Wake – A Prescriptive Guide – 5

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~ [Part 1](#) ~ [Part 2](#) ~ [Part 3](#) ~ [Part 4](#) ~



Pop

Pop

On 20 May 1921 the Scottish cartoonist [John Millar Watt](#) created a comic strip for The Daily Sketch entitled Reggie Breaks It Gently. The protagonist, soon to be renamed Pop, was a stout businessman sporting a tall hat and tailcoat. The strip chronicled his family life rather than his career in the City. Pop was a henpecked husband with two daughters, a son and baby. The strip was hugely successful and ran until 1949.

It can hardly be a coincidence that early in 1923 a similar character called Pop made his appearance in Joyce's notebooks:

Under the heading "A PAINFUL CASE" in Scribbledehobble we find an important cluster of references to Pop, a slightly stuffy and decidedly quirky middle-class Anglican with an overly strong attachment to his marriageable or adolescent daughter. (Hayman 99-100)

In reworking the story of Tristan and Isolde—renamed Tris and Is in his notebooks—Joyce was particularly interested in the familial aspects of

the romance. What would the parents of a modern-day Isolde be like? Many of the succeeding notes in notebooks VI.A (Scribbledehobble) and VI.B.3, which Joyce compiled in 1923, are devoted to Pop's mishaps and psychological hang-ups. David Hayman discusses the following in *The "Wake" in Transit* (square brackets enclose editorial additions):

Is & Pop beat time in church (VI.A.51)

[Is] told her friends pop walked zigzag (VI.A.51)

Pop sits [with his] back to [the] sea: [he is a] naturfreund: saving daylight: [he is remarkable for] his anglican ethics: ... General X—kept gen[eral] drapery stores: his year made up of anniversaries: ... in WC [he keeps] blotting paper: ... [he] sleeps in [the] park, [with] paper over [his] face: [a] joy to sit under a grating: ... takes Is for walk, explains [that he wants] to see people come back from Fairyhouse[racetrack] ... Pop 'all holla, holla, holla': eats in shirtsleeves: ... Pop angry with weather wore string for tie: whiskers inside or outside bedclothes: Pop wears 2 pr socks (VI.A.121)

Is father take Queen Elizabeth out to the people's garden in the park with a 6 chambered revolver & blow her bloody brains out (VI.B.3.18-19)

Pop [Hibernis Hibernior](#) (VI.B.3.19)

Pop gave wh [whore or whole?] bob for job & 3d tip (VI.B.3.34)

Papa Is goes to bed in socks (VI.B.3.49)

Is's Pop and Mop (Pa and Ma) (VI.B.3.61)

Pop—after dinner he blew his nose (VI.B.3.79)

Pop composed extempore verse (VI.B.3.93)

Pop made [the sign of the cross] whenever [he] saw [an] éclair (VI.B.3.98)

Is's Mum copies Pop's curses (VI.B.3.111)

Pop's tall hat (VI.B.3.112)

Pop calls early [one] morning with or [without] X (VI.B.3.112)

Volumes (Pop) (VI.B.3.123)

Pop and Mum wrangle re a road (VI.B.3.136)

Pop has Waterbury watch (VI.B.3.130)

Pop in shirtsleeves makes [a] political lovespeech (VI.B.3.131)

Tris like Pop he boasts (Is) (VI.B.3.140)

It is not true that Pop was homosexual he had been arrested at the request of some nursemaids to whom he had temporarily exposed himself in the Temple gardens (VI.B.3.153)

Pop holds up traffic (VI.B.3.159)

Pop abdicates (VI.B.3.159)

Gradually Pop metamorphosed into an archetypal father figure—an Everyman. Eventually Pop and Mop evolved into the male and female protagonists of *Finnegans Wake*. Joyce was recasting his embryonic work as the story of an archetypal family, rather than a simple retelling of *Tristan and Isolde*.

O, by the way, yes! Another thing recurs to me

On reading the first quotation from David Hayman above, the astute reader will have realized that some of Joyce's earliest references to Pop were not simply isolated notes: they were entries in a list of notes beneath the heading

A PAINFUL CASE

As I mentioned in Part 4 of this series, *A Painful Case* is one of the short stories in Joyce's collection *Dubliners*. It was partly inspired by *Tristan and Isolde* and partly set in Chapelizod, so it is not surprising to find Joyce returning to it for inspiration. But in fact *Scribbledehobble* contains similar lists of notes under forty-seven different headings, several of which were taken from the titles of other works by Joyce—among them some that one would not immediately connect with *Finnegans Wake*. The following image, which tabulates fifteen of these headings, is taken from Hayman (19-20):



Joyce, it seems, did not see his various literary creations as purely isolated works. Certainly, each one can stand alone and be appreciated in isolation of the others, but they are also like the tesserae that make up a mosaic—individual parts of a larger whole that do not make complete sense on their own. There is nothing unusual or striking about such a statement as far as *Dubliners*, *A Portrait of the Artist as a Young Man* and *Ulysses* are concerned: several characters are shared by those three works and they comprise an obvious series. But it is surprising to see Joyce turning for inspiration to his stageplay *Exiles* or his collection of lyrics *Chamber Music*, or the short

story Eveline from Dubliners. Are these too parts of a series? A series that will in time include Finnegans Wake?

The relationship between Finnegans Wake and Joyce's earlier works has hardly been touched upon by Wakean scholarship. To my knowledge, only the American blogger [Jorn Barger](#) has shown more than a passing interest in the subject. At the very least, Finnegans Wake can be interpreted as a nocturnal response to Ulysses, but Barger has even gone so far as to suggest that it is the key to Ulysses, whatever that means:

The key to Ulysses... is Finnegans Wake? ([Barger](#))

Barger also surmised that Finnegans Wake was the third part of a planned tetralogy, with A Portrait of the Artist as a Young Man and Ulysses comprising the first two parts. To balance the first of these, the concluding work would have to be relatively short. It is true that when asked what his next book after Finnegans Wake would be, Joyce replied on one occasion: I think I'll write something very simple and very short (Ellmann 731). On another occasion he indicated that he was considering something simple about the sea:

All the hints add up to suggestions that the work would be short, simple, about awakening, and about the sea. (Campbell 316)

Joyce's unfinished tetralogy ([Barger](#))

Barger's [Robotwisdom](#) website is now archived by the Internet Archive.

Jorn Barger invented blogging and a significant volume of his online research comprises Joycean scholarship of the highest order and originality. If Barger thought it worth writing, I think it worth reading.

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Finnegans Wake – A Prescriptive Guide – 6

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~ [Part 1](#) ~ [Part 2](#) ~ [Part 3](#) ~ [Part 4](#) ~ [Part 5](#) ~



Roderick O’Conor, High King of Ireland

To start with in the beginning

On 11 March 1923 James Joyce wrote a short letter to his benefactress [Harriet Shaw Weaver](#). After discussing Ulysses and the medical treatment he was receiving for his failing eyesight, he added, almost by way of a postscript, the following remarks:

Yesterday I wrote two pages—the first I have written since the final Yes of Ulysses. Having found a pen, with some difficulty I copied them out in a large handwriting on a double sheet of foolscap so that I could read them. Il lupo perde il pelo ma non il vizio, the Italians say. The wolf may lose his skin but not his vice or the leopard cannot change his spots. (Letters I 11 March 1923)

After six months of fishing for a theme and exhaustive notetaking, Joyce had finally begun to write Finnegans Wake.

Well, sort of.

The final phase of the genesis of *Finnegans Wake* is also the least understood. It lasted about six months, during which Joyce drafted several vignettes—character sketches, each one no more than a page or two in length:

Roderick O'Connor
St Kevin's Orisons
Tristan and Isolde
St Dymphna
Mamalujo (The Four Waves of Erin)
St Patrick and the Druid
Here Comes Everybody

These vignettes are akin to the charcoal studies an artist might make in his sketchbook before he puts paint to canvas. With one exception, these sketches were actually incorporated into the final text of *Finnegans Wake*—all at a very late date in the composition of the book, and usually after significant revision. It is possible that Joyce drafted other vignettes that are no longer extant or that have found their way into private ownership. St Dymphna, the one sketch that was not deemed worthy of inclusion in the final text, only turned up in 2004 and its existence was a complete surprise to the world of Wakean scholarship (Henkes 3).

In the months of March-August 1923 Joyce drafted and redrafted these sketches, continually elaborating and expanding them. It was only in August 1923, with the drafting of the final vignette, *Here Comes Everybody*, that Joyce truly began to write *Finnegans Wake*. That is to say, he sat down and wrote what he subsequently thought of as the opening lines of his new work.

But even that simple statement requires some qualification, because those lines were not destined to be the opening lines at all. And it was only after he had written them that he first realized that they might be the opening lines of a new novel.

So just what was Joyce up to when he drafted these vignettes? Did he finally know what book he was writing, or was he still fishing for

inspiration? The answer to this question is still in dispute, but there are two main lines of argument, one espoused by David Hayman and one by Danis Rose.

David Hayman

In *Nodality and the Infra-Structure of "Finnegans Wake"*, an article published in the *James Joyce Quarterly* in 1979, David Hayman proposed that the vignettes were the prime nodes around which Joyce subsequently elaborated the text of *Finnegans Wake*:

The key element here is the "prime node" or apex of the "nodal system," a passage where some act, activity, personal trait, allusion, theme, etc. surfaces for its clearest statement in the text, is made manifest, so to speak, and in the process brings together and crystallizes an otherwise scattered body of related material. This prime node is the generative center for lesser and generally less transparent passages devoted to its elaboration or expansion and strategically located in the text ... these snapshots function as texts or pretexts to which the rest of the *Wake* will be added as commentary, or shadow text ... these narrative fragments become contexts, centers of significance. (Hayman 1979:136 ... 137 ... 137)

This interpretation of the vignettes is supported—as Hayman (136) pointed out—by a comment Joyce made in a letter to Harriet Weaver:

I work as much as I can because these are not fragments but active elements and when they are more and a little older they will begin to fuse themselves. (Letters 9 October 1923)

Hayman elaborated his nodal theory in *The "Wake" in Transit* (1990), which also borrowed from his earlier paper in the *James Joyce Quarterly*:

Joyce's determination to build the *Wake* around the early sketches clearly enabled and conditioned the networks of echoing and interacting passages. In its turn, the nodal procedure inverted Joyce's practice in *Ulysses* and set off a revolution in narrative methods that has yet to run its course. Clearly, nodality does not constitute the only structuring mechanism ... but access to

the larger formal components and to the tenuous narratives they frequently embody is achieved only by means of and through the dense weave of a language designed as much to shield as to reveal them. Thanks to that thicket of words, nodality is essential in the process of acquiring the *Wake*, acquisition being a condition of reading. The excess of signification we encounter finally signifies far less than the process of engaging ourselves in and becoming the text. (Hayman 1990:41 ... 42)

No matter what the method, context, or moment of the *Wake*, by recalling and reasserting familiar themes and providing a center for their respective nodal

systems, the sketches guaranteed from the beginning the presence of an extensive range of textual and even narrative discourse. Beyond providing much-needed bearings to the edgy reader and confirming authorial control, they gave the developing text free rein to play upon both our expectations and the recognition factor. Through their offices, the narrative tradition was at once buttressed and destroyed ... (Hayman 1990:42)

Hayman seems to be arguing that the vignettes were like seeds that germinated in Joyce's mind, before sprouting and ramifying to generate the final text. This is a bold idea. There were only about half-a-dozen vignettes to start with—seven, if we exclude St Dymphna but include, as Hayman did, a later sketch, *The Revered Letter*, which Joyce first drafted in December 1923. The first edition of *Finnegans Wake* was a book of some 628 pages. On average, therefore, each vignette must have been responsible for generating approximately one hundred pages of the finished article. That's a tall order.

On the other hand, Hayman did not claim that the nodal infrastructure of *Finnegans Wake* was due only to the early vignettes:

Though I am claiming for the sketches a distinct role as the initiators of the nodal infrastructure, they constitute only the first of at least nine categories that I shall list in something like their order of importance:

- (1) The early sketches through the Letter.
- (2) Passages devoted to character exposition: the profiles and monologues.
- (3) Symmetrical passages such as the brother confrontations and the fables.
- (4) Expositions of major themes: the fall, the flood, the crime, historical decay, sexual activity, sexual deviance, writing, language, etc.
- (5) Exposure of aspects of the landscape: river, mountain, tree, stone, city, park, sea, fauna and flora.
- (6) Allusive parallels drawn from history, religion, and literature: Oscar Wilde, Shakespeare, Ibsen, Swift, Sterne, Smollett, Renan, Bishop Berkeley, Parnell, Christ, Buddha, Freud and Jung, etc.
- (7) Allusions to Joyce, his work, and his family.
- (8) Key rhythmic clusters: the tonality of the river, the legalistic "[a]tion" references to the twelve apostles/patrons/judges/hours/ months, the Quinet passage, HCE's stutter, the thunder words, song and poetic tags, etc.
- (9) Foreign-language word clusters. (Hayman 1990:54-55)

Each one of these nine categories was subjected to nodality—if Hayman is to be believed.

Danis Rose and Finn's Hotel

In 1992 another scholar, Danis Rose, put forward a new and radical theory on the relationship between the early sketches of 1923 and the novel that was published in 1939. While studying the *Finnegans Wake* notebooks, Rose had noticed that references to a Finn's Hotel began to appear in 1923. Now, there was a Finn's Hotel in the centre of Dublin (1-2 Leinster Street) in Joyce's day. In fact, his partner, Nora Barnacle, was employed as a chambermaid in Finn's Hotel when she first met Joyce. Was Joyce planning to set his new work here? *Finnegans Wake* as we now have it is set in the Mullingar House Hotel in Chapelizod. Was Joyce perhaps planning to exercise his artistic licence and rename this establishment Finn's Hotel?

In the Spring of 1989, Rose, in collaboration with his brother John O'Hanlon, argued that Finn's Hotel was the original title of *Finnegans Wake* and that Joyce did not settle on the final title of the book until 1927 at the earliest, and possibly not until 1937!

In 1992 Rose went even further than this and argued that Finn's Hotel was not simply the original title of *Finnegans Wake*, but a very different work altogether. Three years later he adumbrated this new theory in *The Textual Diaries of James Joyce* (the title is a reference to the *Finnegans Wake* notebooks):

Joyce's first idea for a book to follow *Ulysses* was for a series of short texts based on Irish historical and mythological themes. These he composed in 1923 under the title "Finn's Hotel". In late 1923-early 1924 he changed his mind and, laying aside the short texts, began instead to write the long continuous work that eventually became *Finnegans Wake*. (Rose 1995:21 fn)

By 1924 the original Finn's hotel with its distinct windows or vignettes had been supplanted by a new novel dealing primarily with the (original) sin in the park of H. C. Earwicker... (Rose 1995:58-59)

In 2013, to the consternation of some scholars, Rose actually published Joyce's vignettes under the title *Finn's Hotel*, reclaiming this lost link in the Joycean canon. Rose believed that when Joyce drafted the last of the vignettes, *Here Comes Everybody*, he realized that it had the potential to be expanded into a full novel—in much the same way, *Ulysses* had begun life as a short story originally intended for *Dubliners*. So he abandoned *Finn's Hotel*—although initially retaining that title for the new work—and struck out in a new direction:



Finn's Hotel

... I (apparently alone) was not happy about the general understanding of the nature and position within the oeuvre of the fragments. They simply did not lock into the genesis of the Wake, of which we have learned a great deal, in great particularity. We can trace ab ovo and in fine point the evolution of the various chapters, sections, and subsections of the Wake from start to finish and at no point do we have need of, or can rationally discern, any superstructure that these 'earliest' elements ('nodes' in David Hayman's terminology) could supposedly have supplied. Certainly one of them, 'Here Comes Everybody'—narrating how Pop got his name of Earwicker—did become the hopping-off point for *Finnegans Wake* and certainly the themes of letter-writer and letter-carrier were profoundly developed; but the main lines of the latter went elsewhere, and the ad hoc absorption of some of the Finn's Hotel pieces into the work in progress (*Finnegans Wake*) at a very late moment, in 1938, did in no wise support their supposed nature as early drafts. (Rose 2013:Introduction)

In October 1923, Joyce had written to Harriet Shaw Weaver about—among other things—the possible publication of one of the vignettes in [Ford Madox Ford's](#) literary journal *The Transatlantic Review*:

Mr Hueffer [ie Ford Madox Ford] is very insistent I should give him the Earwicker episode [ie Here Comes Everybody] ... I am gathering my scattered wits for a different essay and have made plans and jigsaw puzzle sketches in the penumbra of this room. (Letters I: 23 October 1923)

Is this different essay a reference to the new work? It was in October that Joyce first drafted *The Cad Kernel*, an extension of *Here Comes Everybody* that eventually became section I.2§2 of *Finnegans Wake*:

This next section (I.2§2), dating from October 1923, postdates Finn's hotel and is in a sense the "real" starting-point of *Finnegans Wake*. (Rose 1995:61)

Taking Stock

When I first heard of Hayman's nodal theory, I thought it sounded a little strained. Is that any way to write a novel? Or—more to the point—was that actually how Joyce wrote *Finnegans Wake*? And Rose's claim that the vignettes which Joyce inserted into the final text simply didn't fit is hard to deny and impossible to refute. In the case of one or two of them, the reader is indeed given the impression that they were parachuted in at a very late moment—perhaps against the author's better judgment.

But having read Hayman's presentation of his theory and having considered it at greater length, I find it is not so easily dismissed. At the very least, when the reader is trying to make sense of a difficult passage in *Finnegans Wake*, it may be constructive to ask: How did Joyce come to conceive this passage? Did it grow out of one of the vignettes? Or did it grow out of another passage that grew out of one of the vignettes? Or did it sprout from another one of Hayman's nine categories?

On the other hand, if Rose's Finn's Hotel theory is correct, what implications, if any, does this have for *Finnegans Wake*? Were the characters that feature in the vignettes to be guests of the hotel? Or were the sketches intended to be the dream thoughts that pass through the minds of the actual guests during a single night?



James Joyce Mosaic, Bray Train Station

Wherever the truth lies, one thing is undeniable: the drafting of these quasi-independent vignettes set the pattern that Joyce was to follow for the next fifteen or sixteen years. *Finnegans Wake* was not written from start to finish like a normal novel, where the author is guided by a plot, its development and eventual dénouement. Joyce drafted *Finnegans Wake* piecemeal and out of sequence. The different sections of the book were worked on almost independently of one another—almost—and subsequently integrated into the whole like the tesserae of a mosaic or the pieces of a jigsaw puzzle.

Early drafts of most of the vignettes—including *The Revered Letter* and *The Cad Kernel*— can be read on the archived version of Jorn Barger's Robotwisdom website:

[Roderick O'Connor](#)
[St Kevin's Orisons](#)
[Tristan and Isolde](#)
[Mamalujo](#)
[St Patrick and the Druid](#)
[Here Comes Everybody](#)

Jorn Barger also has some interesting things to say about possible links between the vignettes and Ulysses and about the origins of Finnegans Wake in general: [Origins of Finnegans Wake](#).

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Finnegans Wake – A Prescriptive Guide – 7

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~ [Part 1](#) ~ [Part 2](#) ~ [Part 3](#) ~ [Part 4](#) ~ [Part 5](#) ~ [Part 6](#) ~



James Joyce and Paul Léon

You took the words out of my mouth

What is *Finnegans Wake*? Between 1922 and 1939, scattered throughout Joyce's correspondence—and the writings of people who knew him—there are isolated remarks bearing on the nature of *Finnegans Wake*. Some of these are of great value to the first-time reader, but equally as many are probably misleading, having been superannuated by the evolution of the book. The following list has been culled mostly from Richard Ellmann's biography of Joyce, which the curious reader should consult for the full context and sources:

I think I will write a history of the world. (Ellmann 537)

I made [*Ulysses*] out of next to nothing. [*Finnegans Wake*] I am making out of nothing. (Ellmann 543)

It's hard to say [what I am writing]. (Ellmann 543)

I don't know [what the title will be]. It is like a mountain that I tunnel into from every direction, but I don't know what I will find. (Ellmann 543)

As Joyce informed a friend later, he conceived of his book as the dream of old [Finn \[mac Cumhail\]](#), lying in death beside the river Liffey and watching the history of Ireland and the world—past and future—flow through his mind like flotsam on the river of life. (Ellmann 544)

My view is that Mr Joyce did not intend the book to be looked upon as the dream of any one character, but that he regarded the dream form with its shiftings and changes and chances as a convenient device, allowing the freest scope to introduce any material he wish—and suited to a night-piece. (Ellmann 544, Lidderdale & Nicholson 428)

Je suis au bout de l'anglais [I have reached the end of English]. (Ellmann 546)

I have put the language to sleep. (Ellmann 546)

In writing of the night, I really could not, I felt I could not, use words in their ordinary connections. Used that way they do not express how things are in the night, in the different stages—conscious, then semi-conscious, then unconscious. I found that it could not be done with words in their ordinary relations and connections. When morning comes of course everything will be clear again ... I'll give them back their English language. I'm not destroying it for good. (Ellmann 546)

Joyce set out upon this radical technique, of making many of the words in his book multilingual puns, with his usual conviction. He called it “working in layers”. “After all,” he said to Frank Budgen, “the Holy Roman Catholic Apostolic Church was built on a pun. It ought to be good enough for me.” (Ellmann 546)

Yes. Some of the means I use are trivial—and some are [quadrivial](#). (Ellmann 546)

He said to Edmond Jaloux that his novel would be written “to suit the esthetic of the dream, where the forms prolong and multiply themselves, where the visions pass from the trivial to the apocalyptic, where the brain uses the roots of vocables to make others from them which will be capable of naming its phantasms, its allegories, its allusions.” (Ellmann 546)

Do you know that when we dream we are reading, I think it's really that we are talking in our sleep. But we cannot talk as fast as we read, so our dream invents a reason for the slowness. (Ellmann 546)

In sleep our senses are dormant, except the sense of hearing, which is always awake, since you can't close your ears. So any sound that comes to our ears during sleep is turned into a dream. (Ellmann 546-547)

I use [Vico's](#) cycles as a trellis. (Ellmann 554)

I would not pay overmuch attention to [Vico's] theories, beyond using them for all they are worth, but they have gradually forced themselves on me through circumstances of my own life. I wonder where Vico got his fear of thunderstorms. It is almost unknown to the male Italians I have met. (Ellmann 554)

I might easily have written this story in the traditional manner. Every novelist knows the recipe. It is not very difficult to follow a simple, chronological scheme which the critics will understand. But I, after all, am trying to tell the story of this Chapelizod family in a new way. Time and the river and the mountain are the real heroes of my book. Yet the elements are exactly what every novelist might use: man and woman,

birth, childhood, night, sleep, marriage, prayer, death. There is nothing paradoxical about all this. Only I am trying to build many planes of narrative with a single esthetic purpose. Did you ever read [Laurence Sterne](#)? (Ellmann 554)

[Finnegans Wake is] a Mah Jongg puzzle. (Ellmann 555)

The dream-visions of Book III [of Finnegans Wake] are a mirror-image of the legends of Book I. (Hart 67)

I have the book fairly well planned out in my head (Letters 21 May 1926)

One great part of every human existence [ie sleep] is passed in a state which cannot be rendered sensible by the use of wideawake language, cutanddry grammar and goahead plot. (Ellmann 584-585)

They say [Finnegans Wake is] obscure. They compare it, of course, with Ulysses. But the action of Ulysses was chiefly in the daytime, and the action of my new work takes place at night. It's natural things should not be so clear at night, isn't it now? (Ellmann 590)



Tristan und Isolde

The night world can't be represented in the language of day. (Ellmann 590)

It is all so simple. If anyone doesn't understand a passage, all he need do is read it aloud. (Ellmann 590)

I am really one of the greatest engineers, if not the greatest, in the world besides being a musicmaker, philosophist and heaps of other things. All the engines I know are wrong. Simplicity. I am making an engine with only one wheel. No spokes of course. The wheel is a perfect square. You see what I am driving at, don't you? I am awfully solemn about it, mind you, so you must not think it is a silly story about the mouse and the grapes. No, it's a wheel, I tell the world. And it's all square. (Ellmann 597, Letters 16 April 1927)

Critics who were most appreciative of Ulysses are complaining about my new work. They cannot understand it. Therefore they say it is meaningless. Now if it were meaningless it could be written quickly, without thought, without pains, without erudition; but I assure you that these twenty pages now before us cost me twelve hundred hours and an enormous expense of spirit. (Ellmann 598)

There will be a sequel, a reawakening. (Ellmann 603)

I am now hopelessly with the goats and can only think and write capriciously. Depart from me ye bleaters, into everlasting sleep which was prepared for Academicians and their agues! (Ellmann 613)

... the structure of Finnegans Wake, which he insisted was mathematical. (Ellmann 614)

I am quite content to go down to posterity as a scissors and paste man for that seems to me a harsh but not unjust description. (Ellmann 626 – Joyce was actually discussing a projected opera based on Byron's drama Cain.)

Ce qu'apportent les yeux n'est rien. J'ai cent mondes à créer, je n'en perds qu'un. [What the eyes bring is nothing. I have a hundred worlds to create, I am losing only one of them [if I go blind].] (Ellmann 664)

The most natural thing for a writer to do is to call a spade a spade. The mistake which some moralists make, even today, is that they hate unpleasant phenomena less than they do those who record them. It's always the same. People go on judging an author immoral who refuses to be silent about what in any case exists. Immoral! Why, it's a mark of morality not only to say what one thinks is true—but to create a work of art with the utmost sacrifice; that's moral, too. I admire Ibsen precisely for these two reasons: his morality consisted not only in the proclamation of his ethical ideals, but in the fierce struggle for the perfection of his work. (Ellmann 688)

[In *Dubliners* and *Ulysses*] I described the people and the conditions in my country; I reproduced certain city types of a certain social level. They didn't forgive me for it. Some grudged my not concealing what I had seen, others were annoyed because of my way of expressing myself, which they didn't understand at all. In short, some were enraged by the realistic picture, others by the style. They all took revenge. (Ellmann 689)

The devil mostly speaks a language of his own called *Bellysybabble* which he makes up himself as he goes along but when he is very angry he can speak quite bad French very well though some who have heard him say that he has a strong Dublin accent. (The Cat and the Devil – Ellmann 692 calls the devil's language *Bellysybabble*. Which spelling has the typo?)

I don't believe in any science, but my imagination grows when I read Vico as it doesn't when I read Freud or Jung. (Ellmann 693)

Now they're bombing Spain. Isn't it better to make a great joke instead, as I have done? (Ellmann 693)



Joyce Dreaming

Having written *Ulysses* about the day, I wanted to write [*Finnegans Wake*] about the night. Otherwise it has no connection with *Ulysses*, and *Ulysses* didn't demand the same expenditure of energy. (Ellmann 695)

There is no connection between the people in *Ulysses* and the people in [*Finnegans Wake*]. There are in a way no characters. It's like a dream. The style is also changing, and unrealistic, like the dream world. If one had to name a character, it would be just an old man. But his own connection with reality is doubtful. (Ellmann 695-696)

I'm not interested in politics. The only thing that interests me is style. (Ellmann 697)

If you took a characteristic obscure passage of one of these people [modern writers] and asked him what it meant, he couldn't tell you; whereas I can justify every line of my book. (Ellmann 702)

I have discovered I can do anything with language I want. (Ellmann 702)

One day a visiting Englishwoman listened to him reading a passage from [Finnegans Wake] and sternly remarked, "That isn't literature." "It was," Joyce replied, meaning that it was while she was listening to it. The musical aspect of the book was one of its justifications. "Lord knows what my prose means," he wrote his daughter. "In a word, it is pleasing to the ear. And your drawings are pleasing to the eye. That is enough, it seems to me." (Ellmann 702)

Another visitor, Terence White Gervais, asked him if the book were a blending of literature and music, and Joyce replied flatly, "No, it's pure music." "But are there not levels of meaning to be explored?" "No, no," said Joyce, "it's meant to make you laugh." (Ellmann 702-703)

I am only an Irish clown, a great joker at the universe. (Ellmann 703)

In risu veritas. [In laughter is the truth.] (Ellmann 703)

Why have you written [Finnegans Wake] this way? To keep the critics busy for three hundred years. (Ellmann 703)

The demand that I make of my reader is that he should devote his whole life to reading my work. (Ellmann 703)

He justified its content as a third of human life—the night third. Those who objected to his method must consider what better way there might be to represent the shiftings of dream life. He defended its theme, its view of life as a recurrence of stock characters and stock situations, another aspect in which the psychology and anthropology of his time did not controvert him. He defended the complexity of the book as necessary to the theme, a claim which has come to be accepted for modern poetry. He defended its technique or form in terms of music, insisting not on the union of the arts—although that seems to be implied—but on the importance of sound and rhythm, and the indivisibility of meaning from form, an idea which has become a commonplace in the critical assessment of Eliot's later verse. Finally, he defended his language both in terms of linguistic theory, as a largely emotional medium built up by splitting and agglutination, and in terms of the appropriateness of linguistic distortion to a book which traced the distortion of dreams and suggested that history was also paranomastic [[paronomastic](#)], a jollying duplication of events with slight variations. (Ellmann 703)

Isn't this the way the [Demiurge](#) must calculate in making our fine world? Perhaps, after all, he reflects less than we. I reconstruct the life of the night the way the Demiurge goes about his creation, on the basis of a mental scenario that never varies. The only difference is that I obey laws that I have not chosen. And he ..? (Ellmann 707-708)

He told how the idea of the book had come to him in 1922 when he was at [Nice](#) [17 October – 12 November 1922] (Ellmann 715)

Joyce insisted to Jacques Mercanton that he worked strictly in accord with laws of phonetics. "The only difference is that, in my imitation of the dream-state, I effect in a few minutes what may have taken centuries to bring about." (Ellmann 716)

He thought [Edmund Wilson's](#) review [of *Finnegans Wake*] in *The New Republic* had flashes of insight but made a few mistakes ... (Ellmann 723)

Joyce indomitably reserved a few hours each day to correct misprints in *Finnegans Wake*, with the help now of Paul Léon. (Ellmann 733)

Wilson makes some curious blunders. (Letters End July 1939)

With absolute simplicity, quite devoid of pretentiousness, he furnished me with the key to his work. He explained to me the mystery of the titanic figure H.C.E., the unique, many-faceted hero of innumerable incarnations ... He told me about the language he had adopted in order to give his vocabulary the elasticity of sleep, to multiply the meaning of words, to permit the play of light and colour, and make of each sentence a rainbow to which each drop is itself a many-hued prism. (Louis Gilet 1931)

In the summer of 1923 when Mr. Joyce was staying with his family in England he told me [Harriet Shaw Weaver] he wanted to write a book which should be a kind of universal history and I typed for him a few preliminary sketches he had made for isolated characters in the book.

Such an amount of reading seems to be necessary before my old flying machine grumbles up into the air. (Letters 16 February 1931)



Joyce with Sylvia Beach and Adrienne Monnier

Taking Stock

There are some inconsistencies here—unavoidable in a work that evolved over the course of more than a dozen years. A number of facts, however, seem secure:

- *Finnegans Wake* is a depiction of a single night in Dublin.
- The book is written in a strange and obscure language precisely because it is a depiction of the night and the dream-state.
- There is only one “real” character in the book: an old man.
- There are different levels—planes of narrative—in the book.
- The book is—among other things—the story of a [Chapelizod](#) family.
- *Finnegans Wake* is a comedy. It should provoke laughter.
- *Finnegans Wake* is a nocturnal counterpart to *Ulysses*. Although Joyce initially played around with the possibility that the two

narratives would be somehow related, he abandoned this idea early on as *Finnegans Wake* developed a personality of its own. There is no connection between the characters in *Ulysses* and those in *Finnegans Wake*.

- *Finnegans Wake* is a book to be read aloud. The music, rhythm and sounds of the book contribute at least as much to its overall impact as do the meanings of the words on the page.
- Behind *Finnegans Wake* is an entire library of books, newspapers, and journals from which Joyce drew inspiration. “Such an amount of reading seems to be necessary before my old flying machine grumbles up into the air,” Joyce complained to Harriet Shaw Weaver in 1931. And if we want to understand this book, we too will be required to undertake such an amount of reading.

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Finnegans Wake – A Prescriptive Guide – 8

[illegible]

		
James Joyce: Time 8		
the book of Dubland		

In this series of articles, we have been gently coming to grips with James Joyce's final masterpiece <i>Finnegans Wake</i> . Some of you are probably		
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I.1, I. 2, I. 3,			
•			
II.1, II. 2,			
•			
III.1, III .2 ,			
•			
IV.1			

IV.1 is ofte n refer red to simp ly as IV, but I pref er the mor e preci se desi gnati on. In T he Rest ored Finn ega ns Wak e, Dani s Ros e and John		
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Adaline Glas		
believed that a similar relationship held		

I, too, am clear that Book II is balan ced by Book IV and Book I by Book III. What does it mea n? Whe n we say		
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As Boo k II com prise s four chap ters, it woul d be fittin g if Boo k IV had four secti ons: this is poss ibly the ratio nale behi nd Ros e and O'H anlo n's deci		
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Cha	Sect	FW	RFW	Section Title	Mo	Ye
II.3	§7.B	380.08-3	294.09-29	Roderick	Mar	1923
IV.1	§2	604.27-6	472.07-47	St Kevin's	Mar	1923
II.4	§1	-	-	Tristan and	Mar	1923
II.4	§2	383.01-3	297.01-30	Mamalujo	Mar	1923
IV.1	§3	607.23-6	475.01-48	St Patrick and	July	1923
I.2	§1	030.01-0	024.01-02	Here Comes	Aug	1923
I.2	§2	034.30-0	027.33-03	The Cad Kernel	Oct	1923
I.2	§3	044.22-0	035.18-03	The Ballad of	Oct	1923
II.4	§3	398.31-3	309.20-31		Nov	1923
I.3	§1	048.01-0	039.01-04	The Plebiscite	Nov	1923
I.3	§2	061.28-0	049.30-05		Nov	1923
I.3	§3	067.28-0	054.16-05		Nov	1923
I.4	§1	075.01-0	060.01-07		Nov	1923
I.4	§2	096.26-1	077.01-08		Nov	1923
I.5	§1	104.01-11	083.01-09		Dec	1923
I.5	§2	-	-	The Revered	Dec	1923
I.5	§3	-	-	The Delivery of	Dec	1923
I.5	§4	113.23-12	090.15-09		Dec	1923
I.7	§1	169.01-1	134.01-14		Jan	1924
I.7	§2	187.24-1	148.08-15	Justius and	Feb	1924
I.8	§1	196.01-2	154.01-16	Anna Livia	Feb	1924
III.1	§A	403.01-4	313.01-32		Mar	1924
III.1	§D	419.11-42	325.27-33		Mar	1924
III.2	§A	429.01-4	333.01-35		Mar	1924
III.2	§C	468.20-4	363.22-36		Mar	1924

III.3	§A	474.01-5	368.01-41		Nov	1924
III.3	§B	532.06-5	413.34-43	Haveth Childers	Nov	1924
III.4	§§A	555.01-5	432.01-45	The Fourth	Oct	1925
III.2	§B	461.33-4	358.19-36	Dave the	Nov	1925
II.2	§8	282.05-3	218.27-23	The Triangle	July	1926
I.1	§1	003.01-0	003.01-01		Oct	1926
I.1	§2	018.17-0	014.38-02		Nov	1926
I.6	§1	126.01-1	100.01-11		Su	1927
I.6	§2	150.15-1	120.01-12		Jun	1927
I.6	§3	152.04-1	121.12-12	The Mookse and	July	1927
I.6	§4	159.24-1	126.31-13		Aug	1927
III.1	§B	414.14-4	321.37-32		Feb	1928
III.1	§C	414.22-4	322.05-32	The Ondt and	Feb	1928
II.1	§2	222.22-2	175.33-18		Oct	1930
II.1	§3	236.33-2	187.04-18		Dec	1930
II.1	§4	240.05-2	189.24-19		Jan	1931
II.1	§5	244.13-2	192.36-19	A Phoenix Park	Jan	1931
II.1	§6	246.36-2	194.39-20		Earl	1932
II.1	§7	257.03-2	203.01-20		Su	1932
II.2	§5	275.03-2	214.12-21	Scribbledehobble	Su	1932
II.2	§1	260.01-2	205.01-20	Storiella as She		1934
II.2	§2	264.01-2	207.21-20	Storiella as She		1934
II.2	§3	266.20-2	209.10-21	Storiella as She		1934
II.2	§6	279F01-2	216.F15-2	The Letter		1934
II.2	§7	280.01-2	216.27-21			1934
II.2	§9	304.05-3	233.05-23	Storiella as She		1934
II.3	§1	309.01-3	238.01-25	The Norwegian	Earl	1935

II.3	§2	332.01-3	256.04-25			1936
II.3	§3	337.04-3	260.01-26		Dec	1936
II.3	§4	338.04-3	260.32-27	Butt and Taff I	Dec	1936
II.3	§6	355.08-3	274.34-28	Butt and Taff III	Dec	1936
II.3	§5	354.07-3	274.01-27	Butt and Taff II	Jan	1938
IV.1	§1	593.01-6	463.01-47		Feb	1938
IV.1	§5	619.20-6	486.01-49	Soft Morning,	Fall	1938
II.3	§7.A	370.30-3	287.01-29	Polylogue	Fall	1938

Sources: Crispi & Slote 485-489, Hayman 286-330

- The Tristan and Isolde sketch of late March 1923 was merged in a complex manner with the Mamalujo sketch of the same year to create II.4 §2, so there is no II.4 §1 in the final book. This took place in 1938.
- I.3 §2 and I.3 §3 were probably drafted as alternative versions of the one passage : but rather than use one and discard the other, Joyce conflated the two into one continuous passage.
- I.5 §2, The Revered Letter, was subsequently removed from I.5 and inserted in 1938 into the final chapter as IV.1 §4.
- I.5 §3, The Delivery of the Letter, was subsequently removed from I.5 and became the node from which Book III ramified.
- II.2 §4 was the original version of Scribbledehobbles, which Joyce abandoned in 1934. He replaced it with a new version, II.2 §5, in the winter of 1937-38.

Some Points of Interest

On 16 August 1924, Joyce wrote to Harriet Shaw Weaver:

I am sorry my cycloped eye has that worried look. Really I have got some rest and a good deal of sea air. But it is true that I have been thinking and thinking how and how and how can I and can it—all about the fusion of two parts of the book—while my one bedazzled eye searched the sea like Cain-Shem-Tristan-Patrick from his lighthouse in Boulogne. I hope the solution will presently appear. At least I have

never found anything in any other way than sitting with my mouth open picturesquely. (Letters 16 August 1924)

At this time, he had written most of Book I and some of Book III. When he wrote of the fusion of two parts of the book he must have been referring to the linking of Book I to Book III. Presumably the idea of an interconnecting Book II was beginning to take shape in his mind, but he would not draft the first fragment—The Triangle— of Book II until July 1926, and he would not begin to work on Book II in earnest until October 1930.

On 21 May 1926, when most of Books I and III had been drafted, Joyce wrote to Harriet Shaw Weaver about his future plans for the book:

I have the book now fairly well planned out in my head. I am as yet uncertain whether I shall start [work next] on the twilight games [II.1] ... which will follow immediately after [I.8 Anna Livia Plurabelle] or on to K's orisons [IV.1], to follow [III.4]. (Letters 21 May 1926)

Note that he had not yet, properly speaking, begun Book II. At this stage, it seems, he only envisaged a single chapter between Books I and III. A few weeks later, however, he wrote again to Weaver:

Between the close of [I.8 Anna Livia Plurabelle] at nightfall and [III.1 The First Watch of Shaun] there are three or four other episodes, the children's games [II.1], night studies [II.2], a scene in the 'public' [II.3] and a 'lights out in the village' [II.4]. (Letters 7 June 1926)

By the middle of 1926, then, Joyce had the book more or less mapped out in his head. It would take a dozen or more years to transform that abstract map into actual words on the page. Between May 1927 and May 1930 he struggled to make progress, and even considered giving up and deputizing another Irish writer, [James Stephens](#), to take over and finish the book for him. This plan was no mere chimera: Joyce actually approached Stephens and asked him if he were willing to take on the task. Stephens tentatively accepted, and Joyce paved the way by explaining to him all about the book. In the end, nothing came of this bizarre episode. In May 1930 Joyce began Book II in earnest, and his enthusiasm for the projected revived. Stephens was not needed, and he took Joyce's secrets to the grave.

During this time Joyce's eyesight continued to deteriorate despite numerous operations, but such was his commitment to his art that he ignored his ophthalmologist's advice to stop working. It is sometimes

forgotten that Joyce was willing to risk blindness in order to finish a book that would mean so little to so many.

To summarize, then:

- Joyce first drafted most of Book I Chapters 2-5, 7-8 in 1923-24.
- He then drafted most of Book III in 1924-25 and in 1928.
- He drafted the opening chapter of the book, Riverrun, in late 1926.
- He drafted the sixth chapter of Book I, The Quiz, in the second half of 1927.
- He drafted most of Book II between Autumn 1930 and Autumn 1938.
- He drafted the final chapter of the book, Ricorso, in 1938.

The salient points to note are:

- Book III originally followed Book I without a break.
- Book I originally had only six chapters: Riverrun and The Quiz were afterthoughts.
- Book II, another afterthought, was originally a single chapter, before ramifying into four chapters.
- Although Book IV was not drafted until 1938, the idea for this chapter was in place by 1926.

Work in Progress

But that is not the whole story. There is another peculiarity about *Finnegans Wake* that should not be overlooked. In the course of the sixteen or more years that Joyce spent writing *Finnegans Wake*, about fifty extracts from the unfinished book appeared in various publications. Most of these excerpts were approved by Joyce, but a few were pirated from authorized editions.

The first of these fragments, an early draft of *Mamalujo*, was published in April 1924 by [Ford Madox Ford](#) in the fourth issue of his literary magazine [the transatlantic review](#). As Joyce had not yet settled on a title for his new novel, Ford took the liberty of calling the extract *From Work in Progress*. Joyce liked the name and adopted it himself: variations of the self-referential phrase *Work in Progress* crop up all over *Finnegans Wake*.



transition 1

As Oscar Wilde once wrote: there is only one thing in the world worse than being talked about, and that is not being talked about (Wilde 8-9). Fearing irrelevance, Joyce was very much in favour of keeping both himself and his *Work in Progress* in the public consciousness during the book's lengthy gestation. In September 1926, when ten or more fragments had been published, he wrote to Harriet Shaw Weaver about his failure to get a fragment into the esteemed American magazine [The Dial](#):

I am sorry the *Dial* has rejected the pieces as I wanted them to appear slowly and regularly in a prominent place. (_Letters 24 September 1926)

Just as Joyce was beginning to sense that many of those who had championed the author of *Ulysses* were losing interest in the author of *Work in Progress*, a new coterie of admirers materialized. Among these devotees were [Eugene](#) and [Maria Jolas](#), Myron and Helen Nutting, and [Elliot Paul](#). In January 1927, following a private reading by Joyce of the opening lines of *Work in Progress*, these new friends agreed to serialize Joyce's novel from the beginning. Eugene Jolas was already in the process of founding a literary magazine, which was to be called [transition](#). This magazine became the principal vehicle for the serialization of *Work in Progress*.

Twenty-seven numbers of *transition* appeared between April 1927 and May 1938. The first item in the table of contents for *transition* 1 read:

JAMES JOYCE Opening Pages of a *Work in Progress*.

Subsequent fragments were styled Continuation of A *Work in Progress*, or simply *Work in Progress*. They appeared in Numbers 2-8, 11-13, 15, 18, 22-23, 26-27. The first eight installments serialized the eight chapters of Book I. Book II was represented by a single fragment in Number 11 known as *The Triangle* from II.2, *Night Studies* (FW282.05-304.04, RFW218.27-233.04), as this was all Joyce had yet written of this Book. Numbers 12, 13, 15 and 18 serialized the four chapters of Book III. Number 22 included the first chapter of Book II (*Twilight Games*). Number 23 filled out most of II.2 with the opening and closing fragments that enclose *The Triangle*. Number 26 published the

opening section of II.3, The Scene in the Public. Finally, Number 27 included a “Fragment from Work in Progress”, the Butt and Taff episode from II.3.

Taken together, the transition fragments represented a substantial chunk of the final text, although many passages would be heavily revised or reworked before final publication. For example, the opening words of the very first fragment read:

riverrun brings us back to Howth Castle and Environs. (Jolas & Paul 9)
That’s a bit of a damp squib compared to the final version:

riverrun, past Eve and Adam’s, from swerve of shore to bend of bay, brings us by a commodius vicus of recirculation back to Howth Castle and Environs.

Still, it’s better than Joyce’s first draft of the opening words of the book:

Howth Castle & Environs! (Hayman 46)



transition 1, Page 9

In addition to these magazine publications—some of which were quite substantial—several volumes of fragments also appeared in book form before the completion of the novel:

- Anna Livia Plurabelle (New York: Crosby Gaige, 1928)
- Tales Told of Shem and Shaun (Paris: Black Sun Press, 1929)
- Haveth Childers Everywhere (Paris: Fountain Press, 1930)
- Anna Livia Plurabelle (London: Faber & Faber, 1930)
- Haveth Childers Everywhere (London: Faber & Faber, 1931)
- Two Tales of Shem and Shaun (London: Faber & Faber, 1932)
- The Mime of Mick, Nick and the Maggies (The Hague: Servire Press, 1934)
- Storiella as She Is Syung (London: Corvinus Press, 1937)

These volumes are interesting in recording how the text evolved as Joyce reworked each fragment from first draft to final publication. They are also sometimes helpful in elucidating obscure passages of the final text, as they generally record earlier, less obscure drafts.

Recently, Dirk Van Hulle of the University of Antwerp brought out a study of this important phase of the history of *Finnegans Wake*: James Joyce's 'Work in Progress': Pre-Book Publications of *Finnegans Wake* Fragments. For those who are interested in such minutiae, Van Hulle's work promises to provide the reader with a detailed account of the circumstances surrounding each of these various publications. With a current price tag of €96.38 for the ebook, I'll pass.

Another volume dealing with the genesis and gestation of *Finnegans Wake* might also be mentioned here: *How Joyce Wrote Finnegans Wake*, edited by Luca Crispi and Sam Slote. This collection of essays might seem to be taking the genetic approach a little too far, but the contributors frequently share their own ideas about *Finnegans Wake* and what it means to them. I found this book surprisingly insightful and very helpful at a time when my own views on the book were taking shape. I recommend it.

How it ends?

By the close of 1938 Joyce's final page proofs were in the hands of his printers, MacLehose of Glasgow. In mid-January 1939 he telegraphed some last minute changes, marking the end of a process that had begun in a hotel in Nice more than sixteen years before. On 30 January, three days before his fifty-seventh birthday, a printed copy of *Finnegans Wake* —still unpublished—was in the author's hands. His telegram of gratitude to Faber & Faber in London read:

MY WARM THANKS TO ALL CONCERNED FOR PATIENCE PROMPTITUDE WHICH I GREATLY APPRECIATE. (Ellmann 714-715)

The book was formally published on 4 May 1939, appearing simultaneously in London (Faber & Faber) and New York (The Viking Press).

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Finnegans Wake – A Prescriptive Guide – 9

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~ [Part 1](#) ~ [Part 2](#) ~ [Part 3](#) ~ [Part 4](#) ~ [Part 5](#) ~ [Part 6](#) ~ [Part 7](#) ~ [Part 8](#) ~



James Joyce Statue, Dublin

Things are not as they were

James Joyce is Dublin's best-known export—after Guinness. If you take a stroll down O'Connell Street in the city centre and ask people to name a famous Dubliner, living or dead, Joyce's name is certain to come up several times. In today's Dublin, children are obliged to study his works in school. Statues and busts of him constellate the city. Many of the houses in which he lived have been fitted with plates identifying them as former residences of James Joyce. Prominent locations that are featured in his novels have acquired commemorative plaques testifying to the fact. Joyce reading groups are becoming increasingly popular and increasingly numerous. A lucrative tourist industry has sprung up around the man and his writings.

Joyce is cool.

But it wasn't always like this. Dublin's ongoing love affair with James Joyce began in 1982, the centenary of his birth. The city, in its wisdom and in its foresight, had decided that it was time to bring this exile home and make some money out of him. Celebrations were arranged. Festivities were planned. Joyce's one-hundredth birthday would mark a watershed in the writer's relationship with his native city.

Perhaps the defining event of the Joyce centenary was the historic [dramatization of Ulysses](#) that was broadcast without a break by [Raidió Éireann](#), the nation's state-run radio station. This unabridged reading of Joyce's most famous work began at 6:30 am on the morning of Bloomsday, Wednesday 16 June 1982, and took almost thirty hours to complete. Many people who had gone to bed on Wednesday night still ignorant of Joyce and his writings sat down to breakfast on Thursday morning, switched on the [wireless](#), and were captivated by Pegg Monahan's performance of Molly Bloom's soliloquy, which brought the epic reading of Ulysses to an end. For many Dubliners, this was their first exposure to Joyce's writings.

who the joebiggar be he?

It is hard to believe that less than forty years ago—or more than forty years after his death—if you had taken that same stroll down O’Connell Street and asked one hundred people at random what their opinion of James Joyce was, approximately ninety-seven would have looked at you with a puzzled expression on their face and asked:

— James who?

Two others would have become angry, before spitting out some such remark as:

— James Joyce was a godless heathen, a writer of filth, and a disgrace to this city and country!

The remaining person would have replied:

— James Joyce was the greatest writer of the twentieth century. It is a crying shame that there is not a single statue in his native city to honour the memory of the man who wrote *Ulysses*.

Back in those dark ages, Joyce did not even figure in the school curriculum. His books were never actually banned by the Censorship of Publications Board, just ignored. No Minister of Education would have dared prescribe a text written by so controversial a writer. When I went to school, the novels that we were required to study were safe and respectable:

- *Pride and Prejudice* by Jane Austen
- *Persuasion* by Jane Austen
- *Hard Times* by Charles Dickens
- *Great Expectations* by Charles Dickens
- *Jane Eyre* by Charlotte Brontë
- *Wuthering Heights* by Emily Brontë
- *Silas Marner* by George Eliot
- *The Adventures of Huckleberry Finn* by Mark Twain
- *Lord of the Flies* by William Golding
- *The Great Gatsby* by F Scott Fitzgerald
- *Heart of Darkness* by Joseph Conrad

- The Old Man and the Sea by Ernest Hemingway
- The Pearl by John Steinbeck
- Of Mice and Men by John Steinbeck
- Animal Farm by George Orwell
- 1984 by George Orwell
- Catch-22 by Joseph Heller

I first heard of Joyce in secondary school in 1980. A teacher mentioned an Irish writer who had written an epic novel that depicted the events of a single day in Dublin. He also told us that the same writer had authored another epic novel that few people could read because it was written in a language Joyce had made up. I was intrigued. The next time I was in town I went into [Eason's](#) and had a look around. They had both books, Ulysses and Finnegans Wake. I did not purchase either, but I did page through them to see what all the fuss was about. I honestly can't remember anything about Ulysses, but to this day I still remember the first words I ever tried to read of Finnegans Wake. The volume in question was a [Faber & Faber paperback of the third edition](#), with its distinctive black cover. I opened it at random and let my eyes fall where they would, and I began to read:

Yet may we not see still the brontoichthyan form outlined aslumbered, even in our own nighttime by the sedge of the troutling stream that Bronto loved and Brunto has a lean on. (Joyce 1975:7)

I was instantly captivated and I knew that one day I would read this book. It was clear from these few lines that the book was not written in a language Joyce had invented. This was English, though not as I had ever heard it spoken. I will not pretend that I actually remember reading these precise lines. What I recall is reading a passage that I didn't fully understand, but which seemed to be describing a nocturnal scene: beside a stream a sleeping form is silhouetted against the night sky : young trout are swimming in the stream, and reeds are growing from its marshy banks. Joyce's words had lifted me out of my humdrum existence and transported me to this mythical landscape.



Finnegans Wake (Faber & Faber, Third Edition)

Shortly after this very brief encounter with Joyce's monster (Ellmann 716), I found myself watching a late-night edition of Folio, a program on [RTÉ](#) devoted to the arts in Ireland and presented by Patrick Gallagher. Gallagher's guest was unknown to me: an Englishman called Roland McHugh, who was discussing his recently published book *Annotations to Finnegans Wake*. [Synchronicity](#)! This book has now gone through four editions (1980, 1991, 2006 and 2016). In the early days of Wakean studies it was an essential reference for the isolated reader trying to negotiate his or her way through Joyce's labyrinth, but the advent of the Internet and its global community has rendered it all but redundant. I purchased a hardback copy of the first edition before I had even purchased my first copy of *Finnegans Wake*, and in due course I added the second and third editions to my library. And notwithstanding my opinion that the Internet has superseded McHugh's *Annotations*, I will probably soon replace my third edition with the fourth.



Annotations to Finnegans Wake

In 1982, just as the rehabilitation of Joyce was taking place, I was released from Purgatory—or, as our American cousins put it, I graduated from high school. I had acquired a copy of *Ulysses* during the Joyce centenary and I finally began to read it in earnest during the summer holidays in Donegal. I still have that copy: the Penguin Modern Classics Centenary edition, a reissue of the Bodley Head's second unlimited edition of April 1960. It was an unforgettable experience, but I found it hard going.

— If *Ulysses* is this difficult, I thought to myself, how much more difficult must *Finnegans Wake* be?

After *Ulysses* I explored the more accessible parts of Joyce's œuvre—*Dubliners*, *Exiles*, *A Portrait of the Artist as a Young Man*— and Richard Ellmann's seminal biography. I was in no rush to tackle the monster.

Another four or five years elapsed before I finally purchased a copy of *Finnegans Wake* and attempted to read it. My first copy was a 1986 paperback reprint of the 1975 Faber and Faber edition. It had a distinctive blue dust-jacket, and if I remember correctly it cost £8.32.



Finnegans Wake

Although I had a copy of Roland McHugh's *Annotations to Finnegans Wake*, I was too proud to use it. I wanted to read *Finnegans Wake* all by myself, and decide what it was about without any outside assistance. So I started to read in complete isolation:

riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodious vicus of recirculation back to Howth Castle and Environs...

It was a torturous task. I was completely lost from the very first words. Having failed to grab hold of a clue in the opening chapter, I was left floundering for the rest of the book. I had no idea what was going on. I was simply ploughing my way through two or three pages of incomprehensible gibberish every day until I finally reached the end and could boast:

— Yes, I've read *Finnegans Wake*.

guide them through the labyrinth

I realized that I would need some help the second time round. Even in the mid-eighties there was no shortage of experts willing to guide the perplexed reader through the labyrinth: I began to compile a library of *Wake*-related books. No doubt I will have something to say about many of these in forthcoming articles, but for my second assault on *Finnegans Wake* the only Virgil to guide my steps through Joyce's *Inferno* was Roland McHugh. I had the first edition of his *Annotations to Finnegans Wake*, to which I would shortly be adding the second edition. I also had another of his books, *The Finnegans Wake Experience*, which I had fortuitously come across in a second-hand bookshop. Serendipity!

This diminutive volume is more biographical than critical. It describes McHugh's first frustrating encounter with the monster, how he fell in love with it, and how he eventually came to tame it. Reading *Finnegans Wake* was a life-changing experience for this young English entomologist. It opened up a whole new career for him as a Wakean scholar. He began reading the book in June 1964—when I was just a few months old—and he is still reading it more than half a century later.

If there is one book I would recommend to the maiden voyager about to embark on the [LÉ](#) *Finnegans Wake*, this is it. It is short enough to be read in one sitting. It is relevant. It does not go into too much detail. It is about reading the book and trying to understand it. McHugh does not provide the reader with a key or a summary. Instead, he offers guidelines on how to get the most out of the book. And it is not just a good introduction to *Finnegans Wake*: it also introduces the newcomer to the world of Wakean scholarship.

Thirty-six years of subsequent study have undoubtedly superannuated some of McHugh's remarks, but it is remarkable how relevant this little volume still is. The *Finnegans Wake Experience* is currently out of print, but it can be read online at the University of California Press:

[The Finnegans Wake Experience](#)

for second time of asking

My second reading of *Finnegans Wake* was also conducted in isolation, but now I had McHugh and his Annotations to guide my steps. This book was designed to assist the reader of *Finnegans Wake* without distracting him from the task of actually reading *Finnegans Wake*. McHugh is a great believer in direct confrontation with Joyce's text. You do not read his Annotations any more than you read a dictionary or a concordance: you consult them. McHugh gives the following advice:

A common approach to rendering *Finnegans Wake* accessible is the running translation ... the present text adopts the alternative policy of providing the glossary and omitting the structural patten, which so often merely duplicates without illuminating. What the reader must now do is to keep *Finnegans Wake* spotlight while mentally superimposing the annotations. Although the Annotations pages are larger

than those of FW, it is quite easy to hold the open books together and scan across from FW to the glossary as one reads. This is my recommendation for making sense of Joyce's work. (McHugh 2006:xiii ... xiii)

Perhaps my hands were smaller than McHugh's. I found it easier to refer to a page of the Annotations if I laid the corresponding page of *Finnegans Wake* on the opposing page of the _Annotations, rather than trying to keep both books open at once. To this end I actually dismantled my copy of the novel, carefully tearing out all the pages one by one, and compiling a neat stack of loose leaves. When I was not using them, I clothed these 314 leaves in their distinctive blue dust-jacket.

It took me much longer to make my way through the book the second time of asking. I tried to make sense of each section before I proceeded to the next section. But it was still frustrating. The Annotations elucidated many details in the text, but the context was still lacking. I could not see the wood for the trees. I needed to step back and take in the whole of the *Wake* in a single glance.

Before I reached the end, I had already begun to cheat on McHugh. With increasing frequency, I found myself seeking out other people's opinions: Anthony Burgess, Adaline Glasheen, James Atherton, Clive Hart. All opened up new vistas of interpretation for me, but none of them provided the answers I was looking for.

lovesoftfun at *Finnegan's Wake*

It was really only when I started taking part in the public readings of the book at [Sweny's Pharmacy](#) that I finally began to understand *Finnegans Wake*—after a fashion. In the opening article of this series, I said that the key to understanding *Finnegans Wake* is familiarity with the text—Familiarity breeds content—and I stand by that assertion. The more you come to know the book, the more you will get out of it. The best way to acquire the necessary degree of familiarity is to read the book through from cover to cover countless times. And the best way to do this is to take part in public readings.

Each time you read a passage, you become more intimately acquainted with it, and you get a little more out of it. And it is only when you are

thoroughly familiar with the text—all them inns and ouses—that you can take that step back and comprehend the Wake in a single glance.

a pronged instrument

While researching this article I came across the following review of *Finnegans Wake*, written for Amazon by [Roger Saxton](#), from Las Cruces in New Mexico:

I love *Finnegans Wake*, but I had to read it more than once before I felt that way about it. I read it the first time because I heard it was perhaps the most difficult book to read that had ever been written, and I wanted to see if I could do it. It took me more than two years to read it the first time. I read it with the help of the Ronald McHugh book which takes *Finnegans Wake* line by line and defines foreign and obscure words. I hoped that this would help me understand the book as a whole. It didn't. There were parts here and there I could make out and puns I could enjoy, but I felt hopelessly lost and decided to have nothing more to do with the book once I had finished it. However, I could not get *Finnegans Wake* out of my mind and decided to tackle it again a few years later. Even though there was more that I understood then than I did the first time I read it, it was still a struggle and it appeared that it would take me as long to finish it the second time as it did the first. One night as I was reading it in a state between being awake and asleep, I started dreaming. As it usually happened, my dreams jumped around from one thing to another with no logic at all. I found myself talking with others in the dream but did not understand the gist of the conversation I was having. I understood the words, but they didn't seem to be connected to each other. As I went in and out of this half awake and half dream state, I thought that dreaming was a lot like reading *Finnegans Wake* and that reading *Finnegans Wake* was a lot like dreaming. At that point I completely woke up and realized that my approach to reading the book could not have been more wrong-headed. Instead of trying to understand every word and paragraph, I needed to go with the flow and read steadily without stopping. If I understood something, I was happy. If I didn't understand, so what? I kept on going. I found myself laughing at the puns and enjoying the sounds of the words. I finished the last one hundred pages in only few days. In fact, it was hard for me to put the book down even when I had other things to do. It took me only a week and a half to read it the third time, but I got far more out of it that time than I did out of the other two times put together, mainly because I didn't try to get anything out of it! I am now reading it for the fifth time and will continue to read it off and on for the rest of my life. Do I now understand the whole book? No! I probably only understand between one fifth or one sixth of it, but that is enough to hold my interest as I read. Sometimes I encounter sentences made up of foreign words or made up words that I cannot understand at all. Then I will read a page that I can completely understand. My comprehension of what is said and what is going on fades in and out as I read just as it does when I dream, but every time I read it I

pick up on things that I missed during previous readings. Instead of it being a struggle to read *Finnegans Wake* as it was the first time I tackled it, I now read it because I enjoy it.

I have quoted Mr Saxton's review in full because he is not just describing his own experience of trying to come to grips with *Finnegans Wake* but that of many other readers as well—myself included.

I can confirm what he says about going with the flow. When you read the book alone in your room, there is always the temptation to stop after just a few paragraphs—perhaps you are finding it tough going, or there is something you want to look up. But if you read *Finnegans Wake* as part of a public reading group, there is no stopping. You just keep going. If one person tires of reading, the next person takes over. If a phrase intrigues you and you would like to google it or look it up in McHugh's Annotations, there is no time—the show must go on. Reading *Finnegans Wake* in this manner is much more enjoyable than trying to plough through it alone and in silence. If ever a book was written to be read aloud and enjoyed communally, it was *Finnegans Wake*—with *Ulysses* a close second.

But this does not mean that we should neglect the other side of the coin: textual exegesis. Many readers find it enjoyable to take a short passage of the book and go through it word by word, chasing down all the allusions, quotations and interpretations, analysing it to the nth degree, extracting as much meaning out of it as possible. This too is best undertaken as a shared experience, though the private exegesis of *Finnegans Wake* is not nearly as heavy-going as the private reading of *Finnegans Wake*.

This is why I believe that technology—especially the emergence of the Internet—has rendered McHugh's Annotations largely superfluous. Much as I respect McHugh's advice, I do not think the best way to read *Finnegans Wake* is with Joyce in one hand and McHugh in the other, constantly scan[ning] across from FW to the glossary as one reads. This is like trying to analyse *Tristan und Isolde* during a live performance of the opera. You listen and you watch during the performance : You analyse Wagner's music afterwards, at your leisure, with a copy of the full score before you and a library of appropriate references at your elbow. And hopefully both experiences are enjoyable.

I believe that this two-pronged approach to *Finnegans Wake* is the best one to adopt: passive reading to breed familiarity and active analysis to develop understanding.

And if you think that no work of literature can possibly be worth so much effort, then that is all right: *Finnegans Wake* was not written for you.

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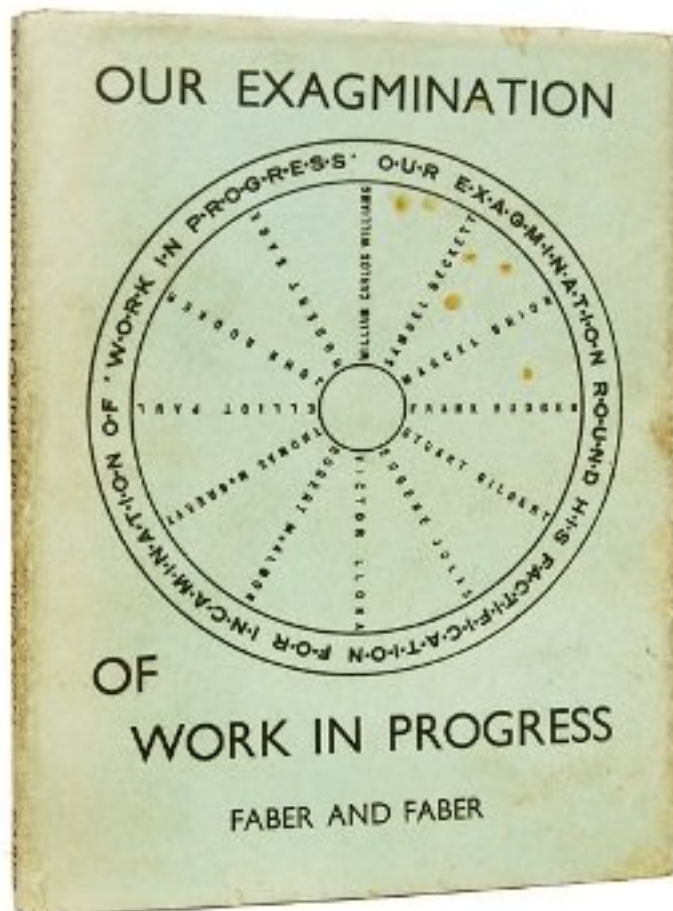
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Our Exag

Our Exag

In the late 1920s Eugène Jolas's literary journal [transition](#) serialized early drafts of Books I and III of *Finnegans Wake* (or *Work in Progress* as it was then known). The response of the mainstream media to Joyce's experimental methods was largely unsympathetic. While acknowledging his undoubted literary ability and mastery of language, they characterized his new work as unsound, disappointing, a mistake, or the latest dribble from Joyce (Van Hulle 84-87). Joyce, for the most part, declined to enter the lists and publicly defend his own work, but he was more than happy to deputize his coterie of admirers and assistants to do so on his behalf. Critical essays began to appear with increasing regularity in the pages of *transition*, apologetic works that attempted to

shed a little light on Joyce's obscure text. Although not one of these essays was actually authored by Joyce himself, it is generally accepted that his was the hidden hand that guided the pens (Ellmann 613, McHugh 47).

In 1929 [Sylvia Beach's](#) Shakespeare and Company published a collection of twelve such essays and two Letters of Protest under the Wakean title [Our Exagmination round His Factification for Incamination of Work in Progress](#). This Survey of James Joyce's "Work in Progress" Parts 1 and 3 from twelve different angles included eight apologetic works that had already appeared in transition and four newly-commissioned ones:

The book had twelve writers, like the twelve customers of Earwicker's public house [in Finnegans Wake], or the twelve apostles of Christ. (Ellmann 613)

Or the twelve members of a jury, passing judgment on Joyce's Work in Progress:

- Samuel Beckett: Dante ... Bruno . Vico .. Joyce
 - Marcel Brion: The Idea of Time in the Work of James Joyce
 - Frank Budgen: James Joyce's Work in Progress and Old Norse Poetry
 - Stuart Gilbert: Prolegomena to Work in Progress
 - Eugene Jolas: The Revolution of Language and James Joyce
 - Victor Lloná: I Don't Know What to Call It but It's Mighty Unlikely Prose
 - Robert McAlmon: Mr. Joyce Directs an Irish Word Ballet
 - Thomas MacGreevy: The Catholic Element in Work in Progress
 - Elliot Paul: Mr. Joyce's Treatment of Plot
 - John Rodker: Joyce and His Dynamic
 - Robert Sage: Before Ulysses—and After
 - William Carlos Williams: A Point for American Criticism
-
- G V L Slingsby: Writes a Common Reader
 - Vladimir Dixon: A Letter to Mr. James Joyce

Faber and Faber brought out a British edition of the book in the same year.

So, what are we to make of this farrago? Is it of any assistance to a perplexed reader of Finnegans Wake? The correct answer to this

question probably lies somewhere between the two extremes represented by the opinions of Sylvia Beach and Roland McHugh.

In 1961, when Faber & Faber reissued the collection, Sylvia Beach provided the brief introduction, in which she passed the following judgment on the book:

Our Exag, as at Shakespeare and Company it was called, is most valuable, indeed indispensable to readers of *Finnegans Wake*: they would do well to hear what these writers, friends and collaborators of Joyce, followers of his new work as it progressed, have to say on the subject. They had the advantage of hearing the hints that he should let fall and the delightful stories he told when in the company of his friends. (Beckett et al vii)

In direct contrast to this judgment is that of Roland McHugh, who had been careful not to read the essays until he had completed *Finnegans Wake*:

Most of *Our Exagmination* is so incredibly superficial that it would have done me no harm at all to have read it years earlier. Its authors are Joyce's puppets. Most of it seems designed to thrust *FW* into the public eye with a barrage of fervent praise. No wonder it didn't sell. (McHugh 1981:48)

Of the twelve essays in the collection, only Samuel Beckett's has ever received more than a cursory glance. Clive Hart called it a somewhat skittish article (Hart 47), but another critic, Donald Phillip Verene, came closer to the mark when he wrote:

It is a classic of Joyce interpretation that has yet to be fully absorbed. (Feldman & Mamdani 53)

It is surely not without significance that Beckett's *Dante ... Bruno . Vico ..* Joyce was given pride of place in the collection. The dots in the title represent centuries: three between [Dante Alighieri](#) (1265-1321) and [Giordano Bruno](#) (1548-1600), one between Bruno and [Giambattista Vico](#) (1668-1744), and two between Vico and Joyce (1882-1941). Taken together, we have here a series that embraces the Middle Ages, the Renaissance, the Enlightenment and the Modern World.

Dante, Bruno and Vico are the three Patron Saints of *Finnegans Wake*. Joyce invokes this holy trinity in his opening paragraph, just as Homer and Virgil invoke the Muse in the opening lines of their epics.

Dante is well known and widely read, but the same cannot be said of Vico or Bruno. Considering how important these two philosophers are to a proper understanding of *Finnegans Wake*, it is surprising that Wakean scholars are not more familiar with their writings. I have read—not studied—David Marsh’s English translation of Vico’s *Scienza Nuova*. And that’s it. I have read about Giordano Bruno, but I have never so much as cracked open one of his many works—a state of affairs I really should try to rectify.

Dante

Entire books have been written on the relationship between Dante Alighieri and James Joyce, two exiled artists who created their own vulgar dialects to express what could not be expressed by the vernaculars of their day (Latin and English). Dante was perhaps Joyce’s favorite author (Ellmann 4), so we should not be surprised to find his ghost haunting the pages of *Finnegans Wake*. But what did Dante contribute to the book?

In his Epistle to Can Grande, Dante explained the meaning of his Divine Comedy:



Dante Alighieri

§ 7. For the elucidation, therefore, of what we have to say, it must be understood that the meaning of this work is not of one kind only; rather the work may be described as polysemous, that is, having several meanings; for the first meaning is that which is conveyed by the letter, and the next is that which is conveyed by what the letter signifies; the former of which is called literal, while the latter is called allegorical, or mystical. And for the better illustration of this method of exposition we may apply it to the following verses : When Israel went out of Egypt, the house of Jacob from a people of strange language; Judah was his sanctuary, and Israel his dominion. For if we consider the letter alone, the thing signified to us is the going out of the children of Israel from Egypt in the time of Moses; if the allegory, our redemption through Christ is signified; if the moral sense, the conversion of the soul from the sorrow and misery of sin to a state of grace is signified; if the anagogical, the passing of the sanctified soul from the bondage of the corruption of this world to the liberty of everlasting glory is signified. And although these mystical meanings are called by various names, they may one and all in a general sense be termed allegorical inasmuch as they are different (*diversi*) from the literal or historical; for the word allegory is so called from the Greek *alleon*, which in Latin is *alienum* (strange) or *diversum* (different) (Dante 199)

No one would deny that *Finnegans Wake* is also [polysemous](#), though not necessarily in the exact sense described here by Dante.

From Dante Joyce also learnt the art of literary architecture. Dante structured his *Commedia* after the elaborate geography of Hell, Mount Purgatory and the Celestial Spheres. Joyce had done something similar in *Ulysses*, with Homer's *Odyssey* as the scaffold. In *Finnegans Wake*, however, it was Vico's philosophy of history that provided the supporting trellis.

Giambattista Vico

[Francis Bacon](#), the father of the scientific method, believed that an inductive approach to nature could perfect not only the natural sciences (Natural Philosophy) but also social sciences, such as ethics and politics:

I:127 Again, some may raise this question rather than objection, whether we talk of perfecting natural philosophy alone according to our method, or the other sciences also, such as logic, ethics, politics. We certainly intend to comprehend them all. And as common logic, which regulates matters by syllogisms, is applied not only to natural, but also to every other science, so our inductive method likewise comprehends them all. (Bacon 101-102)

It was Bacon's new scientific method that allowed [Isaac Newton](#), drawing upon the work of [Tycho Brahe](#) and [Johannes Kepler](#), to deduce his Universal Law of Gravitation. Newton had succeeded in reducing the wanderings of the Moon, the planets and the comets to a simple mathematical equation. This was the vindication of the Pythagorean creed that all is number (Russell 53), and of Galileo's remark that the Universe is an open book written in the language of mathematics (Galileo 60).

Giambattista Vico was one of those admirers of Newton who aspired to do for human nature what the Englishman had done for heavenly nature: reduce it to natural law. Can the rise and fall of empires, the ebb and flow of civilizations, the growth and decay of entire nations, be captured by simple mathematical equations? Vico set himself the task of combing through the chronicles of the past for the fundamental laws of history. In his seminal work *Principi di Scienza Nuova d'intorno alla*

Comune Natura delle Nazioni [Principles of the New Science of the Common Nature of Nations], he presented the results of his research.

Like *Finnegans Wake*, *The New Science* was greeted in its day with incomprehension. It is quite possible that more people have read Joyce than Vico. And those who do read Vico are usually surprised to discover that *The New Science* is as much about language and literature as it is about history. This is especially true of those readers who come to Vico through Joyce, because what they find in the pages of *The New Science* is not what the introductions to *Finnegans Wake* led them to expect.

Let me explain. Here is how Roland McHugh summarized the relevance of Vico to a reading of *Finnegans Wake*:



Giambattista Vico

Giambattista Vico (1668-1744) is the author of *Principi di Scienza Nuova* (*The New Science*), in which is expounded his theory that a common cyclical pattern identifies the histories of diverse nations. The cycle consists of (1) the age of gods, represented in primitive society by the family life of the cave, to which God's thunder had driven man; (2) the age of heroes, characterized by the continual revolutionary movements of the plebeians against the patricians; (3) the age of people, the final consequence of the leveling influence of revolutions. The three ages are typified by the institutions of birth, marriage, and burial, respectively, and followed by a short lacuna, the ricorso (resurrection) linking the third age to the first of a subsequent cycle. These four periods are illustrated by the four books into which *Finnegans Wake* is divided and also by concise references to attributes of the ages (e.g., their institutions). (McHugh 2006:xiv-xv)

This is not quite how Samuel Beckett saw the essence of Vico's philosophy of history:

It is first necessary to condense the thesis of Vico, the scientific historian. In the beginning was the thunder: the thunder set free Religion, in its most objective and unphilosophical form—idolatrous animism: Religion produced Society, and the first social men were the cave-dwellers, taking refuge from a passionate Nature: this primitive family life receives its first impulse towards development from the arrival of terrified vagabonds: admitted, they are the first slaves: growing stronger, they exact agrarian concession, a despotism has evolved into a primitive feudalism: the cave becomes a city, and the feudal system a democracy: then an anarchy: this is corrected by a return to monarchy: the last stage is a tendency towards interdestruction: the nations are dispersed and the Phoenix of Society arises out of

their ashes. To this six-termed social progression corresponds a six-termed progression of human motives: necessity, utility, convenience, pleasure, luxury, abuse of luxury: and their incarnate manifestations: Polyphemus, Achilles, Caesar and Alexander, Tiberius, Caligula and Nero. (Beckett et al 5)

The cyclical concept of three ages and a ricorso, so fundamental to the underlying structure of *Finnegans Wake*, is certainly present in Vico, but it is not really what Vico is about. It plays quite a minor rôle in *The New Science*. Nonetheless, here is how Vico himself introduced the concept of the three ages:

§31 So this New Science or metaphysic, pondering the common nature of nations in the light of divine providence, having discovered such origins of divine and human things among the gentile nations, establishes thence a system of the natural law of nations, which proceeds with the greatest equality and constancy through the three ages which the Egyptians handed down to us as the three periods through which the world had passed up to their time. These are: (1) The age of the gods, in which the gentiles believed they lived under divine governments, and everything was commanded them by auspices and oracles, which are the oldest things in profane history. (2) The age of the heroes, in which they reigned everywhere in aristocratic commonwealths, on account of a certain superiority of nature which they held themselves to have over the plebs. (3) The age of men, in which all men recognized themselves as equal in human nature, and therefore there were established first the popular commonwealths and then the monarchies, both of which are forms of human government, as we observed a short while ago. (Vico 17-18)



Table of Viconian Cycles

The lesson to take away from all of this is that *Finnegans Wake* is cyclical. In the *Wake* Joyce tells the same story over and over again.

En passant, I might point out that during the gestation of *Finnegans Wake*, another philosopher of history is mentioned in Joyce's notes and correspondence almost as frequently as Vico: [Georg Wilhelm Friedrich Hegel](#). Clive Hart (47, 49) has also drawn attention to the world-ages of Indian philosophy, the opposed gyres of [William Butler Yeats's](#) *A Vision*, and the cyclical evolution of [William Blake's](#) *The Mental Traveller*. But these will have to wait their turn.

Giordano Bruno

If Vico provided the wheels for Joyce's vehicle, Bruno provided the engine.

In his review of J Lewis McIntyre's *Giordano Bruno*, published by the *Daily Express* in October 1903, Joyce described Bruno as follows:

A Dominican monk, a gipsy professor, a commentator of old philosophies and a deviser of new ones, a playwright, a polemist, a counsel for his own defence, and, finally, a martyr burned at the stake in the Campo dei Fiori... (Joyce, Mason & Ellmann 133)

In Bruno's most representative work, *Spaccio de la bestia trionfante* [Expulsion of the Triumphant Beast], which was published in London in 1584, the following remarks are made by Sofia, or Wisdom:

... the beginning, the middle and the end, the birth, the growth, and the perfection of what we see, come from contraries, through contraries, into contraries, to contraries; and where there is opposition, there is action and reaction, motion, diversity, plurality, order, gradation, succession, vicissitude. (Bruno 420)

In the same year, in another of his Italian Dialogues, *De la causa, principio, et uno* [Cause, Principle, and Unity], Bruno explored this idea of the coincidence of opposites—*coincidentia oppositorum*—at greater length. In the Argument of the Fifth Dialogue, he summarized the contents of the concluding section of this work under thirteen headings, including the following:



Giordano Bruno

Tenth: How in the two extremes which are said to lie at the opposite ends of the ladder of nature, we must no more contemplate two principles but one, not two beings but one, not two contraries and opposites but one and the same concordance. There height is depth, the abyss is inaccessible light, darkness is clarity, the large is small, the confused is distinct, altercation is friendship, the divisible is indivisible, the atom is immense—and vice versa ... Thirteenth: The indications and proofs are introduced that contraries really do coincide, that they have the same origin, and that they are actually one and the same substance. (Bruno 207-208)

Joyce himself summed up Bruno's philosophy in a letter to his patron Harriet Shaw Weaver:

Bruno Nolano (of Nola) another great southern Italian was quoted in my first pamphlet *The Day of the Rabblement*. His philosophy is a kind of dualism—every power in nature must evolve an opposite in order to realise itself and opposition brings reunion etc etc. (Letters 27 January 1925)

The coincidentia oppositorum is an idea Bruno borrowed from the German scholar [Nicholas of Cusa](#), though that particular phrase does not occur in any of Nicholas's extant works. In his essay *De docta ignorantia* [Learned Ignorance], Nicholas spoke of the human intellect raising itself to that Simplicity where contradictories coincide (Nicholas of Cusa 264). It was from Nicholas that Bruno learnt that an infinitesimal chord of a circle is indistinguishable from an infinitesimal arc, while a circle of infinite radius is indistinguishable from a straight line (Nicholas of Cusa 35, Bruno 286).

There is so much more to Bruno's philosophy than the doctrine of the coincidence of opposites. This was the man, after all, that Joyce regarded as the father of what is called modern philosophy (Joyce, Mason & Ellmann 133). He championed the [Copernican Revolution](#) but went far beyond Copernicus in asserting that our Universe was infinite, and that the stars were distant Suns orbited by distant Earths inhabited by rational beings. He anticipated Bacon by encouraging the use of the scientific method and he anticipated [Milton](#) by espousing the right to freedom of speech.

But that's enough for the moment.

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To the Memory of James Joyce
A Phoenix Park Nocturne

Arthur Lourié

Allegro dolcissimo

Piano

The musical score is written for Piano. It begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 2/4. The tempo is marked 'Allegro dolcissimo'. The score consists of three measures. The first measure has a piano (pp) dynamic and a vibrato marking. The second measure has a piano (p) dynamic and a 'poco' marking. The third measure has a piano (pp) dynamic and a vibrato marking. The score is labeled 'l.h.' (left hand) and 'r.h.' (right hand) at the bottom. The word 'Piano' is written on the left side of the score.

A Phoenix Park Nocturne

You mean to see we have been hadding
a sound night's sleep?

Finnegans Wake is a book of the night. Reduced to its simplest terms, it is a depiction of a single night in the life of a single character. Everything else is ancillary to this fundamental concept:

There are in a way no characters. It's like a dream. The style is also changing, and unrealistic, like the dream world. If one had to name a character, it would be just an old man. (Ellmann 696)

Recently, while I was researching these articles, I came across an essay by the South-African academic [Derek Attridge](#), in which he asked a very simple question that I had never considered before, and which I could not answer: At what point in the long process of crafting *Finnegans Wake* did Joyce decide that his book was to be a book of the night?

There is no compelling evidence that Joyce envisaged his new work as being in any way nocturnal when he first drafted the early vignettes—Roderick O'Connor, St Kevin's Orisons, Mamalujo, etc—in 1923.



Derek Attridge

For nearly four years, from early 1923, when Joyce began work on his last book, to late 1926, by which time he had perfected his stylistic technique, completed versions of twelve of the seventeen chapters, and worked out an overall structure, there is very little evidence to suggest that he associated his laborious project with the night, sleep, or dreams. (Attridge 17-18)

Attridge surmised that the idea of *Finnegans Wake* as a nocturnal counterpart to *Ulysses* may have been put in Joyce's mind by his brother [Stanislaus](#). In August 1924, a few months after [Ford Madox Ford](#) had published the first fragment from Joyce's *Work in Progress*, Stanislaus wrote to his brother Jim:



Stanislaus Joyce

I have received one instalment of your yet unnamed novel in the *Transatlantic Review*. I don't know whether the drivelling rigmarole about half a tall hat and ladies' modern toilet chambers (practically the only things I understand in this nightmare production) is written with the deliberate intention of pulling the reader's leg or not. You began this fooling in the Holles Street episode in *Ulysses* ... Or perhaps—a sadder supposition—it is the beginning of softening of the brain. (Letters 7 August

1924)

By April 1926, however, there is some evidence that Joyce was beginning to see the nocturnal potentiality latent in his new work, and was even envisaging it as a counterpart of sorts to *Ulysses*. The following words were addressed to his patron [Harriet Shaw Weaver](#):

My brother says that having done the longest day in literature I am now conjuring up the darkest night. (Letters 17 April 1926)

By November, there can no longer be any doubt that Joyce saw his new work as nocturnal. Writing again to Weaver, apparently in response to criticisms of Book III by [Ezra Pound](#), he remarked:

One great part of human existence is passed in a state which cannot be rendered sensible by the use of wideawake language, cutanddry grammar and goahead plot. (Letters 24 November 1926)

Attridge believed that it was only around this time that the nocturnal nature of *Finnegans Wake* took hold of Joyce's imagination. With increasing regularity, he found himself defending his *Work in Progress* against accusations of incomprehensibility and obfuscation, and the simplest way to disarm the critics was to invoke this nocturnal defense.

In December 1929, [The New Republic](#) published an appraisal of Joyce's œuvre by the literary critic [Edmund Wilson](#). By then, [transition](#) had brought out more than a dozen fragments of *Work in Progress*, including all twelve chapters of Books I and III. Wilson summed up Joyce's unfinished work as follows:



Edmund Wilson

It is a sort of complement to *Ulysses*; Joyce has said of it that, as *Ulysses* deals with the day and with the conscious mind, so his new work is to deal with the night and with the subconscious. The whole of this new production is apparently to occupy itself with the single night's sleep of a single character. (Wilson)

Attridge took issue with this interpretation, which he suspected was largely Wilson's own, though he did concede that a close associate of

Joyce's, [Stuart Gilbert](#), had made a similar comment in an extract from his book on Ulysses, which appeared in transition in November 1929:

Work in Progress, which deals exclusively with the night-hours, is thus the complement of Ulysses, an epic of the day. (Jolas 130, fn 1)

Among the many interpreters of *Finnegans Wake*, one stands out as the champion of this nocturnal aspect: John Bishop, associate professor of English at the University of California, Berkeley. In Joyce's *Book of the Night*, Bishop took Joyce at his word when he told [Jacques Mercanton](#):



Jacques Mercanton

Work in Progress? A nocturnal state, lunar. That is what I want to convey: what goes on in a dream, during a dream. Not what is left over afterward, in the memory. Afterward, nothing is left. (Bishop 8, Mercanton 701).

I reconstruct the nocturnal life. (Bishop 4, Mercanton 704)

Attridge, however, was not impressed with Bishop's interpretation, which smacked of cherry-picking:

One of the problems with the methodology of John Bishop's interpretation ... is his manipulation of the text in order to make it appear that one strand of thematic concerns—those relating to night, darkness, and the sleeping body—is more prominent than all the others. He achieves this by weaving together into his own sentences fragments from widely diverse parts of the book, and by privileging one out of the many meanings of a [portmanteau](#) when this one alone suits his argument. (Attridge 27).

Attridge's criticisms should always be borne in mind when reading *Finnegans Wake*. Joyce's book is a multilayered work. The nocturnal aspect is paramount to the surface layer, which depicts a sleeping man, but it is less relevant to the deeper—and, arguably, more important—layers of the work.

Finnegans Wake in a Nutshell

My favourite English translation of Homer's *Iliad* is the prose translation of [W H D Rouse](#), *The Iliad: The Story of Achilles*. It begins:

An angry man: there is my story.

The very first word of the ancient poem—μῆνιν, wrath—encapsulates the entire epic of twenty-four books and more than fifteen thousand lines. The Wrath of Achilles: that's the Iliad in a nutshell.

And what of Joyce's epic? Can *Finnegans Wake* be encapsulated by a handful of words? I believe it can:



The history of the world is the story of the family writ large
The story of the family is the history of the world writ small

There is *Finnegans Wake* in a nutshell. There is Joyce's story. In *Finnegans Wake* Joyce recounts the history of mankind by relating the story of a single family:

I think I will write a history of the world. (Ellmann 537)

I might easily have written this story in the traditional manner. Every novelist knows the recipe. It is not very difficult to follow a simple, chronological scheme which the critics will understand. But I, after all, am trying to tell the story of this [Chapelizod](#) family in a new way. Time and the river and the mountain are the real heroes of my book. Yet the elements are exactly what every novelist might use: man and woman, birth, childhood, night, sleep, marriage, prayer, death. There is nothing paradoxical about all this. Only I am trying to build many planes of narrative with a single esthetic purpose. Did you ever read [Laurence Sterne](#)? (Ellmann 554)

Joyce realized that the cyclic pattern which [Giambattista Vico](#) had discerned in the ebb and flow of human history could also be found in the generations of a single family—any family in any country in any age—for all families follow the same laws. The laws that govern history are ultimately the laws that govern human behaviour. Human beings are the atoms out of which history is made. Joyce's story is a story of men, women and children, while Vico's is one of states, empires and nations.

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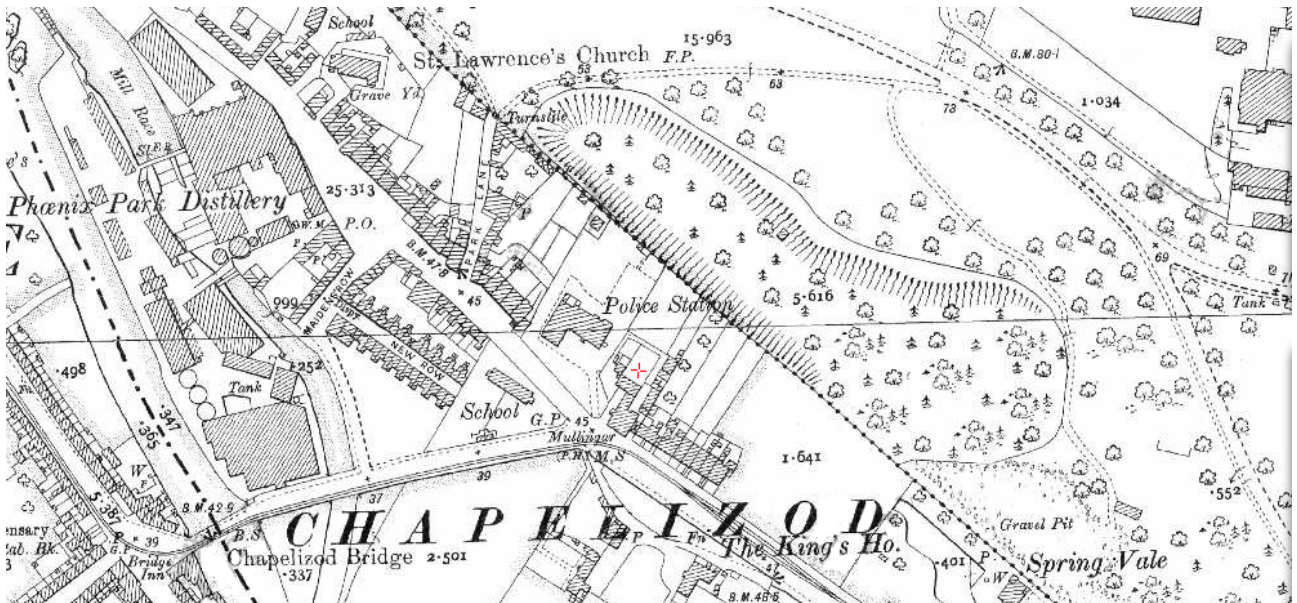
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Finnegans Wake – A Prescriptive Guide – 12

harlotscurse ⁽⁶⁵⁾in #literature • 6 years ago

~ [Part 1](#) ~ [Part 2](#) ~ [Part 3](#) ~ [Part 4](#) ~ [Part 5](#) ~ [Part 6](#) ~ [Part 7](#) ~ [Part 8](#) ~ [Part 9](#) ~ [Part 10](#) ~ [Part 11](#) ~



Ordnance Survey Map of Chapelizod Village in 1906-09

through their struts of Chapeldiseut

If you bear west from the centre of Dublin, keeping the River Liffey on your left hand and the Phoenix Park on your right, you will soon find yourself in the village of Chapelizod. This picturesque little hamlet on the western outskirts of the city has managed to retain much of its old-world charm at a time when so many of Dublin's outlying villages are being swallowed up and homogenized by the ever-expanding metropolis. Nestled between the river and the park, Chapelizod has resisted for decades the sort of development that has

transformed sleepy villages into noisy suburbs, and quiet country roads into busy thoroughfares. It is only in recent years—since the turn of the millennium, in fact—that the flowing tide of urbanization has finally begun to engulf this little island of Old Dublin.

The village of Chapelizod owes its name—allegedly—to the fabled **Isolde** of Arthurian romance. It is said, by some, that she and her adulterous lover Tristram consummated their love in this spot (Gifford 81). The truth is somewhat more mundane. The name is Norman, and the history of Chapelizod probably does not extend any further back than 1170, when the **Anglo-Normans** captured Dublin. One website gives the following gloss for the Irish name of the village *Séipéal Iosóid*:

The chapel of Iosóid

Iosóid — Anglo-Norman personal name (Old French *Iseut, Isaut*).

The historian **Stanihurst** said the following about this placename in 1577:

There standeth néere the caſtle, ouer againſt a voyde rowme, called Preſton his Innes, a tower, named, Ifoudeſ tower. It tooke the name of La Beale Ifoude, daughter to Anguiſhe, king of Irelande. ... There is a village harde by Dublynne, called of the ſayde La Beale, Chappell Ifoude.

[There stands near Dublin Caſtle, oppoſite an open ſpace called Preſton’s Inns, a tower named Iſoude’s Tower. It took the name of The Fair Iſoude, daughter of **Anguiſhe, King of Ireland**. ... There is a village cloſe to Dublin named for the ſame woman, Chapel Iſoude.]

—**Holinshed’s *Chronicles of England, Scotland and Ireland*** (1577)
Vol. 3, 1.2.

The above form and earlier forms ſuch as 1212 “eccleſia de Yſoude” from *Pontificia Hibernica* ſhow that the qualifying element here is

the Old French name *Iseut/Isaut*. Other historical forms reflect the Latinised form *Isolda* (e.g. 1229 “Capella Isolde”, *Calendar of Documents Relating to Ireland* I, 260) and, later, *Isard* (c.1654 “Chappelizard”, *Civil Survey*)—see the English surname *Iz(z)ard*, which is of the same origin. (*Logainm*)



St Laurence's Tower

After the Norman Invasion, Chapelizod became a royal manor. Over the next few centuries it was leased to a succession of prominent Anglo-Norman families and, for a time, to the [Priory of the Hospitallers of St John of Jerusalem](#). The village which grew up around the manor was provided with defensive walls in the 13th century. Early in the 17th century it became the property of [Sir Henry Power](#), who built the well-known King's House on the left bank of the Liffey. It owes its name to [William III](#), who stayed there in July 1690, just a few weeks after his victory in the [Battle of the Boyne](#). In the 18th century Chapelizod acquired a reputation for rakish entertainment. Among its popular watering holes were *The Ship Tavern*, *The Three Tuns and Grapes*, *The Salmon House* and *The Phoenix*. This is the Chapelizod in which Sheridan Le Fanu set his novel *The House by the Churchyard*, which provided Joyce with a rich crop of allusions for *Finnegans Wake*. (Ball 163-178)



Chapelizod Village Square in 1900 (Looking East)

Chapelizod has a village square—an innovation introduced to this country by the Normans and Saxons—in which there once stood a noble elm tree (Mink 257). Chapelizod Square is really a triangle. To the east of the village was a [turnpike](#)—a toll gate—which was established in the 18th century and abolished in 1853 (Mink 521).



St Laurence's Church and Tower

The present Church of St Laurence was constructed in 1832, but the neighbouring tower dates from the 14th century. It is believed that two earlier Norman chapels stood on the same spot. The **Anglican** Church of St Laurence was named for the patron saint of Dublin, **Lorcán Ua Tuathail** (Laurence O'Toole), who was Archbishop of Dublin at the time of the Norman Invasion. The

church and tower are all but hidden by the famous House by the Churchyard.



The House by the Churchyard

The Catholic Church of the Nativity of the Blessed Virgin Mary—formerly St Mary’s Church—stands on the outskirts of the village. It was built in the 1840s.



The Church of the Nativity of the Blessed Virgin Mary

As for Isolde and her chapel ... the search continues.

The Joyce Connection

James Joyce’s associations with Chapelizod can be traced back to the 1870s—a few years before he was born—through his father [John Stanislaus Joyce](#):

About the year 1877 John Joyce entered into negotiations with Henry Alleyn, a Cork man and a friend of his father’s, who was organizing the Dublin and Chapelizod Distilling Company. The company needed money and Joyce offered to buy £500 of shares on condition that he be appointed secretary at £300 a year. The directors agreed, and he

was soon working every day in the old building on the Liffey at Chapelizod which, having served as a convent, a soldiers' barracks, and a flax factory owned by [William Dargan](#), was now a distillery. (Ellmann 16)



Chapelizod and The Phoenix Park Distillery (Looking North)

The Dublin and Chapelizod Distilling Company failed after three years and Joyce lost both his investment and his sinecure, but [The Distillers Company](#) of Scotland resurrected the business a few years later as the Phoenix Park Distillery.

Ellmann's *About the year 1877* is a little vague. The [Dictionary of Irish Architects](#) records that Edward Henry Carson—father of the famous [politician of the same name](#)—converted the flax mill into a distillery in 1874, citing *The Irish Builder* and *The Builder* as sources:

NOTES OF WORKS ... Considerable alterations and additions are now in progress for converting the flax mills situated at Chapelizod, County Dublin, formerly belonging to Messrs. W. Dargan and Co.,

into a distillery. A detailed account of this extensive undertaking will be given in a future number of the IRISH BUILDER. (Roe 57, Godwin 151)

The Distillers Company acquired the distillery in 1878:

Works executed at the Phoenix Park Distillery, Chapelizod, Dublin—These buildings were erected by Wm. Dargan, of railway fame, in the year 1856, as a flax factory, and were acquired by the Distillers Co., Ltd., 12 Torphichen-street, Edinburgh, in 1878, who converted the premises into a distillery at a cost of between £30,000 and £40,000. (Butler 860)

So it would appear that John Joyce's stint as secretary of the Chapelizod distillery lasted from 1875 to 1878.



The Mullingar House

On the eastern outskirts of Chapelizod is a public house known today as the Mullingar House. A century ago it was The Mullingar Hotel. This was the **coaching inn** where commuters from Dublin embarked for **Mullingar** in the centre of the country. It occupied the same plot of ground as an earlier pub, *The Phoenix*, which was featured in Le Fanu's novel. The Mullingar Hotel became John Joyce's principle watering-hole in Chapelizod. According to James Joyce's nephew Ken Monaghan, John Joyce spent *most of the three years* he worked as secretary of the distillery in the Mullingar House (*Irish Times* 5 March 1999):

He spent more time in the bar of the Mullingar House Hotel than he did in his office in the distillery. The Hotel was owned at that time by an Englishman named Broadbent and Jack Joyce's stories about Broadbent and his family and the village of Chapelizod inspired James Joyce to write *Finnegans Wake* where the central character, Humphrey Chimpden Earwicker, is an innkeeper from Chapelizod. (Monaghan 22)

In those days **Robert Broadbent**, the landlord of the establishment, was about fifty years old. He was married with two sons and three daughters.

[John Joyce's] stories about Broadbent, who had the Mullingar Hotel (now Mullingar House) there, helped his son James to construct *Finnegans Wake* around a hero who is a Chapelizod innkeeper. (Ellmann 16)

One such story has survived in an interview that John Stanislaus Joyce is alleged to have given to an unidentified journalist in 1930 or '31. It was found among Joyce's papers in Paris after his death and published by Maria Jolas in 1949 in *A James Joyce Yearbook*:

Broadbent and I were very great friends. He had the Mullingar Hotel there, and a fine decent fellow he was. We used to have great times there. There was a bowling green at the back of his hotel and I was

considered a celebrated bowler... On one occasion **Dollymount** challenged us to a game. We won and we stood them food and drink after it. This was followed by a splendid musical evening as we had a lot of musical fellows down with us ... We beat Dollymount and I made a big score; and by God I was carried around the place and such a time we had ... I was made a lot of and was taken around by the boys on their shoulders; and my God the quantity of whisky that I drank that night! It must have been something terrible for I had to go to bed. I was not very long in bed when half a dozen of the fellows came up to me and said that they were having a singsong downstairs, adding: “Come on, Jack, don’t have them beat us at the singing” ... Begor I could not walk so I told them to clear out to Blazes ... (Jolas 159-169)

The authenticity of this interview has been challenged and today it holds little credibility in Joycean circles. It is persistently rumoured that the whole thing was concocted as a practical joke by **Brian O’Nolan**. Nevertheless, it *was* found among James Joyce’s papers, so even if it is fake, it is still possible that Joyce drew inspiration from it. See Heckard for an overview of the controversy and Scholes & Kain (119 ff) for a partial transcript.



The Mullingar House

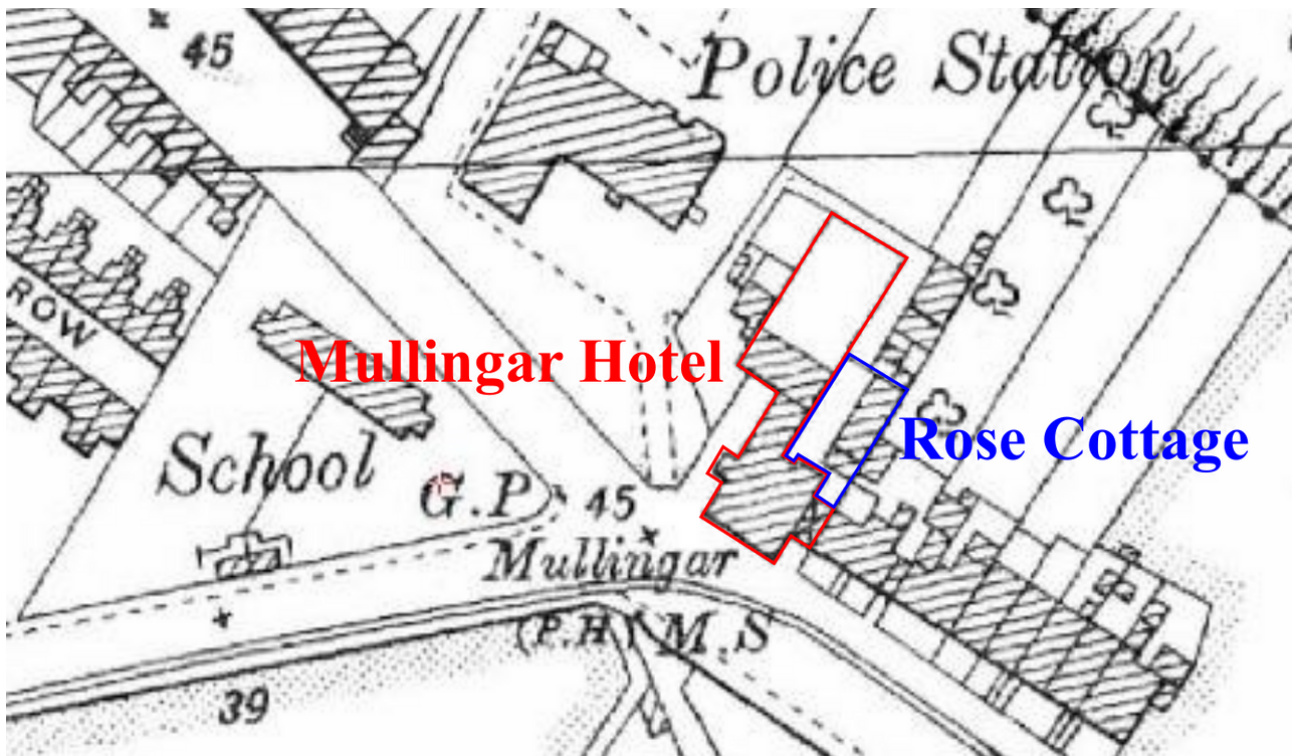
the whole history of that Mullingcan Inn

Finnegans Wake is set in the Mullingar House—more or less. John Gordon, quondam professor at [Connecticut College](#), sets the scene in his book *Finnegans Wake: A Plot Summary*:

The centre of the action is a building called the Mullingar House, so named because in coaching days it was the setting-out point for travellers to Mullingar. It still stands. Like the inn of *Finnegans Wake*, it is a three-storey structure, painted white ... sharing a “[party wall](#)” with a building to the (approximate) “South” ... with a backyard large enough to contain chickens ... and, in earlier times, a [privy](#). Because the construction is irregular—there is an addition to the front whose floors, due to the slant of the ground, do not exactly match those of the older structure—and because modifications have been made since Joyce’s time, it is probably futile to look for exact correspondences between the layout of the present structure and that of the *Wake*’s inn. (Gordon 10)

The two-storey frontage is a recent addition, but in earlier times the area in front of the main building was occupied by stables and a yard.

... the Mullingar lies northwest by southeast in the shape of a stunted L—a rectangle with an extension backward from the northwest end ... There is a second party wall at the northeast end of this extension, joining the Mullingar with a building called “Rose Cottage”. (Gordon 10)



Map of the Mullingar House & Environs

Access to the Rose Cottage is via a lane behind the Hotel. Note that Gordon's *stunted L* is actually a sort of Z, with an additional two-storey extension at the top of the L. This extension appears on 19th-century maps, so it is not a post-Joycean addition:



The Two-Storey Extension at the Rear of the Mullingar House

When Joyce wrote *Ulysses* he went to great lengths to get the details right. He had an extraordinary memory for the minutiae of everyday life, which he supplemented with information culled from the pages of *Thom's Official Directory*. And if all else failed, he had numerous relatives and acquaintances in Dublin who could verify details for him on the spot. His Aunt Josephine—the wife of his mother's brother William Murray—was particularly useful to him in this regard:

At one time Joyce was anxious to find out concerning the Star-of-the-Sea church at Sandymount which is mentioned in the Nausicaa episode of *Ulysses*—if the surrounding trees would be visible from the shore and if there were steps leading down at the side of it from Leahy's Terrace. It would seem that Aunt Josephine put on bonnet or hat and went down to Sandymount. (Hutchins 71)

Joyce continued to draw upon his Aunt Josephine's memory and local knowledge while writing *Finnegans Wake*. In December 1922 he wrote to her for information on various people connected with his family:

I wonder if I sent you an exercise book with the names of these persons at the tops of the pages would you be kind enough (whenever you have a spare moment and anything occurs to your mind) to scribble down in pencil or pen anything noteworthy, details of dress, defects, hobbies, appearance, manner of death, voice, where they lived, etc just as you did for the questions I sent you about Major Powell—in my book Major Tweedy, Mrs Bloom's father? They all belong to a vanished world and most of them seem to have been very curious types. (*Letters* 21 December 1922)

Note that Joyce is now principally interested in characters, not geographical or architectural precision. There is no evidence that he ever inquired about such details in relation to the Mullingar Hotel. It

is probably pointless to research, say, the floor plans or architecture of this building and use the resulting information to locate the events of *Finnegans Wake* in space and time. The public house in *Finnegans Wake* was inspired by the Mullingar House, and resembles it in many respects, but it is not the Mullingar House.

In fact, we know that the Mullingar House was Joyce's principal model for the setting of *Finnegans Wake* but not his only model. In one of his seminal works on *Finnegans Wake*, Roland McHugh included the following illuminating detail while discussing III.4:

The first tableau takes in only the interior of [the protagonist's] house or pub. This, according to 064.09, might be the Mullingar Inn in Chapelizod, a region of Dublin named from Isolde, who was said to have had a bower and a chapel there. A letter of 5 May 1933 from Lucia Joyce to Frank Budgen confirms this: "The principal bistro, he [Joyce] says, was the Mullingar Inn, of which in W.i.P. [Work in Progress] the big man is assumed to be landlord." (McHugh 24)

So the Mullingar Inn is only the *principal* setting, not necessarily the only one.

In *Finnegans Wake* the Mullingar House becomes a microcosm of human society. The three storeys are distributed among the three generations of the landlord's household: the children's rooms are on the top floor, the parents sleep in the master bedroom on the middle floor, and the elderly manservant and maid-of-all-work occupy the downstairs. John Joyce's bowling green at the rear—if it ever existed—doubles as Uncle Toby's bowling green in Laurence Sterne's *Tristram Shandy*, where he and Corporal Trim re-enact the [Siege of Namur](#).



Back Garden of the Mullingar House

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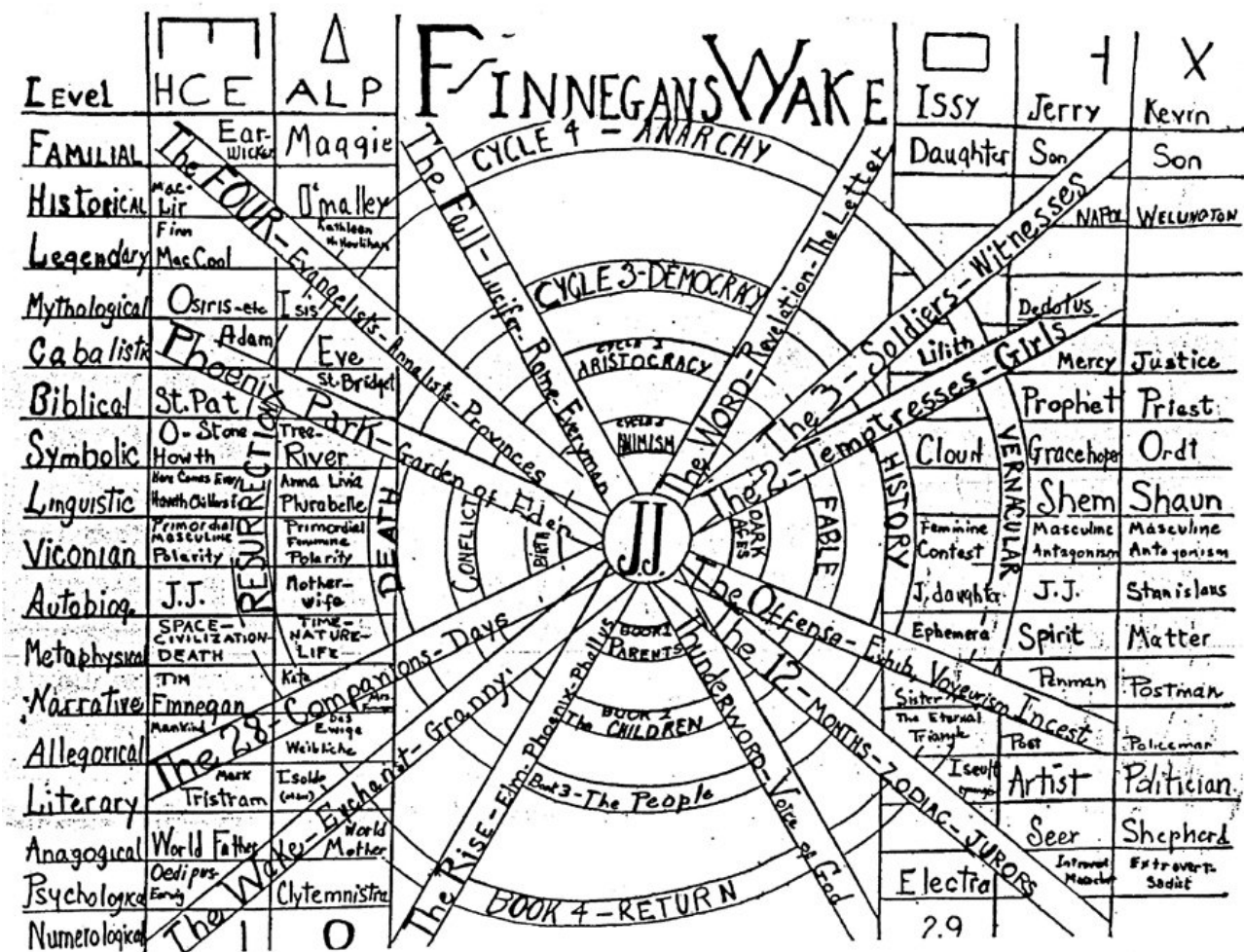
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Finnegans Wake – A Prescriptive Guide – 13

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~ [Part 1](#) ~ [Part 2](#) ~ [Part 3](#) ~ [Part 4](#) ~ [Part 5](#) ~ [Part 6](#) ~
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László Moholy-Nagy's Diagram of Finnegans Wake

A Working Hypothesis

Navigating your way through the manifold text of *Finnegans Wake* is difficult at the best of times : without a map, it is all but impossible. In this article I will lay out my own working hypothesis—a map, if you will, or, if you prefer, a set of sailing directions—which I have used to orient myself while exploring Joyce's Wakean world. I call it a working hypothesis because it is still tentative, speculative and unproven. It is a work in progress, a flawed patchwork of observations and educated guesses, which will undoubtedly have to be modified as I become better acquainted with the book.

Nevertheless, I still commend this hypothesis to the novice reader. Since adopting it, my own understanding of the big picture of *Finnegans Wake* has improved immeasurably. When I first read *Finnegans Wake* I was hopelessly lost on all levels. Not only were the details

incomprehensible to me, but I also had no idea what was going on in general. If someone had asked me to explain what I was reading, I would not have known where to begin:

Where are we at all? And whenabouts in the name of space? I don't understand. I fail to say. I dearsee you too. (RFW 435.01-02)

Now it is only the details that give me pause. I can make out the broad brushstrokes. I see what Joyce is trying to do in *Finnegans Wake*. I finally get it.

I think.

A Multilayered Text

We have it on the author's own authority that *Finnegans Wake* is to be read and understood on more than one level:



James Joyce

I might easily have written this story in the traditional manner. Every novelist knows the recipe. It is not very difficult to follow a simple, chronological scheme which the critics will understand. But I, after all, am trying to tell the story of this Chapelizod family in a new way. Time and the river and the mountain are the real heroes of my book. Yet the elements are exactly what every novelist might use: man and woman, birth, childhood, night, sleep, marriage, prayer, death. There is nothing paradoxical about all this. Only I am trying to build many planes of narrative with a single esthetic purpose. Did you ever read [Laurence Sterne](#)? (Manley 11-12, Ellmann 554)

I choose to take Joyce at his word: there are several planes of narrative in *Finnegans Wake*. OK. But how many?

Four. That, at least, is how many there are in my working hypothesis as it currently stands. Perhaps there are more, perhaps fewer, but let us not complicate matters. I can discern four—just about—and that is more than enough to be getting on with.

I believe that each of these planes of narrative can be located in space and time, and that is what I am going to try and do in the remainder of this article.

A Joycean Template

Joyce's earlier epic, *Ulysses*, is a good place to begin. Everyone knows that *Ulysses* tells the story of a single day in Dublin. Joyce even provided his readers with a pair of [schemata](#) to help them find their way through his labyrinthine text:

- [Linati Schema](#)
- [Gilbert Schema](#)

I <u>Telamachus</u>						Plan of Ulysses	
	<u>Title</u>	<u>Scene</u>	<u>Hour</u>	<u>Organ</u>	<u>Art</u>	<u>Colour</u>	<u>Symbol</u>
1	Telamachus	In Porter	8 am.		herology	white gold	leis
2	hester	In School	11 am.		history	brown	horse
3	Perkins	In Strand	11 am.		philology	green	tile
<u>II</u>							
1	Calypso	In House	8 am.	kidney	economics	orange	myth
2	Strenuous	In Bath	10 am.	gentle	botany, chemistry		eucharist
3	Palas	In Garden	11 am.	heart	religion	white black	castle
4	Polus	In Amphitheatre	12 noon	lungs	astronomy	red	chiton
5	Leopold Bloom	In Church	1 pm.	esophagus	architecture		
6	Stephen Dedalus	In Library	2 pm.	brain	literature		stuffed, London
7	Wandering Rocks	In Theatre	3 pm.	blood	mechanics		city, cars
8	Calypso	In Great Room	4 pm.	ear	music		seaweed
9	Calypso	In Tavern	5 pm.	muscle	politics		foam
10	Leopold Bloom	In Rocks	8 pm.	eye, nose	painting	grey, blue	vision
11	Leopold Bloom	In Hospital	11 pm.	wound	medicine	white	mother
12	Ulysses	In Brackets	12 midnight	larynx, pharynx	magic		shore
<u>III</u>							
1	Leopold Bloom	In Shelter	1 am.	perforator	navigation		silver
2	Stella	In House	2 am.	skelton	science		crust
3	Perseus	In Bed		flask			earth

Joyce's Linati Schema

Although there are some discrepancies between the two, it is not disputed that *Ulysses* takes place in Dublin, that it begins at approximately 8 am on Thursday 16 June 1904, and that it ends in the small hours of the following morning. We can also pin down many of the incidents in the novel to specific points in space and time. For example, when Leopold Bloom hears the bells of George's church chiming 8:45 am, he is standing in the back garden of his house at 7 Eccles Street. At precisely the same moment, Stephen Dedalus is walking along the upwardcurving path at the [Forty Foot](#) in Sandycove.

There is clearly a plane of narrative in which the events of Bloom's and Stephen's lives on this particular day and in this particular city are located. In *Ulysses*, Bloom and Stephen are real people. They are of course _fictional_ characters in a novel, but in that novel they are just as real as you and me. They really do have breakfast, feed the cat, teach history, go to a funeral, get drunk, etc.

But not everything in *Ulysses* is as real as this. Some of the things attributed to Bloom only occur in his imagination, or in his unconscious.

For instance, Bloom does not really become pregnant and give birth to eight male yellow and white children, as is narrated in the Circe episode. And the ghost of Stephen's mother does not really confront him in the same episode. Nor do the Royal and Grand Canals really swap places, as is implied in the Wandering Rocks episode. These events are located on another plane of narrative.

The First Plane of Narrative – Nocturnal

Is there a narrative plane in *Finnegans Wake* that corresponds to the real world, the world of Leopold Bloom and Stephen Dedalus? I believe there is. This is the plane Joyce was referring to when he made the following statement to [Ole Vinding](#) in Copenhagen in 1936:



Vinding

There are, so to say, no individual people in the book—it is as in a dream, the style gliding and unreal as is the way in dreams. If one were to speak of a person in the book, it would have to be of an old man, but even his relationship to reality is doubtful. (Vinding et al 180-181)

While *Ulysses* is populated with dozens of real people, there is only one truly real person in *Finnegans Wake*—an old man—and even he is not quite as real as Bloom and Dedalus. Who is this old man, and what do we know about him?

- He is the landlord—retired?—of the Mullingar House in Chapelizod.
- He is seventy years old.
- He is a widower.
- He has three grown-up children: twin sons and a daughter.

On the opening page of the book he falls asleep in the four-poster bed in the master bedroom on the first floor at the rear of the Mullingar House. The precise moment he falls asleep—punctuated by the word fall (RFW 003.14)—is 11:32 pm on Saturday 12 April 1924. He sleeps, more or less soundly, for about eight hours and wakes up the following morning

on the last page of the book. The precise moment of his awakening is punctuated by the words a way (RFW 493.07).

Remember that all of this is highly conjectural. It is just a working hypothesis. But there are many bits of circumstantial evidence to back it up—some internal and some external.

In addition to the comments quoted above, Joyce said numerous other things that confirm the nocturnal nature of *Finnegans Wake*. Most of these were made late in the process of composition to men like Jacques Mercanton and Ole Vinding, so they represent Joyce's mature reflections on the book.

I reconstruct the nocturnal life. (Mercanton & Parks 704)

I want to describe the night itself. *Ulysses* is related to this book as the day is to the night. Otherwise there is no connection between the two books. (Vinding et al 180)

In the final chapter of the book itself, a very revealing statement is made:

You mean to see we have been hadding a sound night's sleep? (RFW 466.06)

In the course of the book, we learn various things about the protagonist:

[He] owns the bulgiest bungbarrel that ever was tiptapped in the privace of the Mullingar Inn ... (RFW 109.29-31)

[He] came at this timecoloured place where we live ... and has been repreching himself like a fishmummer these sixtyten years ever since ... (RFW 023.20-26)

... in his windower's house ... (RFW 019.17)

... he's such a granfallar, with a pocked wife in pickle that's a flyfire and three lice nittle clinkers, two twilling bugs and one midgit pucelle. (RFW 023.09-11)

The number 1132 pops up all over *Finnegans Wake*. Its significance will be discussed in due course. Clive Hart was the first—I believe—to suggest that the book begins at 11:32:

The whole book ... begins at the magical hour of 11.32 a.m. ... (Hart 71)

Hart's analysis here is relevant to my second plane of narrative, which I believe begins at 11:32 in the morning. But what I have been calling the first plane of narrative begins at 11:32 at night.

As for the date—Saturday 12 – Sunday 13 April 1924—there are several scraps of evidence scattered throughout the final text and Joyce's

notebooks in support of this. In the Roman calendar 13 April was the [ides of April](#):

They tell the story ... how one happy-go-gusty Ides-of-April morning ... (RFW 027.39-028.01)

The other spring offensive on the heights of Abraham ... (RFW 062.28)

One of the oft-recurring motifs in *Finnegans Wake* is ALP's Letter. This document frequently symbolizes the entire book itself. For example, when the Letter is referred to as The Suspended Sentence (RFW 084.30-31) we are to understand that this also applies to *Finnegans Wake* itself:

The book really has no beginning or end. (Trade secret, registered at Stationers Hall.) It ends in the middle of a sentence and begins in the middle of the same sentence. (Letters 8 November 1926)

During the lengthy and piecemeal drafting of the book, Joyce first conceived of the Letter as a postcard, as we learn from the following note in one of the earliest of the *Finnegans Wake* notebooks, *Scribbledehobble*:

on the N.E. slope of the dunghill the slanteyed hen of the Grogans scrutinised a clayed p.c. from Boston (Mass) of the 12th of the 4th to dearest Elly from her loving sister with 4½ kisses (VI.A: 271)

It is true that the final version of this passage speaks not of a postcard dated 12th April, but of:

a goodish-sized sheet of letterpaper originating by transhipment from Boston (Mass.) of the last of the first ... (RFW 088.20-21)

But I'm going to assume that Joyce changed the date from the actual one to a symbolic one (The last shall be first and the first shall be last) because he did not want to make things too clear.

One last point about the date. On Sunday 13 April 1924, at 2 am in the morning, the clocks went forward one hour as Irish summer time began:

SUMMER TIME ACT, 1924 ... For the purpose of this Act, the period of summer time for the year 1924 shall be taken to be the period beginning at two o'clock, West-European time, in the morning of the 13th day of April, in the year 1924, and ending at two o'clock, West-European time, in the morning of the 21st day of September, in the year 1924 ([Achtanna an Oireachtais, Number 12 of 1924](#))

In *Finnegans Wake* the following telling remark occurs:

And we put on your clock again, sir, for you. (RFW 022.11-12)

Personal dates were important to Joyce. He set *Ulysses* on the day of his first date with Nora Barnacle, and took pains to have it published on 2 February 1922, his own fortieth birthday. 13 April turns up more than once in the Joycean canon. In *A Portrait of the Artist as a Young Man*, one of Stephen's entries in his diary is dated 13 April:

13 April: That tundish has been on my mind for a long time. I looked it up and find it English and good old blunt English too. Damn the dean of studies and his funnel! What did he come here for to teach us his own language or to learn it from us? Damn him one way or the other! (Joyce 1916:297)

Handel's [Messiah](#) had its world première in Dublin on 13 April 1742, and [Catholic Emancipation](#) was passed into law on 13 April 1829. But if this particular date held any special significance for Joyce, I am not aware of it.

The Second Plane of Narrative – Diurnal

In my working hypothesis, the second plane of narrative is diurnal, lasting a full twenty-four hours. It begins at 11:32 am on the morning of Friday 21 March 1884 and it ends at 11:32 am on Saturday 22 March 1884. Some of you may recognize this as the birthdate of Joyce's wife [Nora Barnacle](#).

Several interpreters of *Finnegans Wake* have approached the work from a point of view that Roland McHugh once called naive realism (McHugh 1981:50). According to this approach *Finnegans Wake* is a novel with a plot, just like *Ulysses*: only the style is unorthodox. To these interpreters the diurnal plane of narrative is the most important one—and possibly the only one. At least one of these interpreters has hazarded a guess as to the exact day on which this novel is set:

The date of *Finnegans Wake* is Monday, the twenty-first of March, 1938, and the early morning of Tuesday the twenty-second. (Gordon 39)

I and John Gordon are agreed on the date and the month—Nora's birthday—but he is convinced that the novel is set in 1938. I find it hard to believe that Joyce spent sixteen years writing a book that was set in the future. It makes *Finnegans Wake* sound like a work of science fiction. Joyce was interested in the past, not the future.

In Ulysses Bloom tries to distract himself from the depressing events of Bloomsday—the funeral of a dear friend, his cuckolding by Boylan, his altercation with the Citizen—by escaping into a happier past, when he was young and in love. The calendar may say June 1904, but for Bloom it is May 1887, when he first met Molly at Mat Dillon's garden party, or May 1888, when he proposed to her and they consummated their relationship on Ben Howth. I believe that the lonely, elderly and widowed landlord of the Mullingar House does something similar when he falls asleep. In March 1884, he was a thirty-year-old, happily married and respected businessman, with three young children.

Clive Hart also recognized a diurnal plane of narrative. He did not settle on a specific date or year, but he does agree with me as to the day of the week:

The naturalistic plot, such as it is, is concerned with events at a public house near Dublin on one day fairly early in this century, while at the second level the individual incidents of this single day are divided up by Joyce and distributed in order throughout an entire week, thus expanding a daily into a weekly cycle. A morning event, for example, takes place on a Wednesday, an evening event on a Friday, and so on. Confusion resulting from the failure of the critics to appreciate this technique of time-expansion and compression has led to a misunderstanding about the day of the week on which the whole twenty-four hour cycle takes place. This is a Friday ... (Hart 70)

Until I read Hart's thesis on how Joyce took the events of a Friday and redistributed them throughout the days of an entire week, I was not confident that my date of 21 March 1884 was correct. John Gordon cited passages from the book that seemed to prove conclusively that the book was set on a Monday-Tuesday. Then I noticed that the tombstone on Nora Barnacle's grave in Zurich gives her date of birth as 25 March 1884. Now, 24 March 1884 was a Monday, so perhaps the diurnal plane of *Finnegans Wake* begins on 24 March. Unfortunately, the tombstone is simply wrong. I can't find any other evidence that Nora Barnacle was born on 25 March or was ever thought to have been born on 25 March. Apparently the tombstone mason blundered.

But Clive Hart has restored my confidence. If he thinks that on the diurnal plane of narrative *Finnegans Wake* is set on a Friday, that's good enough for me.

The fact of the matter is that a certain amount of cherry-picking is required to support whatever day or date one cares to choose. The last word has not been written on this subject.

Third Plane of Narrative – Hebdomadal

Hart's temporal analysis of *Finnegans Wake* is worth quoting here:

Within these macro- and microcosmic limits *Finnegans Wake* functions at a number of symbolic levels, each based on its own particular time-period. As the main temporal cycles have not hitherto been properly understood, I shall sketch them in here, as briefly as possible, before going on to analyse the related dream-cycles. At the naturalistic level, corresponding to "Bloomsday", *Finnegans Wake* is the detailed account of a single day's activities; at the next remove it depicts a typical week of human existence; and, next in importance to the archetypal daily cycle, the book runs through a full liturgical year. There are many other time-schemes, of course, but these three are the most important. (Hart 70)

Hart has completely overlooked the nocturnal level, which I identify as the naturalistic level, corresponding to "Bloomsday". As discussed above, however, he believes that Joyce redistributed the events of a single Friday-Saturday among the seven days of one week. This plane of narrative has only very recently become part of my working hypothesis and I am still not sure what to make of it. What week of what year is this? Is it the week that includes 21 March 1884 or the one that includes 12 April 1924? Or another week altogether? I have no idea. Perhaps the next time I make my way through the text I will discover the answers to these questions.

Fourth Plane of Narrative – Annual

On the opening page of *Finnegans Wake* the phrase scraggy isthmus occurs (RFW 003.05). At an early date this was glossed as happy Xmas (McHugh 2006:3). Does this imply that, on some level, the book opens around Yuletide? In the penultimate chapter, the bells of Dublin's churches ring in the New Year, and we are told that it is holyyear (RFW 443.02-09). A [Holy Year](#) was convoked by Pope Pius XI in 1925. This plane of narrative would seem to represent 1924.

Originally I conceived this plane as annual, but Clive Hart sees it as liturgical:



Clive Hart

The important yearly cycle is the simplest of all. *Finnegans Wake* begins at Easter, at “about the first equinox in the cholander” (347.02 [RFW 268.06-07]); it ends at dawn on the following Easter Day, just before the Resurrection. Each of the four cycles in Books I–III apparently lasts for three months: I.1-4 represents Spring; the fertile I.5-8 in which Anna rises “hire in her aisne aestumation” (204.02 [RFW 160.08-09]) is Summer, ending at “milkidmass” (215.21 [RFW 169.05]), the autumnal equinox; II is Autumn, ending at Christmas (at 380.09 [RFW 294.10] it is Thanksgiving Day); III is Winter (“white fogbow”, 403.06 [RFW 313.06]), beginning with the entry of the Son and ending with the Good Friday death (590 [RFW 459]). Book IV is the moment of transition from Holy Saturday to Easter Morning. The four

poles of Joyce's liturgical year are thus the equinoxes and the solstices, as they were in ancient times. The constant allusions to the twenty-nine February-girls suggest that the particular year in question is a leap-year, but I have not been able to determine which date Joyce had in mind if, as we may suppose, he gave *Finnegans Wake* a year to correspond with the 1904 of *Ulysses*. (Hart 74-75) 1924 was a leap-year, as was 1884. If Hart is right about the book beginning and ending at Eastertide, then what are we to make of the opening page's happy Xmas? Or the ringing in of Holy Year near the end? I detect some more cherry-picking.

Disclaimer

While researching this article, I came across the following comment by Joycean scholar Fritz Senn:

Clive Hart's *Structure and Motif in Finnegans Wake* took a much wider view, away from individual particles, and it was a big step forward. But I also know that Clive no longer believes in its results and would now throw about 95 per cent of it overboard. (O'Neill 32)

Perhaps one day my working hypothesis will suffer a similar fate.

Higher Planes of Narrative?

Logically speaking, what comes next in the sequence: Night, Day, Week, Year? I am guessing that the next plane of narrative represents a human lifetime, from birth or conception on the first page to death on the last page. But I have not yet succeeded in working out any of the details.

As for even higher—deeper?—planes of narrative, perhaps there is one in which *Finnegans Wake* recapitulates the whole of human history (after Vico or Hegel). But let's stop here.

The first two planes of narrative are the important ones when trying to orient yourself in the spacetime of *Finnegans Wake*. The third and fourth planes are helpful in explaining away discrepancies.

Summary

Plane	Beginning	End
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Nocturnal	11:32 pm Saturday 12	Sunday 13 April 1924
Diurnal	11:32 am Friday 21 March	11:32 am Saturday 22
Hebdoma	?	?
Annual	?? 1924	?? 1925

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Finnegans Wake – A Prescriptive Guide – 14

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Here Comes Everybody

All the World's a Stage

In this series of articles I have had occasion to quote not once but twice the following remark made by James Joyce to the Danish writer Ole Vinding:



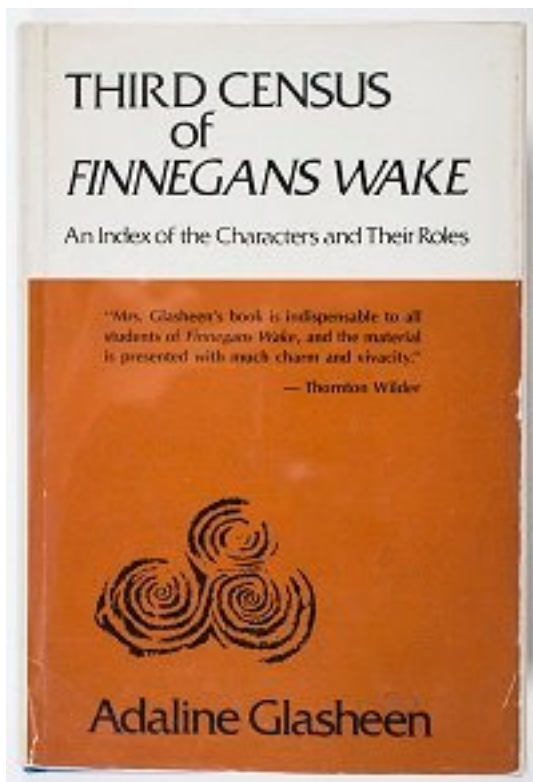
Vinding

There are, so to say, no individual people in the book—it is as in a dream, the style gliding and unreal as is the way in dreams. If one were to speak of a person in the book, it would have to be of an old man, but even his relationship to reality is doubtful. (Vinding et al 180-181)

On the nocturnal plane of narrative, in which *Finnegans Wake* depicts a single night in the life of a single individual, this is quite true. But on the other planes of narrative, nothing could be further from the truth. At these deeper levels *Finnegans Wake* is densely populated with a host of characters drawn from the realms of history, literature, mythology, folklore and Joyce's own life.

In 1956, one of the pioneers of Wakean studies, [Adaline Glasheen](#), published a Who's Who of the book, called *A Census of Finnegans Wake*. A revised and enlarged Second Census followed in 1963, and the definitive [Third Census of Finnegans Wake](#) in 1977. This Index of the Characters and Their Roles was described by [Thornton Wilder](#) as _indispensable to all students of _Finnegans Wake.

According to Glasheen's census, the population of *Finnegans Wake* is in the thousands. What are we to make of this seemingly interminable list of names? More than ten years ago, I wrote the following on the [FinnegansWiki](#) website, to which I was an occasional contributor:



The casual reader of *Finnegans Wake* could be forgiven for believing that the novel has a cast of thousands, with at least as many characters as [War and Peace](#) or [À la recherche du temps perdu](#). The definitive guide to the book's dramatis personae, Adaline Glasheen's exhaustive *Third Census of Finnegans Wake*, has indeed entries for thousands of characters. But the truth of the matter is that Joyce's work is populated by just a handful of distinct characters, who, however, appear and reappear throughout the book in various guises. They are like the members of a small troupe of actors who are forced to "double up" their roles in order to stage a particularly complex play—though *Finnegans Wake* is so complex that most of our actors are compelled to play hundreds of different parts throughout the course of the work's 628 pages. The book's protagonist HCE, for example, is in turn (and sometimes simultaneously) Humphrey Chimpden Earwicker, Charles Stewart Parnell, the Duke of Wellington, Julius Caesar, Finn MacCool, King Mark of Cornwall, the Salmon of Knowledge, etc. And this list could be extended ad nauseam if minor characters were included to which only one or two allusions are made throughout the book (eg [Old Parr](#), with whom HCE is briefly identified on page 3).

Finnegans Wake is indeed like a play that has a cast of thousands but which is being performed by a small repertory company with only a handful of actors. Each actor must play several different rôles throughout the performance. To further complicate matters, some rôles are played by two or more actors at different times.

So who are the actors in this drama?

- Pugh**—family of Dublin glass-makers. 76.11; 349.3; 350.18.
- Pujol**—Mr Maling says, a French music-hall artist, late 19th-century. 350.16.
- *Pukkelsen**—Norwegian *pukkel*, "hump" or "hunch" (see Humphrey). It is a name for the hunchbacked Norwegian Captain (q.v.) and perhaps ties him to Buckley (q.v.); see also 325.29). 10.17; 313.35; 316.1; 319.16; +325.29—with Buckley (q.v.); 326.11–12; 339.2.
- Pulcinella**—female of Punchinello (see Punch). 220.21.
- Pules**, Master—Picasso (q.v.). +166.20—with Pullman (q.v.).
- Pullman**—sleeping cars. James Pullman ("Pulley") and Satterthwaite ("Satters") are characters in Wyndham Lewis's (q.v.) *The Childermass*, I (1928). Pullman is sometimes a caricature of Joyce; but *The Childermass*, I is a general—if spasmodic—parody of FW (then called "Work in Progress") and of "Circe," and involves a great deal of quick role-changing. Satters is sometimes Joyce, so are the Bailiff and Belcanto (q.v.). Pullmann and Satterthwaite are sometimes female (Mr Wagner says they are then Gertrude Stein, q.v.) and, on one occasion, one of them (bare) chases the other (naked). In *The Human Age* (1955), Joyce is still Pullman, but he is not the Bailiff and Satters is not Gertrude Stein. 55.19,20; ?153.24; +166.20—with Paul, Picasso (q.v.); ?172.13; +352.14—with W. Lewis (q.v.); ?415.14.
- Pumpusmagnus**—see Pompey. 484.35.
- Punch and Judy**—puppets, *Punch*. Punch is hunchbacked and carried off by the devil (q.v.). +4.25—with Jeuchy (q.v.); ?22.14; 29.35; +40.12—Dedalus (q.v.); 43.23; ?57.19; ?66.26; +92.36—with Pilate (q.v.); 116.23; +133.23—with Pilate, Judas (q.v.); 176.6; ?194.25; ?+207.36—with Judith Quiney (q.v.); ?209.31; 220.21 (see Pulcinella); ?227.22 (Devil's Punchbowl, Irish place); 255.26; 257.23; 261.1; 334.20–21; ?358.33 (see Tombuys); ?368.26; 373.20; ?422.5; ?435.33; 455.2; 498.16; 514.13,33; 582.6; 583.27; 594.35; ?600.25; 620.23, +.26—with Judas (q.v.).
- Punchus and Pylax**—two of the Four (q.v.) as Judges, Elders (q.v.). See also Punch, Pilate. 92.36.
- *Puppette**—Pepette (q.v.). 14.8.
- Purcell**, Patch—in the 19th century, the principal mail-coach owner in Ireland. ?187.18; 412.22; 516.23–24.
- Purdon**—Lord Mayor (q.v.) of Dublin (q.v.). Jesuit preacher in "Grace" (q.v.). I think also a once disreputable Dublin street. 445.17; 537.36.
- Purefoy**, Mrs Minna—birth-giving Mrs Pure Faith (plus Betty Foy?) in *Ulysses*. 296.2.
- *Puropeus Pious**—see Pia. 14.9.
- Purple Top and Tipperary Swede**—Mrs Yoder says, turnips. 82.3; 517.5,7.
- Pusey**, Edward (1800–82)—leader of the Oxford movement. 510.33.
- Pushan**—according to Mr Misra, a solar deity in the Vedas. See Sun. 593.23 (Pu Nuseht—also "up the sun").
- Puss-in-Boots**—clever cat in fairy tale and pantomime (see Gunn). +415.3—see Plussiboots; 461.13,15; 531.22; 622.11.
- *Pykernhyme**—Packenham (q.v.). See Kehoe. 379.36.
- Pylax or Pilax**—see Pilate.
- Pyramus**—played by Bottom (q.v.) in *A Midsummer Night's Dream*. 7.29–30 (peer . . . yondmist).
- Pyrrha**—see Deucalion.
- Pythagoras**—6th-century B.C. Greek philosopher. 116.30.

Q

- Quaill**—Lord Mayor (q.v.) of Dublin (q.v.). 547.21.
- Quark**—"any of three types of elementary particles . . . believed by some physicists to form the basis of all matter in the universe (applied by M. Gell-Man after a coinage in the novel *Finnegans Wake* by James Joyce)," *Random House Dictionary*, 1967. But, as my husband pointed out, "quark" is in *OED* and in *Webster Unabridged*, 1934. It is an imitative word—frogs and crows and herons quark. *OED*'s earliest example is 1860. 383.1.
- *Quarta Quaedam**—Latin for "some fourth woman," Mr O Hehir says. 101.9.

Dramatis Personae

Once again it is Joyce himself who points the way:

But I, after all, am trying to tell the story of this Chapelizod family in a new way. Time and the river and the mountain are the real heroes of my book. Yet the elements are exactly what every novelist might use: man and woman, birth, childhood, night, sleep, marriage, prayer, death. (Manly 11-12, Ellmann 554)

On what I am calling the diurnal plane of narrative, *Finnegans Wake* depicts a single day in the life of a single family who live in the Mullingar House in Chapelizod. There are five members of this family, and they are the principal characters in the book. There are also two elderly servants living in the Mullingar House. In addition to these seven, there is a small number of supporting rôles played by the local citizenry. This situation is complicated, however, by the dreamlike nature of the narrative: some characters overlap with other characters, so that they are not entirely independent of one another.

Let us take a quick look at the leading characters in the drama. I shall use the familiar names or designations by which they are generally known in Wakean circles. Their real names, if they have any, are still a matter of debate.

HCE – Humphrey Chimpden Earwicker, the father of the family, the landlord of the Mullingar House, and the male protagonist of *Finnegans Wake*.

ALP – Anna Livia Plurabelle, the wife of HCE, the mother of the family, and the female protagonist of the book.

Shem & Shaun – The twin sons of HCE and ALP.

Issy – the daughter and youngest child of HCE and ALP.

Joe – HCE's elderly man servant and the curate—caretaker, barman—of the Mullingar House.

Kate – ALP's elderly slavey or maid-of-all-work.

The Four Old Men – Four senile old men who spend most of their time drinking and reminiscing in the Mullingar House.

The Twelve – Twelve regular patrons of the Mullingar House.

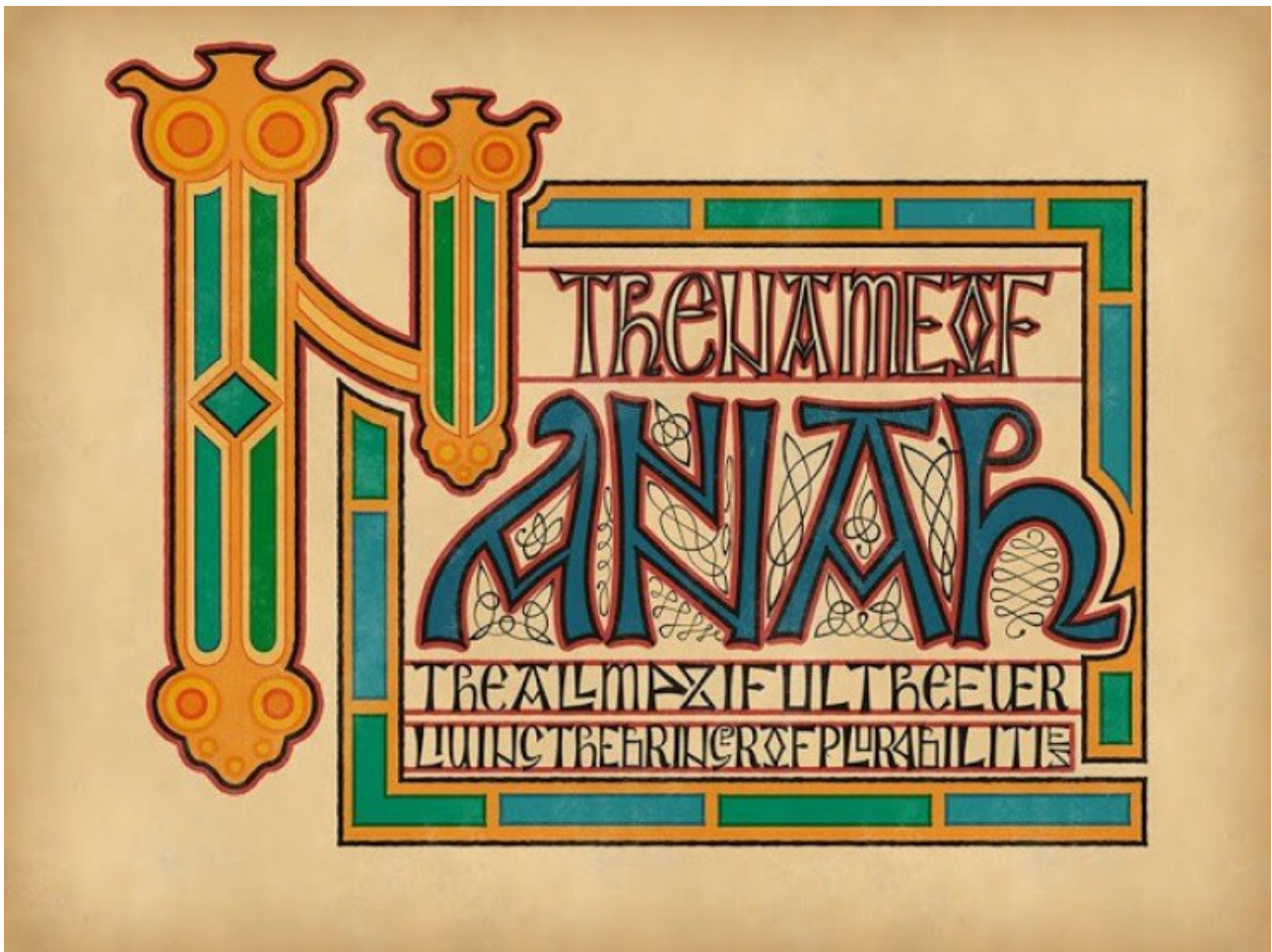
The Cad – A hostile character who confronts HCE.

The Maggies – Twenty-eight schoolfriends of Issy.

HCE

HCE—Here Comes Everybody—is the [Everyman](#) of *Finnegans Wake*. His initials crop up all over the text in various guises and are worth watching out for. He represents the archetypal man who rises in the world but suffers a great fall, one precipitated by his own guilty nature—or so he believes. But in his fall are the seeds of his resurrection.

HCE is a typical middle-class Dublin Protestant. He is often identified with the city itself, which was founded by his Scandinavian ancestors, and with the [Hill of Howth](#), which overlooks the city.



In The Name Of Annah

ALP

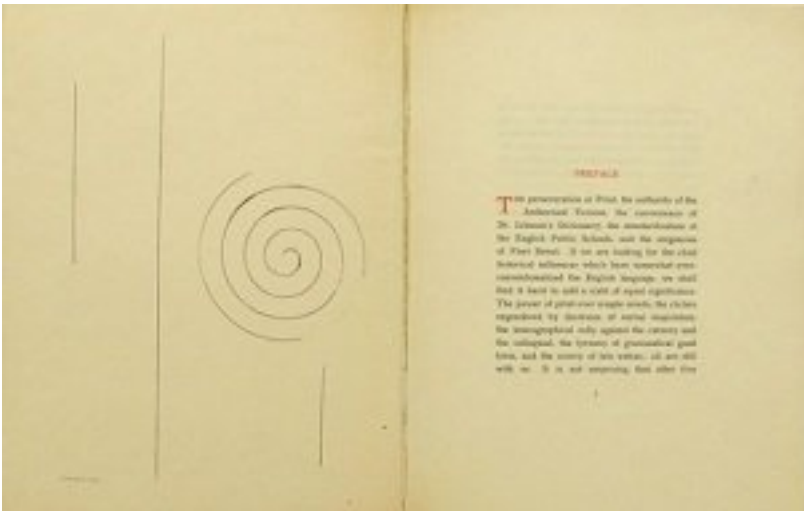
If HCE is Everyman, then his wife ALP is Everywoman. She is Eve to his Adam. She embodies Goethe's [Ewig-Weibliche](#), the Eternal Feminine or Ever Womanly.

If HCE is Dublin, ALP is the River Liffey that flows through the city and carries away its filth.

Shem and Shaun

Shem and Shaun are archetypal rivals, like Romulus and Remus, Cain and Abel, or Jacob and Esau. Shem is Shaun's evil twin. They are constantly at odds with one another and frequently come to blows, but they always seem to resolve their differences and achieve a

reconciliation of sorts. They epitomize [Giordano Bruno's](#) philosophy of the coincidence of opposites.



Joyce (Brâncuși)

I believe Shaun is the elder, but this is disputed. It is generally agreed that the young James Joyce provides the model for Shem—Séamas is the Irish for James—while there is much of Joyce's closest brother Stanislaus in Shaun. That would suggest that Shem is the elder. But Joyce was not his parents' first-born. On 23 November 1880, about fourteen months before Joyce's birth, another son John Augustine Joyce was born to John and May Joyce, but he died shortly after birth (Bowker 18). James Joyce was the second-born but eldest surviving child. It has been said that the reference to Stephen Dedalus as baby tuckoo—a [hypocorism](#) for cuckoo—on the opening page of *A Portrait of the Artist as a Young Man* alludes to this situation. The Irish for John is Seán, Anglicized as Shaun. This scenario makes Shem the younger son, who steals his elder brother's birthright, like the Biblical Jacob. Still, Stanislaus's full name was John Stanislaus Joyce, so Shaun possibly embodies both of Joyce's closest brothers, the elder John and the younger John. Perhaps there is even some sense in which John Augustine is reborn as John Stanislaus, having being displaced by James Augustine as the eldest son.



James and Lucia Joyce in 1924

Issy

Issy is the sex-symbol of *Finnegans Wake*. As a repository of both innocence and experience, she owes much of her characterization to Milly Bloom and Gerty MacDowell in *Ulysses*. Gerty had a physical flaw—her limp—while Issy has a mental flaw. Like Joyce's daughter Lucia, Issy is schizophrenic. Her two dominant personalities represent the two opposed sides of her nature—one black and one white. These personalities are reflections of each other—Issy is never without her looking glass—and they are forever talking to each other. So Issy too reflects Bruno's coincidence of opposites: as a schizophrenic, however, she is her own evil twin.

But Issy is not always duple: sometimes she displays multiple personalities.

Issy is closely associated with her father's sense of his own guilt: in fact, it is no exaggeration to say that she embodies it. In *Finnegans Wake* this guilt is typically associated with a crime or sin committed by HCE. The exact nature of this sin is never made clear, but it is usually of a sexual nature and it always involves Issy: HCE exposes himself to her, or he spies on her while she is indecent, etc.

But like Bloom's affair with Gerty in *Ulysses*, this is all in HCE's head. His horrible crime is nothing more than an unconscious projection of his own guilty feelings. As a young man HCE fell in love with a young and beautiful ALP. Now, as a middle-aged man, he is no longer attracted to his wife, who is no longer young or beautiful. Their daughter, however, as she grows and matures into womanhood, begins to resemble the young ALP, and HCE finds himself falling in love with this resurrected pattern of his young wife. But Issy is still his daughter: hence the incest-riddled guilt.

But if Issy embodies HCE's guilt, she also symbolizes his ultimate resurrection. She rejuvenates him. She makes him feel young and alive at a time in his life when he is beginning to feel old and obsolete.

Something similar, I believe, happened to one of Joyce's heroes, William Shakespeare. Near the end of his life, he grew morose and despondent, and lost his faith in humanity. But this all changed when his granddaughter Elizabeth—Lizzie, grandpa's lump of love, as Stephen calls her in *Ulysses*—was born. Shakespeare was transformed into a doting grandfather and recovered his zest for life. Within a short space of time he had penned four [romances](#)—*Pericles*, *The Winter's Tale*, *Cymbeline* and *The Tempest*—in which a downcast old man regains his belief in the essential goodness of mankind through the innocence and purity of a young girl. To Marina, Perdita, Innogen and Miranda, one might add Issy.

As a pattern of sexuality—the novel's Venus or Aphrodite—Issy is the prize over which her brothers Shem and Shaun are constantly squabbling.

Kate

Kate is the Wake's archetypal old woman. In Irish poetry, Ireland was often personified as a [Poor Old Woman](#). This Shan Van Vocht appears in Ulysses as the milkwoman and as Old Gummy Granny.

Kate is also [Mother Courage](#), a camp follower, who scours the battlefield and strips the dead. She is a muckraker, a collector of dung. She probably owes her name to Katherine Strong, a 17th-century toll collector and city scavenger, charged with keeping the streets of Dublin free from shit, a job she performed but sparingly and very seldom (McHugh 79). Kate is thus the compiler of the [kitchen midden](#), or rubbish tip, behind the Mullingar House.

Kate is often regarded as an older version of ALP, just as Issy is a younger version. Her speech is usually recognizable from the constant smacking of her gummy lips, written into the text as Tip (which may also include a nod to her rubbish tip).

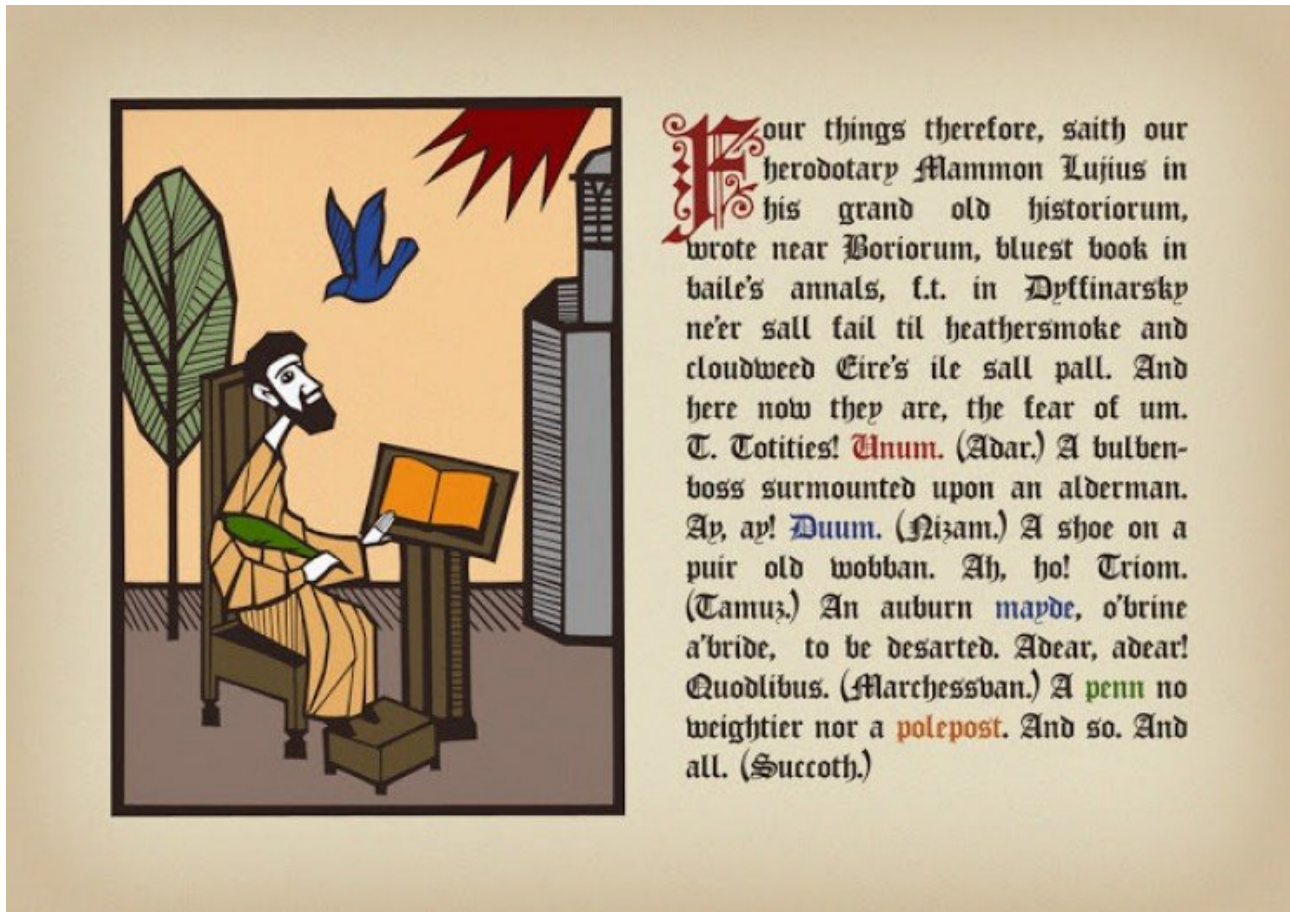
Joe

Joe typifies the primitive Irish native who has been conquered by a more advanced invader from the east. An Irish [Uncle Tom](#), he willingly assists in his own servitude and in time comes to serve and ape his new overlord. He is HCE's manservant, barman, bouncer, and keeper of the peace. He polices his fellow Irishmen on behalf of the foreigner. But he never sloughs off his envious contempt for his master.

He is often conferred with Germanic or Norse names—Sigerson, Sackerson, Sacksoun, Saunderson—which might be regarded as his slave names. Sackerson was a famous bear that performed in the [Paris Garden](#) in Shakespeare's day, and perhaps even had a rôle in The Winter's Tale (which includes the stage direction Exit, pursued by a bear). The Irish name MacMahon means Son of the Bear.

If HCE and ALP are Adam and Eve, then Joe is the serpent. He was the original occupant of the Garden of Eden before Adam arrived and took possession. Or, in the context of Norse mythology, he is [Loki](#), malicious servant of the gods.

And if Kate is an older version of ALP, then Joe is an older version of HCE.



Mamalujo

The Four Old Men

The Four Old Men are the historians or annalists of *Finnegans Wake*. Their immediate inspiration is the four evangelists, Matthew, Mark, Luke and John, which Joyce conflated into Mamalujo: Matthew Gregory, Mark Lyons, Luke Tarpey and Johnny MacDougal. In an Irish context, however, they are the Four Masters, the quartet of 17th-century scholars who compiled the [Annals of the Kingdom of Ireland](#).

As the historians of *Finnegans Wake*, the Four Old Men carry much of the book's narration. Their familiar voices can be heard on almost every page. Each of them has his own particular accent and pet phrases.

The Four are judges as well as historians. They are forever carrying out inquests (Inn Quests?), inquiries, interrogations. They sit in judgment on the other characters in *Finnegans Wake*. They try to get to the bottom of everything.

The Four Old Men also represent space: the four cardinal directions (North, South, East and West), and the four provinces of Ireland (Ulster, Munster, Leinster and Connacht). Matthew Gregory is from Belfast, Mark Lyons from Cork, Luke Tarpey from Dublin, and Johnny MacDougal from Galway.

In the early Middle Ages, there were five provinces in Ireland (the Middle Irish word for province, *coiced*, means fifth): this fifth province, Meath, is represented by Johnny MacDougal's donkey or ass, who always accompanies the Four. Like [Balaam's ass](#) in the Bible, Johnny MacDougal's ass can talk. He is related to the ass that figures in the philosophy of Giordano Bruno. He is also a literary relative of Shakespeare's [Bottom](#) in *A Midsummer Night's Dream* and Apuleius's Lucius in [The Golden Ass](#), both of whom are transformed into asses.

The Four Old Men embody senility and old age. The immortal [struldbriugs](#) of *Gulliver's Travels* provided Joyce with the model:

[The struldbriugs] had not only all the follies and infirmities of other old men, but many more which arose from the dreadful prospect of never dying. They were not only opinionative, peevish, covetous, morose, vain, talkative, but incapable of friendship, and dead to all natural affection, which never descended below their grandchildren. Envy and impotent desires are their prevailing passions. But those objects against which their envy seems principally directed, are the vices of the younger sort and the deaths of the old. By reflecting on the former, they find themselves cut off from all possibility of pleasure; and whenever they see a funeral, they lament and repine that others have gone to a harbour of rest to which they themselves never can hope to arrive. (Swift)

In Irish mythology there is an antediluvian character called [Fintan mac Bóchra](#), who is saved from the Deluge to be a lasting witness to the history of Ireland and the West. Fintan had three partners, who were charged with recording the histories of the East, the North, and the South ([Jubainville](#)).

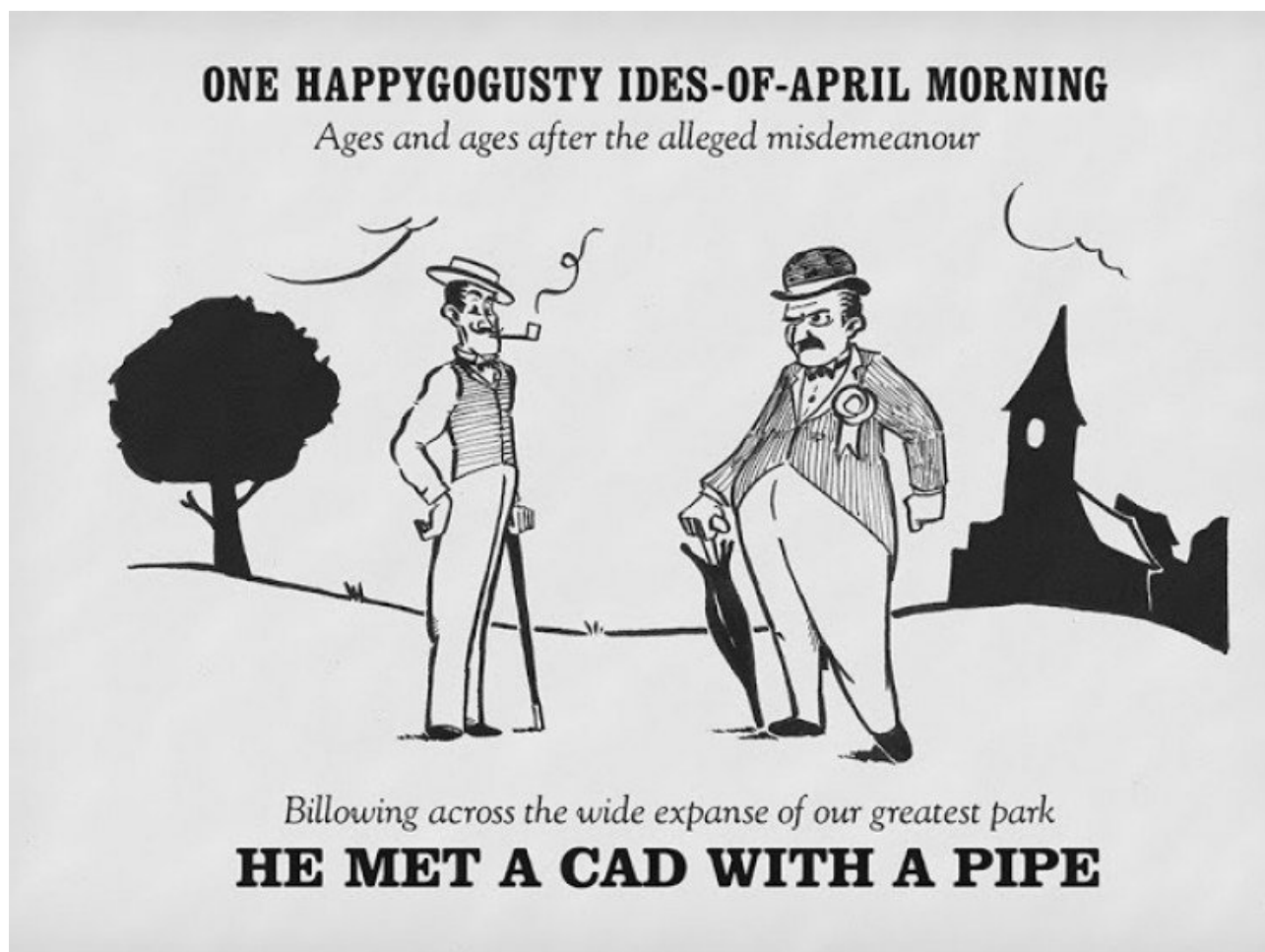
The Twelve

In many respects, the Twelve are adjuncts of the Four:

- If the Four are evangelists, the Twelve are apostles
- If the Four represent space, the Twelve represent time (hours in the day, months in the year)
- If the Four are the judges, the Twelve are the jury
- If the Four are the [Irish Senate](#), the Twelve are the [Dáil](#) or Irish Parliament.

And like the Four, the Twelve have their own peculiar way of talking: in highfalutin Latinate words ending in -ation. Remember Our Exagmination Round His Factification For Incamination of Work in Progress?

The Twelve sometimes function as a [Greek chorus](#).



The Cad With A Pipe

The Cad

The Cad is the younger Oedipal figure who confronts the older HCE and brings about his fall. In Greek mythology, the man confronted by Oedipus is his father Laius. In *Finnegans Wake*, the Cad is not so much a real person as a conflation of HCE's sons Shem and Shaun. If HCE is Humpty Dumpty, the personification of an egg, then his sons are yolk and albumen: each alone is only half the man their father is, but together they are more than a match for him. This is what lies behind the idea that Shem and Shaun represent Giordano Bruno's identity of opposites: they are perpetually struggling with each other, but their ultimate goal is not to destroy one another but to be reconciled and reunited. Remember that as identical twins, they were once united in the womb.

Throughout *Finnegans Wake* there are also hints that the Oedipus to HCE's Laius is actually his old man servant Joe. This tendency of characters to meld together is one of the most frustrating aspects of the book.

The Maggies

Although the Maggies are usually presented as Issy's classmates from Saint Bride's Finishing Establishment, they are really just facets of her multiple personality disorder. The Maggies are Issy.

They are the twenty-eight days of February—Joyce's birth month—while Issy is the leap-day. The first day of February is the feast of [St Brigid or Bride](#), who is both Christian saint and pagan goddess: Issy too is both saint and sinner.

The Maggies often split into four groups of seven, each septet representing a rainbow with its seven colours. In *Finnegans Wake*, the rainbow is always a [Vichian](#) symbol of rejuvenation or renewal, like the Biblical or Noachic rainbow.

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~ Part 1 ~



An Illuminated G in The Book of Kells (Folio 13r)

The Book of Kells

One of James Joyce's favourite works was [The Book of Kells](#), an illuminated manuscript of the Four Gospels, which is now on display in the Old Library of Trinity College Dublin. This national treasure was created, it is thought, around 800, but its authorship and place of origin are still matters of scholarly debate.

In 1914 the Irish bibliophile and amateur bookbinder Edward Sullivan, 2nd Baronet of Garryduff, brought out an illustrated [description](#) of The Book of Kells, which included colour reproductions of twenty-four of the manuscript's 339 folios. Sullivan's accompanying essay—about fifty pages of interpretative text—places the manuscript and the colour plates in their historical context.

Joyce had a copy of Sullivan's book, which he carried about with him wherever he went. In 1922 he presented a copy to his patron [Harriet Shaw Weaver](#) for Christmas. He once revealed to the young art critic [Arthur Power](#) what this book meant to him:

In all the places I have been to, Rome, Zurich, Trieste, I have taken it about with me, and have pored over its workmanship for hours. It is the most purely Irish thing we have, and some of the big initial letters which swing right across a page have the essential quality of a chapter of Ulysses. Indeed, you can compare much of my work to the intricate illuminations. I would like it to be possible to pick up any page of my book and know at once what book it is. (Power 67, Ellmann 558-559)

The Book of Kells is the most famous of our medieval manuscripts, but it is not the most important. The following list of extant works is far from exhaustive:

- The Book of the Dun Cow
- The Book of Leinster
- The Book of Ballymote
- The Book of Lecan
- The Yellow Book of Lecan
- The Book of Fermoy
- The Speckled Book
- The Book of Lismore
- The Book of Uí Maine
- The Cathach of St Columba
- The Yellow Book of the Ó Fearghuis

While none of these comes close to reproducing the skill and artistry of the The Book of Kells, several of them more than make up for this in the priceless value of their contents. If it had not been for the anonymous scribes and scholars of these works, who took it upon themselves to preserve the history, literature and mythology of their nation, most of that heritage would have undoubtedly been lost.

Joyce as Medieval Scribe

It is no exaggeration to say that James Joyce saw himself as the literary heir of these scribes and scholars:

It was always the habit of the old Irish writers to state four circumstances concerning the composition of their works: the place at which they were written (or the locus of the work, according to the form here used) : the date : the name of the author : and the occasion or circumstances which suggested the undertaking. These forms were adhered to by writers using the native language down even to the time of the Four Masters. (O'Curry 47)

This is a custom that Joyce respected. In all his published works he was careful to include his name, the locus and the date. Even the occasion of a book is sometimes worked into the text. In the case of *Finnegans Wake*, Joyce's name appears on the title page : the purpose of the work, as we shall see, is stated in the opening four paragraphs : and the last words on the final page are:

Paris,
1922-39.

The same can also be said for *Ulysses*: authorship, locus and date are all carefully noted. There is even a moment in the book when Buck Mulligan tells Haines that Stephen intends to write something in ten years—and there's the occasion or circumstances which suggested the undertaking. In *Finnegans Wake*, *Ulysses* is referred to as the Blue Book of Eccles (RFW 142.04—Curiously, Edward Sullivan grew up on Eccles Street, a stone's throw from Leopold Bloom's house). *Ulysses* also reproduces the [ouroboros](#) that encircles Folio 124r of The Book of Kells, the famous Tunc page (Matthew 27:38):



Folio 124r of The Book of Kells

The image of a serpent swallowing its own tail has been used to symbolize the never-ending cycle of life and death—the central theme of *Finnegans Wake*—for millennia. It is no accident that Ulysses opens and closes with the letter S, which is not only the initial letter of the word Serpent, but also looks and sounds like a serpent. (Note also that the first word in Ulysses, Stately, ends with the letter y, while the last word in the book, Yes, begins with the same letter. Is this the serpent's forked tongue?)

The ouroboros is traditionally circular or [subcircular](#), but it is also often identified with the mathematical [symbol for infinity](#), ∞ . Again, it is no accident that Molly Bloom is associated with the number 8 throughout Ulysses: she was born on 8 September 1870 and married on 8 October 1888 : her final monologue comprises eight long sentences :

as an opera singer, she is one fat lady ([Two fat ladies 88](#)). When she is lying in bed in the final episode of the book, her figure of 8 literally becomes a recumbent ∞: Like ALP in *Finnegans Wake*, Molly Bloom represents Goethe's [Ewig-Weibliche](#), or the Eternal Feminine.

Joyce actually alludes to the Tunc ouroboros in *Finnegans Wake* (RFW 095.10-11). And of course *Finnegans Wake* is itself another huge ouroboros, as Joyce himself revealed to Harriet Shaw Weaver in 1926:

The book really has no beginning or end. (Trade secret, registered at Stationers Hall.) It ends in the middle of a sentence and begins in the middle of the same sentence. (Letters 8 November 1926)

It might be more accurate to say that it begins with the end of a sentence and ends with the beginning of the same sentence. Either way, the book of Doublends Jined (RFW 016.19) is swallowing its own tail.

Incidentally, if the opening sentence of *Finnegans Wake* is really just the completion of the last sentence, then it could be argued that, on some level, *Finnegans Wake* really begins with the second sentence. This means that once again Joyce has written a book that begins and ends with the serpentine letter S:

riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodious vicus of recirculation back to Howth Castle & Environs.

Sir Tristram, violer d'amores, fr'over the short sea, had passencore rearrived from North Armorica on this side the scraggy isthmus of Europe Minor to wielderfight his penisolate war: (RFW 003.01-06)

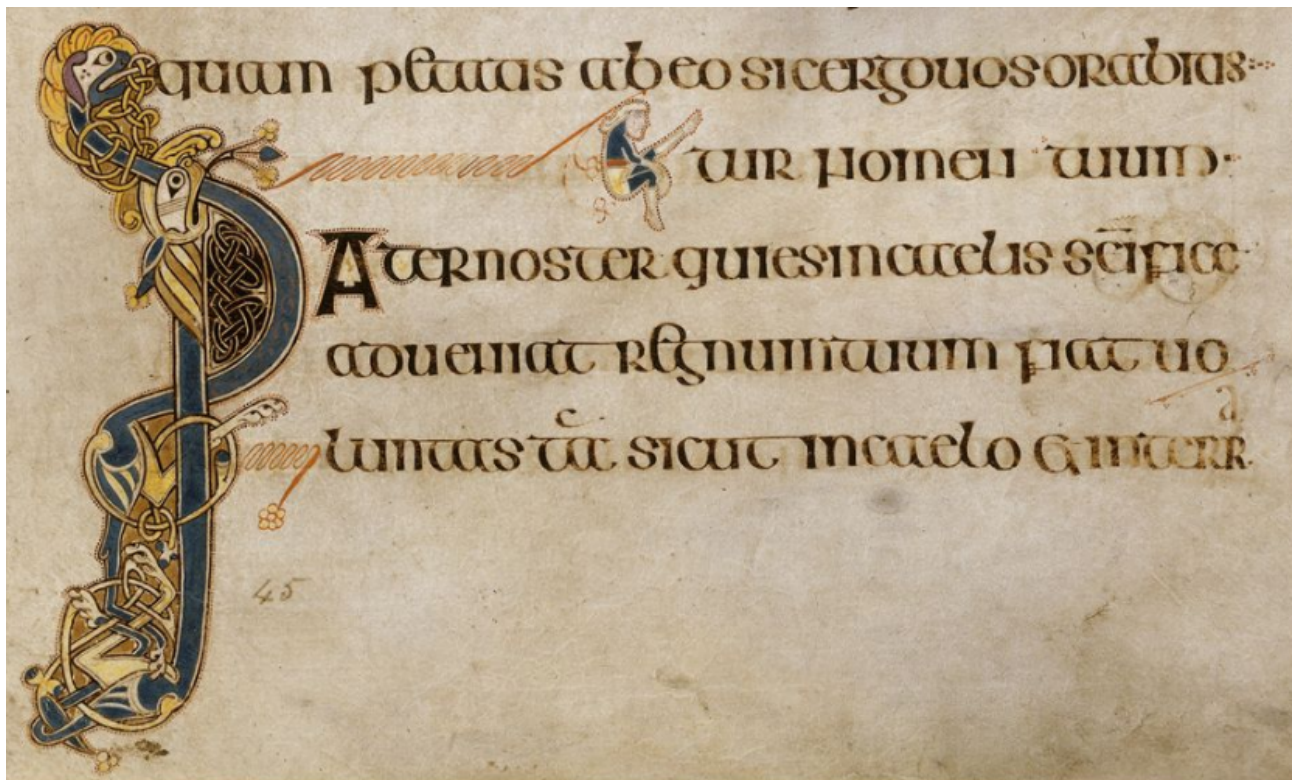
Scribal Abbreviations & Sigla

There is another common practice of Irish medieval scribes that Joyce was happy to adopt: the use of [scribal abbreviations](#) or contractions. Many Irish manuscripts were made of [vellum](#), an expensive form of parchment, whose preparation was difficult and time-consuming. The use of conventional abbreviations saved not only time but also parchment:

The medieval abbreviation system goes back to the ancient Roman system of [sigla](#), which are isolated letters that represent an entire word. It is also derived in part from the system of [Tironian notes](#), a sort of shorthand that in Roman times was employed primarily to record public speeches. Considerable elements of both the sigla system and that of Tironian notes survive in the widespread medieval

abbreviation system that flourished, especially in Italy, from the 10th through the 15th centuries. (Capelli et al 622)

Adriano Cappelli's *Lexicon Abbreviaturarum* of 1899, from which the above translation is taken, documents some 14,000 abbreviated forms that were used by medieval scribes in Italy and elsewhere. Many of these were adopted by Irish scribes, who also created their own abbreviations for certain Irish words and expressions. The commonest form of abbreviation found in Irish manuscripts is the contraction. You can see an example of this on Folio 45r of *The Book of Kells*, where the Latin word *sanctificetur* (blessed be) in *The Lord's Prayer* (Matthew 6:9 ff) is contracted to *scificetur*. This contraction is flagged by the insertion of a short horizontal line over the *c*:



Folio 45r of *The Book of Kells*

Note also how the second line of the Lord's Prayer (-tur nomen tuum) is placed above the opening line (Pater noster qui es in caelis scifice-) in order not to waste space. This is flagged by an illustration of a man with one leg raised—at least I hope that's his leg!

Incidentally, a similar contraction to this one occurs in *The Restored Finnegans Wake*, RFW 098.22 (it is not in the earlier editions), where the letters uat have been omitted from punctuating.

Some sigla are still in common use today:

- & for and
- @ for at
- £ for pound
- ?
- !
- 7 for agus [and] in Irish

The three patron saints of *Finnegans Wake*—[Dante Alighieri](#), [Giordano Bruno](#) and [Giambattista Vico](#)—were all interested to some degree in symbolic language. It is possible, though, that the immediate source of Joyce's interest in pictorial signs was his colleague [Ezra Pound](#). Pound was one of the discoverers of Joyce, who moulded his reputation and helped facilitate the [serialization](#) of *Ulysses* in [The Little Review](#). He later became disenchanted with Joyce's linguistic and literary innovations and was unimpressed by *Finnegans Wake*.

Pound studied Chinese and applied what he called the [ideogrammic method](#) to his own literary productions. He included ideograms in his poetry, and for a time was even fond of signing his surname £ (Nadel 92).

The Sigla of *Finnegans Wake*

Whatever the source of his inspiration, on 24 March 1924 Joyce wrote to Harriet Shaw Weaver:

In making notes I used signs for the chief characters. It may amuse you to see them so I shall write them on the back of this. (Letters 24 March 1924)

In making notes I used signs for the chief characters. It may amuse you to see them so I shall write them on the back of this.

- ⌌ (Earwicker, H C E by moving letter round)
- Δ Anna Livia
- ⊞ Shem-Cain
- Λ Shaun
- S Snake
- P S. Patrick
- T Tristan
- ⊥ Isolde
- X Mamalujo
- This stands for the title but I do not wish to say it yet until the book has written more of itself.

Joyce's List of Sigla

Several of these sigla, as they are now known in Wakean circles, even turn up in the final text of *Finnegans Wake*. For example, they represent the members of the Doodles family in one of Issy's footnotes in *Night Studies*, II.2 (RFW 230.F4):

candydissing P. Kevin, to fress up the rinnerung and to ate by hart (*leo*, I read, such is spanish, *escribibis*, all your mycoscoups), wont to nibbleh rav-enostonnoriously ihs mum to me in bewonderment of his chipper chuthor (for, while that Other by the halp of his creactive mind offered to dele-

1. Hen's bens, are we soddy we missed her?
2. I call that a scumhead.
3. Pure chingchong idiotism with any way words all in one soluble: Gee each owe tea eye smells fish. That's U.
4. The Doodles family, ⌌, Δ, ⊞, X, □, Λ, ⊥. Hoodle doodle, fam?
5. Pickingon Nickagain, Pikey Mikey?
6. Early morning, Sir Dav Stephens, said the First Gentleman in youreups.
7. Bag bag blockcheap, have you any will?

The Restored *Finnegans Wake* 230

Joyce never referred to these signs as sigla in his correspondence, and at least one Wakean scholar, Danis Rose, has objected to the use of this name to denote these signs:

Roland McHugh has written a short, still useful book on the signs (which he erroneously calls “sigla”—“sigla” are acronyms, as in “the sigla HCE”) entitled *The sigla of Finnegans Wake* (London, 1976). (Rose 1995:44)

Rose, I believe, is in error: sigla include symbols as well as acronyms, so McHugh is justified in referring to these iconic signs as sigla. What’s more, in the text of *Finnegans Wake* the very word sigla is even used on one occasion in connection with HCE’s sign, or a reorientation of it:

For, with that farmfrow’s foul flair for that flayfell foxfeter (the calamite’s columitas calling for calamitous calamitance), who that in scrutinising marvels at those indignant whiplooplashes: those so prudently bolted or blocked rounds: the touching reminiscence of an incomplete trail or dropped final: the gossip threadreels, a round thousand whirligig glorioles, prefaced by (alas!) now illegible airy plumeflights, all tiberiously ambibellishing the initials majuscule of Earwicker: the meant to be baffling chrismon trilithon sign m , finally called after some his hes heciteny Hec, which, moved contrawatchwise, represents his title in sigla as the smaller Δ , fontly called following a certain change of state of grace of nature alp or delta, when single, stands for or tautologically stands beside the consort (though for that matter, since we have heard from Cathay cyrcles how the hen is not mirely a tick or two after the first fifth fourth of the second eighth

The Restored *Finnegans Wake* 094

Whatever we call them (I’ll stick with sigla), Joyce experimented with these signs over a period of several years, but he never settled upon a final list. Consequently, there is some residual inconsistency in the system: redundancy, in the sense that two or more sigla were devised for the same basic character : and omission, in the sense that there are some characters for whom no siglum was ever devised. Moreover, the tendency of characters in *Finnegans Wake* to meld together—remember



Joyce's admission that there is really only one character in the book?—defeats the purpose of assigning sigla in the first place.

As we have just seen, one of the early Wakean scholars, Roland McHugh, published a pioneering study of these signs, *The Sigla of Finnegans Wake*, in 1976. This work can be read at [The James Joyce Scholars' Collection](#) on the University of Wisconsin-Madison's website. It is an excellent, if a little dated, introduction not only to the sigla of *Finnegans Wake* but also to the book as a whole. This is how McHugh introduces his readers to Joyce's sigla:

The distinguishing feature of my approach to FW is my concern with Joyce's sigla. These marks appear in the author's manuscripts and letters as abbreviations for certain characters or conceptual patterns underlying the book's fabric. The only extended treatment of sigla so far by any other exegete appears in Mrs Glasheen's Census, as a table "[Who is Who when Everybody is Somebody Else](#)". This however deals almost entirely with five sigla, and being tabular can posit correspondences but cannot discuss them. I propose to deal with fourteen sigla, and to describe each in relation to the gross structure of FW. I hope thereby to establish a series of pathways between the chapters which should facilitate their penetration. (McHugh 3)

Ambitious. Note that some sigla represent concepts rather than characters.

Here is a brief summary of the fourteen sigla that McHugh discusses (note that Issy is assigned a pair of sigla):

Siglum	Name
	HCE
	ALP

C

Shem

A

Shaun

I

Issy

S

Joe

K





Kate

X

Mamalujo

O

The Twelve

	The Cad
	The Maggies
	The Letter
	Mandala

A few other sigla may also be noted:

Siglum	Name
	Tristan
	Issy

P

Saint Patrick

Joyce's application of some of these sigla is clear and uncontroversial, though his reasons for choosing one particular design rather than another are sometimes puzzling:



HCE: the male protagonist of *Finnegans Wake* and the patriarchal figure. This siglum resembles the letter m, which may stand for man or male. Rotate it a quarter-turn counterclockwise, and it becomes an E, for Earwicker. Rotate it another quarter-turn, and it represents HCE lying on his back, with his feet sticking up at one end, his head poking out at the other, and his erect phallus in the middle. This image of HCE interred in the Dublin landscape is central to the opening chapter of the book.



ALP: the female protagonist of *Finnegans Wake* and the matriarchal figure. ALP spells Alp, and this siglum does resemble an alpine mountain. It is also the Greek letter delta, which represents a river-mouth: ALP is closely associated with the River Liffey (and all other rivers to boot). Its shape also recalls the female pubic triangle.





Shem and Shaun: the twin brothers, one evil and the other respectable. Joyce often identifies Shem and Shaun with the Biblical brothers Cain and Abel. Shem's siglum has been compared to the letter C for Cain, and Shaun's to the letter A for Abel. This is a useful mnemonic for distinguishing between them, but not everyone agrees with this derivation: see Jonathan McCreedy's article [The Shapes of Sigla in Finnegans Wake](#) for a counter-argument. McCreedy points out that the Cain-Abel relationship was only developed after Joyce had devised the sigla for Shem and Shaun, and that the true source was a Masonic cryptogram known as the [Pigpen Cipher](#) (RFW 255.23):

Substitution Cypher

The **pigpen cipher** is a geometric simple substitution cipher which exchanges letters for symbols which are fragments of a grid. The example key shows one way the letters can be assigned to the grid.

A	B	C	J	K	L
D	E	F	M	N	O
G	H	I	P	Q	R

The use of symbols is no impediment to cryptanalysis, and this system is identical to that of other simple substitution schemes. Due to the simplicity of the cipher, it is often included in children's books on ciphers and secret writing.

S	W
T	X
U	Y
V	Z

> □ □ □ □ V > □ □ V □ □ >
X M A R K S T H E S P O T

One Example of the Masonic Pigpen Cipher

Note also that the square shape of Shem's siglum seems to connect it with HCE's siglum, while the quasi-triangular appearance of Shaun's seems to connect it with ALP's. Does this mean that Shem is closer to his father than he is to his mother, and vice versa for Shaun? Or that Shem is HCE *manqué* (castrated?) while Shaun is ALP *manqué*?



Issy: the Wake's repository of life and death, innocence and experience, guilt and rejuvenation. Joyce played around with Issy's sigla before settling on a definitive form. Initially, Issy was simply denoted by her initial I. In March 1924, however, Joyce represented Tristan and Isolde as mirror images of each other: Tristan was denoted by his initial T and Isolde by an inverted T (McHugh 7). Later, Joyce looked more closely at this Issy siglum and asked himself what it resembled. The answer is preserved in one of the *Finnegans Wake* notebooks:

girl lying on causeway with one leg heavenwards, lacing her shoe (VI.B.8.145a)
Rotating this siglum to the left and to the right generates the two standard Issy sigla, which probably represent her opposed personalities, often alluded to in the text as dove and raven.



The Cad: In late 1924, Joyce began to generate new sigla by combining extant sigla in various ways. Most of these only appear once or twice in the notebooks and can be largely ignored. One, however, survived to become one of the fourteen principal sigla that McHugh discusses. This siglum is obviously a combination of the Shem and Shaun sigla. Following the Brunonian paradigm of the *coincidentia oppositorum*, Shem and Shaun represent opposites that are in continual conflict, but whose ultimate goal is not their mutual destruction but, rather, their reconciliation. The Shem-Shaun siglum represents this reconciled figure.

Throughout *Finnegans Wake* this figure plays the Oedipal role of the younger man who confronts HCE, precipitates his fall and subsequently becomes the new HCE, so that the cycle may continue. Now, if it is true that Tristan is another incarnation of the Wake's Oedipal figure, then this siglum should supplant Tristan's T siglum (McHugh 9, 125).

I would also argue that the figure of St Patrick confronting the archdruid of pagan Ireland in the final chapter of the book (IV.1) is yet another depiction of the Oedipal moment in *Finnegans Wake*. So Patrick's P siglum can also be set aside (McHugh 125).



Mamalujo: the Four Old Men, historians and narrators of the book. An X has four arms pointing in four different directions, and the Four Old Men do represent space in *Finnegans Wake* (among other things). But why did Joyce not use the plus sign +, which seems a better representation of the four cardinal directions? X suggests the Roman numeral ten, not four. I am not aware of any particular association between Mamalujo and the number ten.



The Twelve: the Twelve good citizens, regular customers of HCE's tavern. If the Four are space, then the Twelve are time. Their siglum is simply a [watch dial](#). The twelve Roman numerals that were once found on old watch dials represents the [Twelve Tables](#) of Roman Law—the Twelve are also twelve jurymen.



Joe: HCE's barman and manservant. This siglum is simply the letter S, the familiar old serpent that opened and closed Ulysses. As the aboriginal native who has been conquered by the foreign invader, S is identified with the serpent in the Garden of Eden, and this is the source of his siglum.

K

Kate: ALP's maid-of-all-work, female counterpart of S. As we saw in an earlier article, her inspiration was an historical figure in the history of Dublin: Kate Strong, a corrupt widower who ran an excise racket in the 17th century, while neglecting her duty to keep the streets of the city clean. Her siglum is obviously her initial K.



Maggies: Issy's classmates, and an extension of her personality. In *Finnegans Wake* the 28 Maggies are often divided into 4 groups of 7, and thereby come to symbolize the rainbow, which is used throughout *Finnegans Wake* to denote rejuvenation, or the start of a new Victorian cycle. Their siglum, which looks like an ellipse, may represent a rainbow and its reflection in the receding waters of the Flood.



The Letter: ALP's love-letter to HCE, and her apology for his behaviour. You may have noticed that Joyce initially identified this siglum as the title of the book. By [metonymy](#)—or is it [synecdoche](#)?—the title also stands for the entire book. In fact, any document—ALP's letter, *Finnegans Wake*, *The Book of Kells*—can be regarded as an incarnation of this siglum. Roland McHugh noted that ALP's letter and *Finnegans*

Wake contain HCE. He concluded that the Letter siglum represents anything that contains HCE, whether physically (his bed, his coffin, a boat) or metaphorically (a piece of writing, a photograph, a song).



Mandala: the endless Viconian cycle that keeps the world and Finnegans Wake turning. This siglum represents a wheel. Joyce liked to think that in Finnegans Wake he succeeded in squaring the circle, a problem which Bloom had failed to solve: Finnegans Wake has four parts like a square, but it is circular like the ouroboros. The mandala siglum—which is named at RFW 449.31—encapsulates this idea. Traditional [mandalas](#) of ancient India typically combined these two basic shapes. They were representations of the cosmos, used as objects of contemplation during meditation. Joyce, however, makes his mandala a wheel by adding four spokes (Hart 77). It also resembles the crosshairs, or [reticle](#), found in the eyepiece of telescopes, microscopes and guns—objects which are similarly used to focus the mind on something.

They took it asunder, I hurd thum sigh

In 1953 The Book of Kells was rebound in four volumes, two of which are always on display at Trinity College. One wonders what Joyce would have made of this act of sacrilege, which was perpetrated, one is assured, purely for conservation reasons. We do know, however, that he would not have countenanced a similar act of vandalism being executed on Finnegans Wake:

So you need hardly spell me how every word will be bound over to carry three score and ten toptypical readings throughout the book of Doublends Jined (may his forehead be darkened with mud who would sunder!) till Daleth, mahomahouma, who oped it, closeth thereof the. Dor. (RFW 016.17-21)

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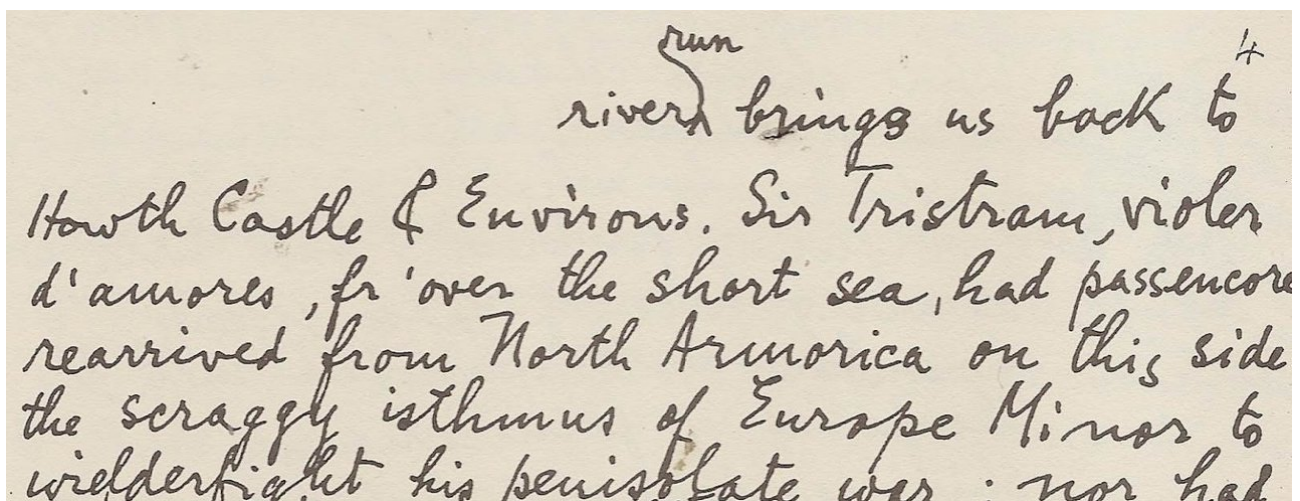
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Finnegans Wake – A Prescriptive Guide – 16

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~ Part 1 ~



Early Draft of the Opening Words of Finnegans Wake

The Text of Finnegans Wake

In Ulysses Joyce famously pioneered a narrative mode known as [stream of consciousness](#), in which the writer tries to capture in print the thoughts and emotions passing through the conscious mind of one of his characters. The technique is used episodically throughout the novel, but it achieves its apotheosis in the final episode, Penelope, in which Molly Bloom's interior monologue is presented without interruption as a series of eight huge "sentences" with no internal punctuation:

... and how he kissed me under the Moorish wall and I thought well as well him as another and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes. (Joyce 1922:732)

In *Finnegans Wake* Joyce uses a similar technique, but with three important differences:

- In this book of the night, it is the unconscious mind that speaks to us.
- The technique is used continuously throughout the book, without a break.
- The unconscious mind that speaks to us is not that of a single individual.

**THE TEXT OF *FINNEGANS WAKE*
IS A STREAM OF
COLLECTIVE UNCONSCIOUSNESS**

That's worth repeating: The text of *Finnegans Wake* is a stream of [collective unconsciousness](#). Joyce, however, was skeptical of the newfangled science of psychoanalysis. [Carl Jung](#) does make an appearance in *Finnegans Wake*, but the source of Joyce's shared mind was closer to home. The preface of [Adaline Glasheen's](#) *Third Census of Finnegans Wake* is itself prefaced with a very relevant quotation from Joyce's longstanding friend [Frank Budgen](#):



Frank Budgen

... in his early years in Dublin Joyce lived among the believers and adepts in magic gathered round the poet [Yeats](#). Yeats held that the borders of our minds are always shifting, tending to become part of the universal mind, and that the borders of our memory also shift and form part of the universal memory. This universal mind and memory could be evoked by symbols ... Joyce added that in his own work he never used the recognized symbols, preferring instead to use trivial and quadrivial words and local geographical allusions. The intention of magical evocation, however, remained the same.

Frank Budgen, *Further Recollections of James Joyce* (Glasheen vii)

This idea of a universal mind and the tendency of the individual mind to become part of it is central to *Finnegans Wake*. We have Joyce's own testimony that there is really only one character in the book—an old man—and that his grip on reality is tenuous at best:

There are, so to say, no individual people in the book ... If one were to speak of a person in the book, it would have to be of an old man, but even his relationship to reality is doubtful. (Vinding et al 180-181)

I have identified this old man with the elderly landlord of the Mullingar House in Chapelizod, on the western outskirts of Dublin. But this man's mind seems to be a repository of all human knowledge—past and present (and future?). The text of *Finnegans Wake* is brimming with things that the landlord of an Irish pub could not possibly know. But the universal mind knows them, and it is this mind that is speaking to us through the unconscious mind of the individual.

Joyce had already toyed with the idea that individual conscious minds might be linked to one another on a subliminal level. In *Ulysses*, there

are many instances of a telepathic connection between Leopold Bloom and Stephen Dedalus. In the first hour of Bloomsday, we have the following points of contact between these two men:

- They are both in mourning
- They both observe the same cloud in the morning sky
- They both contemplate the geography of Ireland
- They both learn from postcards about Milly Bloom and Alec Bannan
- They both think of a dead man
- They both leave the house key behind when they depart
- They both hear clock chimes at 8:45 and imagine what the bells are singing

This list is far from exhaustive.

In *Finnegans Wake* this pattern of parallelism—or, perhaps, [parallax](#)—becomes [fractal](#). The same patterns recur at different levels of the book. In *Finnegans Wake*, Joyce tells the same tale over and over again.

Obscurity

Finnegans Wake is a notoriously difficult book to read. But this unreadability is not perverse: it is an essential part of the book's nature. Joyce took pains to achieve this effect. The young Swiss writer, Jacques Mercanton, who knew Joyce during the final years of composition, recounted:



Jacques Mercanton

That day I found him installed in his bedroom, half-reclining in a chaise longue, [Stuart Gilbert](#) seated near him at a little table. They were going over a passage that was “still not obscure enough,” as Joyce said, and inserting Samoyed words into it. (Mercanton & Parks 710)

At the simplest level, *Finnegans Wake* is a depiction of a single night in the life of a single character. It takes place in a dark world coloured only in shades of gray. It is only in the final chapter, as the Sun rises, that colour returns to the world.

Joyce once told the American journalist [Bill Bird](#):



Bill Bird

About my new work—do you know, Bird, I confess I can't understand my critics, like [Pound](#) and [Miss Weaver](#). They say it's obscure. They compare it of course with Ulysses. But the action of Ulysses was chiefly in the daytime, and the action of my new work takes place at night. It's natural things should not be so clear at night, isn't it now? (Ellmann 590)

The Latin word for darkness is [obscuritas](#), the origin of our word obscurity: obscurity of language is the literary equivalent of physical darkness. Reading *Finnegans Wake* is like groping in the dark: you feel your way along : you reconstruct your environment from a

series of vague hints : you are never completely sure of your whereabouts, but nor are you ever completely lost.

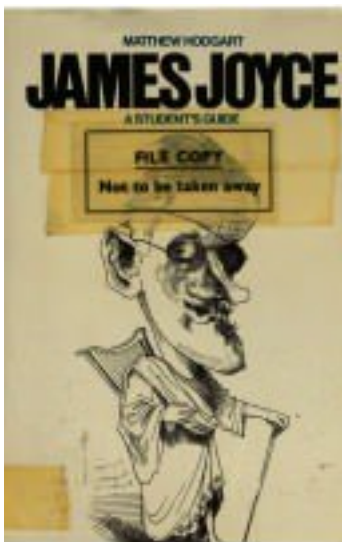
Joyce, however, insisted that the obscurity of *Finnegans Wake* was not haphazard or arbitrary. Jacques Mercanton again:

The terrible question about the value of his efforts, about the rigor of his method of invention, about the ultimate truth of his work, seemed to vanish before his eyes. Nothing stood but the magical text, with its multiple and subtle significations, some of which he explained to me as we read along, modulating certain phrases as though they were to be sung. (Mercanton & Parks 709)

Using whatever examples came to hand, he later explained to me his precise method of working according to the precise laws of phonetics, the laws that rule over all languages and preside over their evolution, since to do that was, in his opinion, to obey the laws of history.

So too, in his minute and exhaustive researches, he forced himself to avoid all arbitrary choices. (Mercanton & Parks 718)

Whether Joyce actually followed this plan as meticulously as he claimed is another matter. Sometimes the obscurity does strike the reader as perverse—even slapdash. One of the pioneers of *Wakean* scholarship, Matthew Hodgart, once noted:



He drew up lists of key words in several dozen languages, and at a very late stage in the revision of the text he threw them in, in a casual and even random manner, as if using a pepper-pot. Since he did not know these languages he often made mistakes, or so the experts tell us. The result is a wilful obscuring of that which was already highly obscure. (Hodgart 136)

But another of Joyce's associates, the Irish writer [Padraic Colum](#), corroborates Mercanton's testimony:



Padraic Colum

From time to time I was asked to suggest a word that would be more obscure than the word already there. Joyce would consider my offer, his eyes with their enlarged pupils behind glasses expectant, his face intent, his figure upstanding, "I can't use it," was what he would say five times out of six. (Mary and Padraic Colum 158)

Wherever the truth lies, Joyce believed that the obscurity of the text would not deter the determined reader. As he told the Czech artist [Adolf Hoffmeister](#) in 1930:



Adolf Hoffmeister

I don't agree that difficult literature is necessarily so inaccessible. Of course each intelligent reader can read and understand it—if he returns to the text again and again. He is embarking on an adventure with words. In fact, *Work in Progress* [ie *Finnegans Wake*] is more satisfying than other books because I give readers the opportunity to supplement what they read with their own imagination.

Some people will be interested in the origins of words; the technical games; philological experiments in each individual verse. Each word has all the magic of a living thing. Each living thing can be shaped. ([Hoffmeister](#))

There is no substitute for familiarity with the text, and this is best acquired by reading the book over and over again—preferably aloud, and preferably as part of a public reading group. Understanding, however, also requires word-by-word analysis, which should supplement the reading. *Finnegans Wake* must be approached on two fronts.

Vico

In an earlier article in this series I referred to the Italian philosopher [Giambattista Vico](#) as one of the three patron saints of *Finnegans Wake* (the other two being his fellow Italians [Dante Alighieri](#) and [Giordano Bruno](#)). In his epochal work *The New Science* (*Scienza Nuova*), Vico spoke of a common mental language:



Giambattista Vico

161: There must in the nature of human things be a mental language common to all nations, which uniformly grasps the substance of things feasible in human social life, and expresses it with as many diverse modifications as these same things may have diverse aspects. A proof of this is afforded by proverbs or maxims of vulgar wisdom, in which substantially the same meanings find as many diverse expressions as there are nations ancient and modern.

162: This common mental language is proper to our Science, by whose light linguistic scholars will be enabled to construct a mental vocabulary common to all the various articulate languages living and dead. We gave a particular example of this in the first edition of the New Science. There we proved that the names of the first family fathers, in a great number of living and dead languages, were given them because of the various properties which they had in the state of the families and of the first commonwealths, at the time when the nations were forming their languages. As far as our small erudition will permit, we shall make use of this vocabulary in all the matters we discuss. (Bergin & Fisch 60)

Thirty years ago, the Americas professor of philosopher [Donald Phillip Verene](#) asserted that the language of Finnegans Wake is Vico's common mental language:



Donald P Verene

Vico's "common mental language" is Joyce's language; and Vico's claim that "memory is the same as imagination" is Joyce's guiding principle ... Since this is a mental language, it can never be spoken or written as such ... Yet such a mental language must exist or we could not identify any particular language as language. Since human nature is constant from nation to nation, there must exist in the human mind an order of meanings such that any particular language may be regarded as an attempt to draw these meanings forth in its own way, much as an orator draws forth his speech from topics and places, and the same places can be used to draw forth other speeches. If we work backward from the myriad of articulate languages, we should be able to reach commonalities that would most nearly represent this original mental language from which the world is made by the human mind ... the language of *Finnegans Wake* ... is as close as we can come to grasping the common mental language as a language expressing the particular universals of humanity. Vico points the way to this conception of language; Joyce enacts it. (Verene 57 ... 62-63)

In 1936, while visiting Copenhagen, Joyce met the Danish poet [Tom Kristensen](#):



Tom Kristensen

Kristensen asked him for help on *Work in Progress*, and Joyce referred him to Vico. "But do you believe in the *Scienza Nuova*?" asked Kristensen. "I don't believe in any science," Joyce answered, "but my imagination grows when I read Vico as it doesn't when I read Freud or Jung." (Ellmann 693)

Vico did not take this idea of a common mental language any further, so Joyce was left to his own devices when he invented one for himself—if, indeed, that is what he was doing when he wrote *Finnegans Wake*.

Vico did assign a particular type of language to each of the three ages that comprise a cycle of World history (the theocratic age of gods, the aristocratic age of heroes, and the democratic age of men) and from these he derived the common mental language:

35: From these three languages is formed the mental dictionary by which to interpret properly all the various articulated languages, and we make use of it here wherever it is needed ... Such a lexicon is necessary for learning the language spoken by the ideal eternal history traversed in time by the histories of all nations ... (Bergin & Fisch 20)

482: From the foregoing we gather that the first laws everywhere were the divine laws of Jove. So ancient in origin is the usage which has come down in the languages of many Christian nations of taking heaven for God. We Italians, for example, say *voglia il cielo*, “may heaven please,” and *spero al cielo*, “I hope to heaven,” meaning God in both expressions. The Spanish have the same usage. The French say *bleu* for “blue,” and since blue is a term of sense perception they must have meant by “*bleu*” the sky; and, just as the gentile nations used “sky” for Jove, the French must have used *bleu* for God in that impious oath of theirs, *moure bleu!*, “God’s death!”; and they still say “*parbleu!*”, “by God!” And this may serve as an example of the Mental Dictionary proposed in the Axioms [162], which has been discussed above. (Bergin & Fisch 144-145)

It is doubtful, however, whether any of this is helpful to the reader—seasoned or novice—of *Finnegans Wake*.

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Finnegans Wake – A Prescriptive Guide – 17

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~ [Part 1](#) ~



James Joyce in 1938



Staying Relevant

During the seventeen years that James Joyce spent writing *Finnegans Wake*, he was beset by one abiding fear: the fear of becoming irrelevant. The publication of *Ulysses* had thrust Joyce into the public eye. He was lionized by his readers and vilified by his detractors, while the critics placed him on a pedestal and worshiped him as though he were a second Shakespeare.

The composition of *Finnegans Wake* would take a heavy toll on Joyce's fading eyesight, but the fear of going blind was nothing compared to this fear of becoming irrelevant.

Joyce knew from the outset that his next book would not be following *Ulysses* into print anytime soon. The completion of what became known as *Work in Progress* would require the labour of many years, and long before he reached the end, Joyce would come to look upon his creation as a Frankenstein's monster:

He told me about new difficulties with his editor, objectively moreover, knowing full well himself that his book was a monster. Yet, that monster was his only pleasure ... (Mercanton & Parks 714)

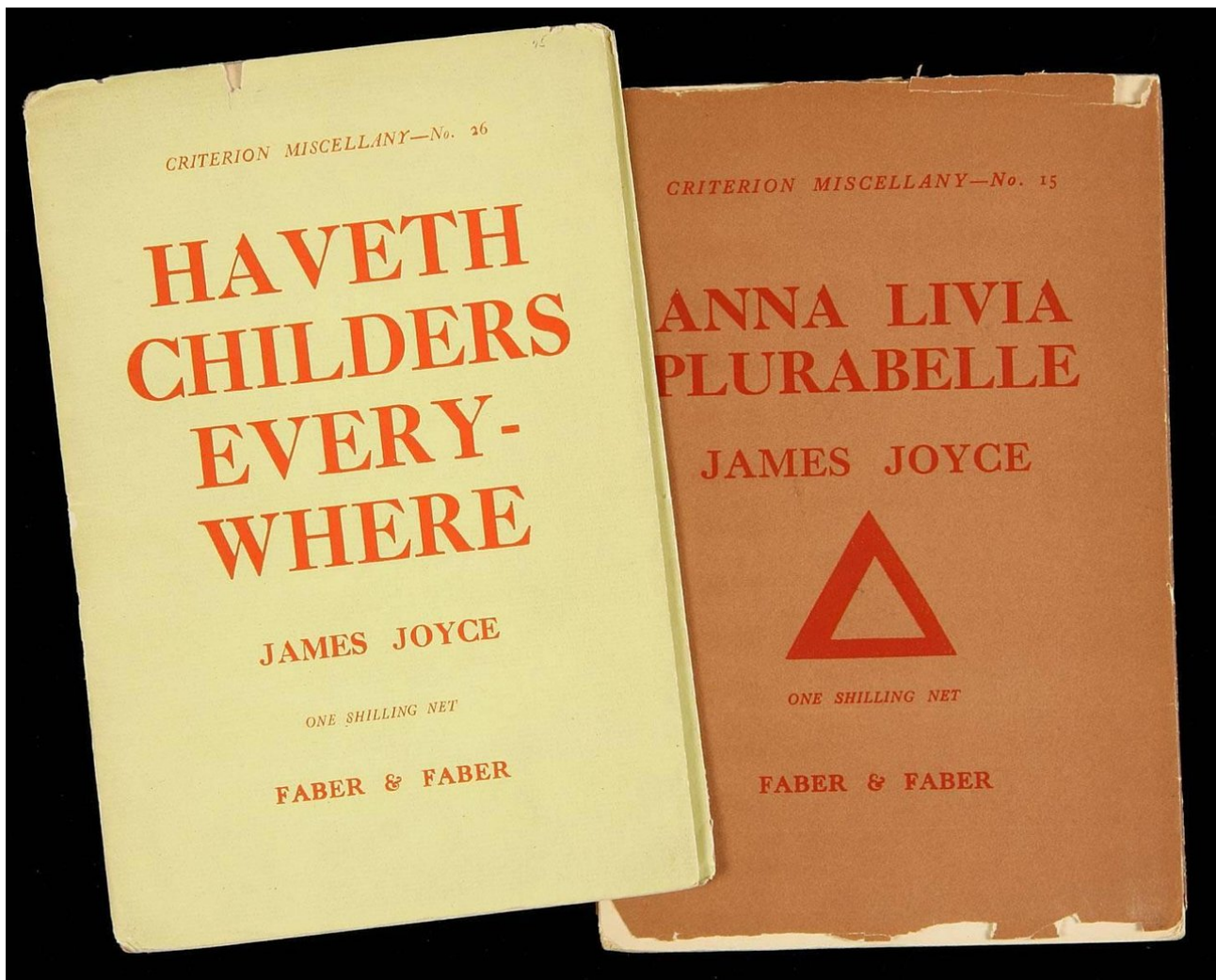


Harriet Shaw Weaver

Joyce made use of several ploys to maintain public interest in his monster. Rather than write in splendid isolation—the Romantic artist in his Parisian garret—he co-opted the litterateur [Harriet Shaw Weaver](#) as his collaborator. This remarkably patient and generous woman was for seventeen years his muse, sounding board, editor, patron, banker, librarian, wet nurse, secretary, archivist, and tireless correspondent.

Joyce was also anxious to have early drafts of the chapters of *Work in Progress* appear at regular intervals in progressive or well-established literary journals. About fifty such bleeding chunks appeared in print between April 1924, when Ford Madox Ford published the Mamalujo vignette in [the transatlantic review](#), and April 1938, when Eugene and Maria Jolas published a fragment of the Butt and Taff episode from II.3 in [transition](#). A few fragments were even issued in limited editions as actual books in their own right.

Curiously, though, Joyce consistently declined to be interviewed by professional journalists. Appearing in the pages of the popular press was a bridge too far for him: not even *Finnegans Wake* was worth that level of humiliation.



Haveth Childers Everywhere and Anna Livia Plurabelle

The Title of the Book

We do not know for certain when Joyce hit upon *Finnegans Wake* as the title of his new book. By his own admission it was around 1923, but even as late as 1927 he was reserving the right to play around with it.

The materials for a new book had been forming slowly in his mind. The structure of it was still obscure to him, so that when the sculptor [August Suter](#) asked what he was writing, he could answer truthfully, “it’s hard to say.” “Then what is the title of it?” asked Suter. This time Joyce was less candid: “I don’t know. It is like a mountain that I tunnel into from every direction, but I don’t know what I will find.” Actually he did know the title at least, and had told it to Nora in strictest secrecy. (Ellmann 543) The secret of the true title of *Work in Progress* was another game Joyce played to ensure that both he and the book remained relevant to the reading public during the long interval between the publication of *Ulysses* and the eventual appearance of *Finnegans Wake*. The first

victim to be inveigled into playing this silly game was, once again, the hapless Harriet Shaw Weaver:

While in London for the P.E.N. Club meeting in April 1927, he had suggested that she try to guess the title of his book. It was another effort to bring her within *Finnegans Wake's* binding circle. For the next several months their correspondence was full of rather misleading hints and good, but wrong, guesses. (Ellmann 597)

On 16 April 1927, Joyce sent a postcard to Weaver, in which he wished her a pleasant Easter and dropped a few obtuse hints:

I am making an engine with only one wheel. No spokes of course. The wheel is a perfect square. You see what I am driving at, don't you? I am awfully solemn about it, mind you, so you must not think it is a silly story about the mouse and the grapes. No, it's a wheel, I tell the world. And it's all square. (Letters of James Joyce 16 April 1927)

In *Ulysses* Bloom had dreamt of squaring the circle. In *Finnegans Wake* Joyce succeeded in circling the square: the book is a circle in the sense that its opening and closing sentences are actually the two halves of the same sentence : the book is a [square](#) in the sense that it comprises four parts.

A month later Joyce gave Weaver some more hints:

The title is very simple and as commonplace as can be. It is not Kitty O'Shea as some wit suggested, though it is in two words. I want to think over it more as I propose to make some experiments with it also ... My remarks about the engine were not meant as a hint at the title. I meant that I wanted to take up several other arts and crafts and teach everybody how to do everything properly so as to be in the fashion. (Letters of James Joyce 12 May 1927)

Joyce's biographer [Richard Ellmann](#) takes up the story:



Richard Ellmann

Her next suggestion, on May 19, 1927, was “One Squared.” Joyce liked this one too, but said, “The title I have projected is much more commonplace and accords with [JJ and S](#) and [AGS & Co.](#), and ought to be fairly plain from the reading of [[HCE siglum on its back](#)]. The sign in this form means HCE interred in the landscape.” (He was hinting at Finnegan’s interment.) Her next try was “Dublin Ale” on June 13, Dublin being a play on “doubling,” then on June 28, “Ireland’s Eye,” “Phoenix Park,” and others in a reckless heap. He said Phoenix Park was close. She came closer yet with “Finn MacCool,” and, abetted by more hints, “Finn’s Town” or “Finn’s City” on September 17. This was close enough so that Joyce, who did not really want her to guess the title, but only to guess around it, did not encourage her further. Finnegan went unidentified. (Ellmann 597)

Those last few guesses are very close to Finn’s Hotel, which was probably Joyce’s original choice (RFW 399.35), before he finally settled on *Finnegans Wake*. The references to Jameson whiskey, Guinness and HCE’s siglum, however, lend more weight to the latter.

By the spring of 1938 the title of the book was still a secret, and many of Joyce’s admirers had joined the game. On one occasion, [Stuart Gilbert](#) almost guessed the title of the book, albeit unwittingly. Joyce didn’t bat an eyelash:



Jacques Mercanton

"I didn't even smile. I thanked the good fathers who trained me so well," Joyce said later. "Some," he said, "have put the title in an envelope, but they will be disappointed," He seemed to take a pleasure, both childish and magical, in this game, prolonged for so many years, as though it were essential that his mysterious book be veiled with one mystery the more before making its appearance in the world. (Mercanton & Parks 711)

Joyce hoped that the book would be ready for publication on 4 July 1938, his father's birthday, despite his publisher's objections that summer publications were bad for sales. But this deadline passed with the book still unfinished:

When the publisher begged for the book's title, still undivulged, Joyce said he would give it to him just before the book went to the binder, and no sooner. (Ellmann 707) Then he talked about his arguments with his publisher, Faber and Faber, who insisted on knowing the real title of his book, which Joyce refused to divulge. "I have kept it to myself for sixteen years. I will supply it at the last minute, when I please. To be so exacting about a book like mine is absurd." (Mercanton & Parks 707)

Finally, in the summer of 1938, the secret came out:



Joyce and Eugene Jolas

That summer of 1938 Joyce had to give up to some of his Paris friends, though still not to Faber & Faber or the Viking Press, the one secret about his book which he wished to keep a little longer, its title. He had often issued a challenge to his intimates to guess what it might be, and offered a thousand francs to anyone who succeeded. Gilbert, Gorman, Beckett, Léon, and Jolas had all tried and failed, like Miss Weaver before them. One July night on the terrace of Fouquet's Joyce repeated his offer over several bottles of Riesling. Mrs. Joyce began to sing an Irish song about Mr. Flannigan and Mr. Shannigan. Joyce, startled, asked her to stop. When he saw no harm had been done, he very distinctly, as a singer does it, made the lip motions which seemed to indicate F and W. Maria Jolas guessed, "Fairy's Wake." Joyce looked astonished and said, "Brava! But something is missing." The Jolases thought about it for some days, and suddenly on the morning of August 2 Eugene Jolas saw that the title must be *Finnegans Wake*. At dinner that evening he threw the words in the air, and Joyce blanched. Slowly he set down the wineglass he held. "Ah Jolas, you've taken something out of me," he said almost sadly, then

became quite merry. When they parted that night, Jolas wrote later, “He embraced me, danced a few of his intricate steps, and asked: ‘How would you like to have the money?’” Jolas replied, “in sous,” and the following morning Joyce arrived with a bag filled with ten-franc pieces, which he instructed Jolas’s daughters to serve their father at lunch. But he swore the Jolases to secrecy until he had written “the final full stop, though there is none.” (Ellmann 708)

Curiously, no one thought of informing Harriet Shaw Weaver of Jolas’s discovery. The woman who had done more for Joyce than anyone else to bring *Finnegans Wake* into the world, and who had made the first guesses back in 1927, possibly first read the title when Joyce sent her a copy of the book on 4 May 1938, the day of its publication. As a further insult, it is also possible that the thousand francs Joyce gave to Jolas as his prize for finally guessing the title were supplied by his generous benefactor, Weaver! Mais qui sait?

Finnegans Wake

Finnegan’s Wake is the title of a popular Irish-American ballad about a drunken Irish [navvy](#) who falls from a ladder and breaks his skull, only to wake up during a riot at his [wake](#). In Joyce’s book the song features most heavily in the opening chapter, so we will be taking a closer look at it then.

Shortly after publication, Faber and Faber and Viking Press had to reassure their readers that the omission of the apostrophe in the title of *Finnegans Wake* was not a typo, but what the author wrote—or, rather, didn’t write (Herbert 14). At the very outset, Joyce is warning the reader that what the eye sees and what the ear hears are not necessarily the same thing. Both contribute something to the overall meaning. By omitting the apostrophe from the title, he is also opening it up to fresh interpretations—though, of course, it still sounds the same. *Finnegans* becomes the plural of *Finnegan*, an Irish Everyman, and *Wake* is now a verb. But is the verb in the indicative mood or the subjunctive?

The title can also be analysed into three parts: one French, one Latin, and one English:

- [Fin](#) – (French) end
- [negans](#)– (Latin) denying, negating

- Wake – (English) awaken!

A circular novel that begins again as it ends, *Finnegans Wake* also reminds one of the unboundedly long song [Michael Finnegan](#).

Finnegan also reminds one of the legendary Irish figure of [Finn MacCool](#), a giant among Lilliputians, who features prominently in the book: Finn again's awake.

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- Danis Rose, John O'Hanlon, *The Restored Finnegans Wake*, Penguin Classics, London (2012)

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~ Part 1 ~



Archbishop Marsh's Library, Dublin



Useful Resources

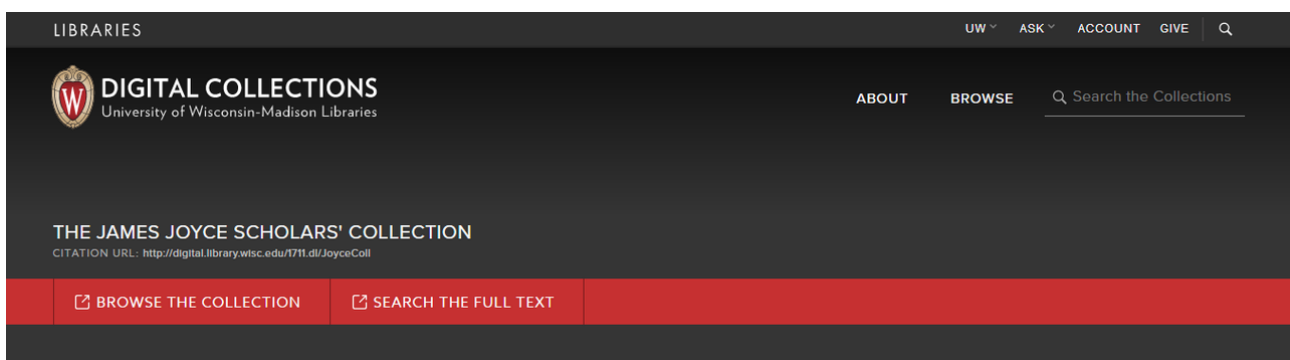
Now that we are finally ready to crack open a copy of *Finnegans Wake* and start reading, this might be an appropriate time to take a brief look at some helpful resources for the reader. Some of these resources are online and some are offline.

Online Resources

Finnegans Wake Extensible Elucidation Treasury

Hello, my name is Raphael Slepon and I will be your guide to this site, dedicated to James Joyce's *Finnegans Wake*. The next tour is just about to start, so why don't you join in. You may be thinking that you don't need no silly guided tours, what with you being such a seasoned web surfer, *thank* you very much. Tip. You may be thinking that you can march off right into the [search engine](#) page, which, let us be frank, is what you are after, and figure it out all by yourself. Tip. Well, maybe you can, but it's way more likely that you'll just get lost in its multitude of options and end up all bitter and frustrated. So why don't you reconsider? Please, pretty please...

- **FWEET** is Raphael Slepon's *Finnegans Wake Extensible Elucidation Treasury*. This is probably the best online source for searching and elucidating the text of *Finnegans Wake*, but it is much more than that. It also contains links to dozens of works that Joyce is known to have used as sources for *Finnegans Wake*, a bibliography of works used by Slepon to build the site, and a list of relevant websites. The *Finnegans Wake* pagination and lineation are taken from the Faber & Faber new edition (1950) and the Viking Press 8th printing (1958), both of which retain the pagination of the original edition of 1939 but incorporate Joyce's own corrections. There is, however, an ongoing project on the FWEET site to identify and catalogue all 9,000 or so emendations made by Danis Rose and John O'Hanlon, the editors of *The Restored Finnegans Wake*, which has become my preferred edition of the text.

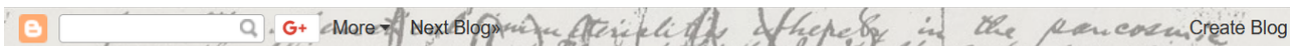


- **The James Joyce Scholars' Collection** is a digital collection of Joycean studies maintained by the University of Wisconsin-Madison. All sixteen of these works are now out of print, but they are not out of copyright. Adaline Glasheen's *Third Census of Finnegans Wake*, Louis O Mink's *A Finnegans Wake Gazetteer*,

and David Hayman's *A First-Draft Version of Finnegans Wake* are particularly useful for the inexperienced reader, while Roland McHugh's *The Sigla of Finnegans Wake* and Clive Hart's *Structure and Motif in Finnegans Wake* are aimed at more experienced readers. All sixteen works, however, are worth reading. (I might also add McHugh's [The Finnegans Wake Experience](#) at the University of California Press.)

The screenshot shows a web page titled "Page 3" from the James Joyce Wiki. The page contains the text of the third page of *Finnegans Wake*. The text is in a standard serif font and is surrounded by a light gray border. On the left side of the page, there is a navigation sidebar with links to "Main page", "Recent changes", "Random page", and "Help". Below the navigation sidebar is a search bar with a "Go" button. The main content area of the page displays the text of the third page of the book, which begins with "riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodius vicus of recirculation back to Howth Castle and Environs."

- [FinnegansWiki](#) is an online project to annotate the text of *Finnegans Wake*. I have contributed to this site myself, but I do not know if there are any active contributors working on it now. It's worth consulting when elucidating *Finnegans Wake*, but the further you get into the book the more likely it is to find yourself staring at a page of unannotated text.



From Swerve of Shore to Bend of Bay

'riverrun, past Eve and Adams, from swerve of shore to bend of bay, brings us by a commodius vicus of recirculation back to Howth Castle and Environs.' *Finnegans Wake*

- [From Swerve of Shore to Bend of Bay](#) is Peter Chrisp's blog on Finnegans Wake and all things Joyce. It is one of the better Joycean blogs out there and always worth a look.



Jorn Barger

- [Robot Wisdom](#) is an archived version of Jorn Barger's blog, the Internet's first ever weblog. Barger is one of the most insightful and

valuable contributors to Joycean scholarship ever, but navigating one's way through this treasure trove of riches is no longer as easy as it was when Barger was actively blogging on his own site. Some of Barger's Joycean blogs have been rescued and given new life by another blogger who calls himself [Tim Finnegan](#)—is this Barger himself?

- [Ricorso](#) is Bruce Stewart's huge online encyclopaedia of Irish literature. The James Joyce section is quite extensive and worth browsing.
- [Genetic Joyce Studies](#) is an electronic journal for the study of the genesis and evolution of Joyce's works. It may be too academic for the casual reader of *Finnegans Wake*, but many of its articles shed some light on the darker aspects of the book.
- [Finnegans, Wake!](#) is the homepage of the *Finnegans Wake* Reading Group of Austin (Texas) and a valuable blog "devoted to *Finnegans Wake* containing interpretations, reflections, relevant links, and other information concerning James Joyce's greatest but least-read masterpiece."
- [John Gordon's *Finnegans Wake* Blog](#) was created to supplement Roland McHugh's *Annotations to Finnegan's Wake*. I don't agree with Gordon's largescale interpretation of the novel (a subject I will be returning to in due course), but many of his insights are pure gold.
- [Through *Finnegans Wake*](#) is artist Gian Paolo Guerini's curious site. It contains some interesting files and links, including one in which the entire text of *Finnegans Wake* has been arranged in alphabetic order!

Print Media

These offline resources are books that are not freely available online.



The Restored Finnegans Wake: James Joyce, Danis Rose (editor), John O'Hanlon (editor). This is the edition of Finnegans Wake that I now use, though it is good advice to keep the classic text handy as a reference.

ANNOTATIONS TO FINNEGANS WAKE

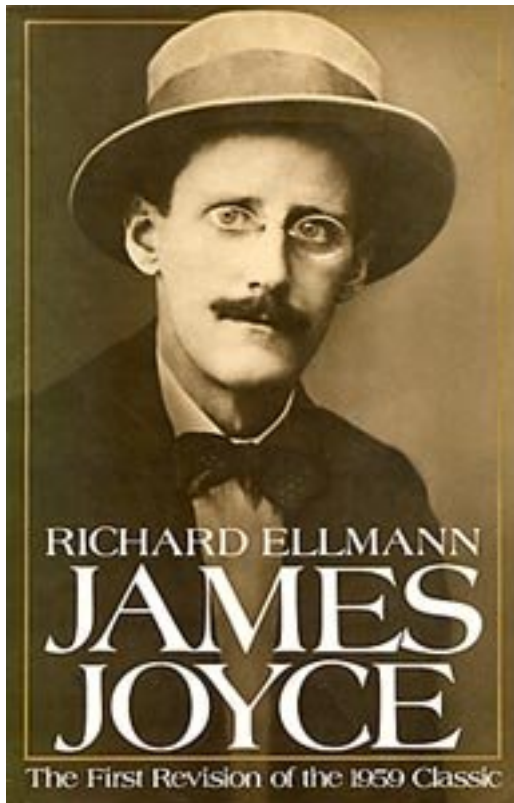


ROLAND MCHUGH

FOURTH EDITION

Annotations to Finnegans Wake: Roland McHugh. This classic work, now in its fourth edition, was compiled with the express intention that it might be used side-by-side with Joyce's text. McHugh imagined the reader holding both books open and scanning across from Finnegans Wake to the corresponding page in the Annotations. I do not recommend this approach to Joyce's monster. I think it is much more rewarding to keep these two procedures—reading Finnegans Wake and elucidating Finnegans Wake—separate. Read a passage through from beginning to end without interruption—preferably aloud and as part of a public reading group—and do not worry whether you understand it or not. Later, at your leisure, go through the same passage line by line, word by word, and squeeze as much meaning out of it as you can. This

too can be a shared experience. The Internet and its search engines have rendered McHugh's Annotations almost obsolete, and I have so far resisted the temptation to upgrade to the fourth edition. Furthermore, the pagination and lineation follow those of the classic text, not The Restored Finnegans Wake, which I use. Nevertheless, it cannot be ignored.

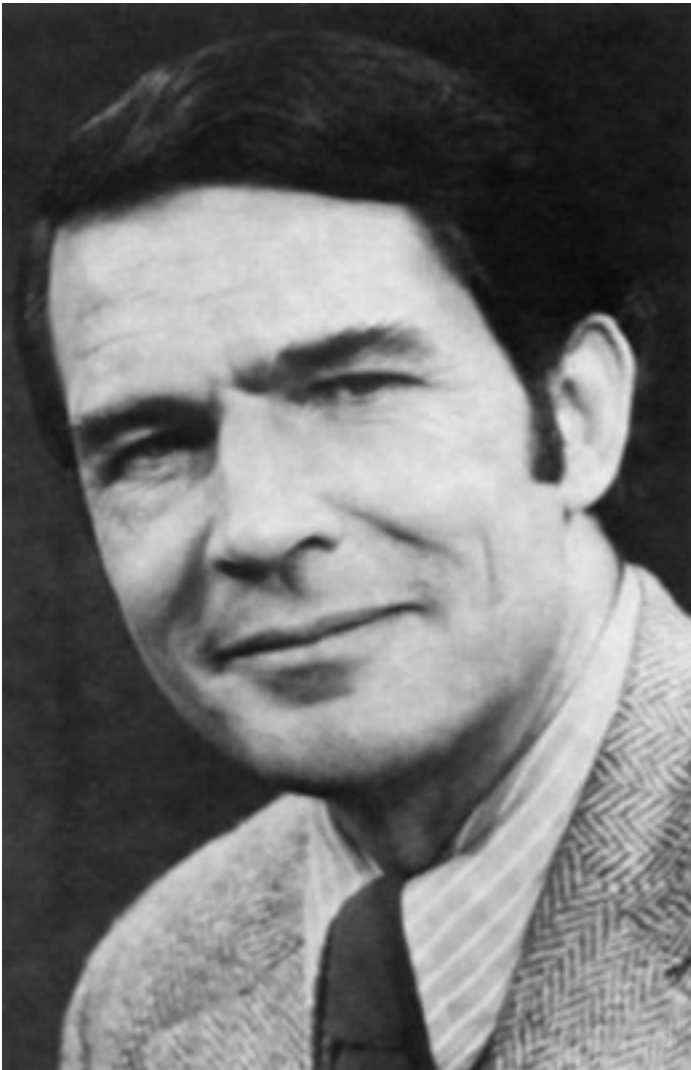


James Joyce: Richard Ellmann. Joyce's biography by Richard Ellmann first came out in 1959, but a revised version was published in Joyce's centenary year 1982. At times, Ellmann's text is more subjective hagiography than objective biography: biographers should not write biographies of people they admire. The true Joyce—who was not nearly as admirable or as likeable a character as Ellmann's Joyce—is often lost in the blizzard of minutiae and biographical details. But, like McHugh's Annotations, this is a classic of Joycean scholarship that simply cannot be ignored.

I could quite easily extend this list to librarial dimensions, but it is probably wiser to add new titles to our Wakean bookshelf on a piecemeal basis.

Recordings of Finnegans Wake

The original 1939 text of *Finnegans Wake* is now in the public domain, and there are several free recordings available online. There are also some commercially available recordings. These are of mixed quality.



[Patrick Horgan](#): Made in 1985 by the English actor Patrick Horgan, this was the first unabridged recording of *Finnegans Wake*. It is still one of the best. The audio quality of the online version is quite poor, but if you import the files into [Audacity](#) and apply Noise Removal and Click Removal the quality can be improved immeasurably.



[Waywords and Meansigns](#) is an online project to set the whole of *Finnegans Wake* to music. They have already recorded two complete settings of the text and are currently adding settings of shorter passages on a piecemeal basis. The music often overpowers the text, and there are many misreadings and mispronunciations, but the obvious enthusiasm is infectious.



[Simon Loekle's Finnegans Wake Audio Archive](#): Simon Loekle had only completed about six of the seventeen chapters in *Finnegans Wake* at the time of his all-too-early death. These readings are of high quality.



[James Joyce Reads Anna Livia Plurabelle](#): In 1929 Joyce himself recorded the closing pages of I.8 (Anna Livia Plurabelle). It is the only recording of *Finnegans Wake* by the author, and it still represents the best introduction to the novel.



[The Most Ever Company](#): The YouTube channel Tmec Rep has an ongoing project to record the Wake. Currently, they have posted videos for the first six chapters. You can follow the text onscreen while you listen.



Gian Paolo Guerini

[Through Finnegans Wake](#): Gian Paolo Guerini has compiled recordings drawn from various of the sources listed above.



[Patrick Healy's Reading of Finnegans Wake](#): This is a complete recording of Joyce's original text. It was made by Irish writer Patrick Healy over a period of four days in 1992 and has a running time of about 25 hours. Healy reads at breakneck speed and introduces many egregious errors. It is still in copyright and its current price-tag is prohibitive—thankfully. The kindest comment I can make on Healy's performance is that it was done as an experiment, but it is an experiment that should never be repeated.

At the time of writing (August 2017), there are no recordings of *Finnegans Wake* on [Librivox](#). Hopefully, this inexplicable state of affairs will change in the near future.

Phew!

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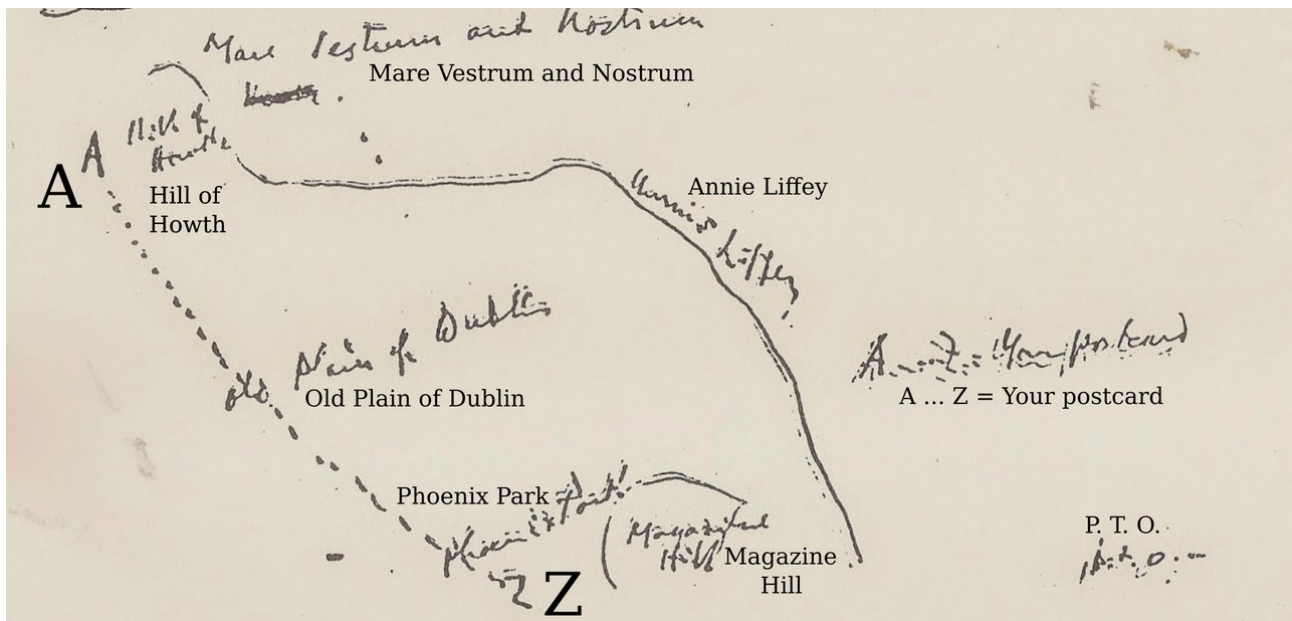
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~ [Finnegans Wake – A Prescriptive Guide](#) ~



James Joyce's Sketch of Dublin (1926)

Riverrun

If *Finnegans Wake* is an opera, the first chapter is the overture that the orchestra plays before the curtain goes up. When Joyce began the first draft of his novel in 1923, he started with I.2 [Book I, Chapter 2]—and by all appearances he intended this to be the opening chapter of the book. It was only in 1926 that he saw the need for an introduction of sorts. By then, he had already drafted much of I.2-5, I.7-8 and III.1-4 and a fragment of II.2. I summarized this in [an earlier article in this series](#).

The overture is very often the last part of the opera to be composed. It is said that Mozart wrote the overture to *Don Giovanni* the night before the première and that the ink was still wet when the orchestral parts were distributed to the players. Over the centuries, composers have adopted a number of different approaches to the overture. Beethoven's *Leonore Overture Number 3* is a distillation of the complete opera: it is so dramatic in its own right that it overshadows the opera it is supposed to introduce. The *Vorspiel* to Wagner's *Siegfried*, however, is just a short

prelude that sets the scene effectively. In his *Introducing Music*, the Franco-Hungarian musicologist Ottó Károlyi once coined the memorable phrase thematic directory for a third type of overture: one which the composer has [farced](#) with all the hit tunes from the opera, as though his intention was to compose a trailer for the opera (Károlyi 113). The overture to Wagner's *Tannhäuser* is a good example of this type of overture.

The opening chapter of *Finnegans Wake* is a thematic directory of the novel. Every salient moment in *Finnegans Wake* and every significant event is foreshadowed in this chapter. The overarching structure of the novel—which, [as we have seen](#), owes much to Giambattista Vico—is repeated in this chapter. That is why it is very important for the reader to become as familiar as possible with this difficult chapter. And, yes, I'm afraid it is quite difficult.



Chapelizod in 1900

A Working Model

Let me remind you of the working model that I have constructed to help orient myself as I read *Finnegans Wake*. I outlined this model in [an earlier article](#) and supplemented it in [this recent article](#), but a quick revision would not be out of place here:

- *Finnegans Wake* has several levels, or planes of narrative, each of which contributes something to the whole.

- The surface level depicts a single night in the life of the novel's only real character: the elderly landlord of the Mullingar House, a pub in Chapelizod on the western outskirts of Dublin. This man is seventy years old : he is a widower : his three children are now adults : his daughter is married and living in [Clontarf](#) : his two sons have emigrated, one to Australia and one to America. On the opening page of the novel in this nocturnal plane of narrative, it is 11:32 pm on the night of Saturday 12 April 1924. At this precise moment the landlord falls asleep (RFW 003.14: The fall ...). He sleeps more or less soundly for the rest of the night, waking up around dawn the following morning. His square bedroom is at the rear of the middle floor of his three-storey public house.
- Immediately beneath this surface level, *Finnegans Wake* depicts a day in the life of the same character. This day is Friday-Saturday 21-22 March 1884. On this diurnal plane of narrative, the novel begins at 11:32 am and ends at the same time the following morning. The landlord is now a young man of thirty. He is happily married, with a wife and three young children. His hopes and dreams for the future have not yet foundered on the rocky reefs of the real world.
- Beneath these levels there are undoubtedly other planes of narratives—a weekly one, for example, and an annual one—but for the first-time reader these are not nearly as important as the two I have just described, and may be largely ignored for the moment.
- The text of *Finnegans Wake* is the stream of collective unconscious that passes through the landlord's mind as he sleeps.
- The history of the world is the story of the family writ large : there is *Finnegans Wake* in a nutshell.

I hasten to add that much of this—perhaps, even, most of it—may be completely wrong. Each time I work my way through the book, or read someone else's opinion of what *Finnegans Wake* means, I find that my working model has changed slightly. To recoin a phrase: it's a work in progress. But it has helped me to finally glimpse the wood in spite of the trees. I commend it to you at your own peril.



Mullingar House

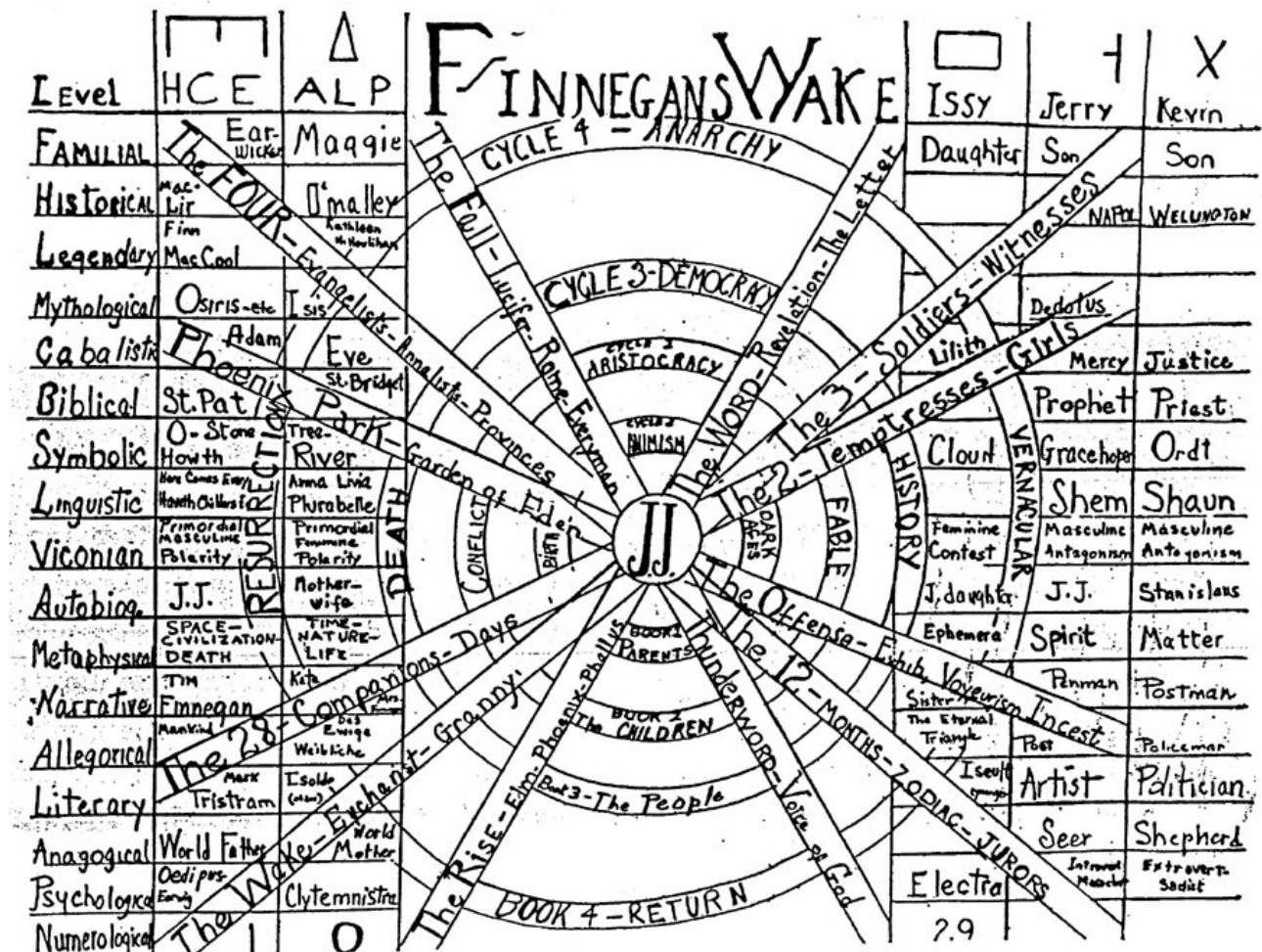
Elucidating Finnegans Wake

Everyone knows that *Finnegans Wake* is not written in the simple, wideawake language one finds in typical English novels. Its language is a strange polyglot that is clearly based on English but has been enriched with a plethora of multilingual puns and phrases drawn from dozens of other languages. On a first reading, much of the text is, and should be, incomprehensible, though the extent of this incomprehensibility varies greatly from passage to passage.

If *Finnegans Wake* is music, it is polyphonic music. It does not make much sense when you follow only one line of the music. You must try to hear as many of the lines as possible. This is not easy. It is like juggling with five or six balls, and trying to keep them all in the air at the same time.

With the publication of the first fragments of *Work in Progress* in the mid-1920s, there began the game of deciphering this strange music—a task that goes hand-in-hand with that of reading the text. Joyce himself contributed some crumbs to this endeavour, but most of the work has been done by the scholars and readers who came after him. The task is still ongoing. The fruits of this labour can be found online at a number of websites, most notably [FWEEET](#), and between the covers of Roland

McHugh's Annotations to *Finnegans Wake*. I mention a few other sources [here](#).



Leslie L Lewis's Diagram of Finnegans Wake

The pioneers of Wakean scholarship generally used the term gloss to denote any word, phrase or meaning hidden in the text of *Finnegans Wake*. McHugh used the term annotation as a catch-all for both glosses and any other exegetical matter that sheds light on the text. Raphael Slepon, the creator of FWEET, prefers the term elucidation, which literally means to shed light.

There are two extreme approaches to elucidating a passage of *Finnegans Wake*:

- The Minimalist Approach

- The Maximalist approach

The minimalist approach is favoured by Danis Rose. He believes that any gloss not supported by an entry in one of the *Finnegans Wake* notebooks (or some other authorial source, such as a letter by Joyce), should not be accepted unless it is so obvious as to require no justification. The maximalist approach takes the opposite tack and tries to squeeze every last possible drop of meaning out of the text, no matter how strained or unlikely the resulting interpretation. This approach is favoured on [FinnegansWiki](#), where anything goes. The correct approach probably lies somewhere between these two forms of insanity.

The minimalist approach has the advantages of not leading us astray on wild-goose chases, and of not introducing bogus meanings into our interpretation of the text. It has one big drawback, though: many genuine glosses will necessarily be omitted. Danis Rose himself has estimated that as many as ten of the *Finnegans Wake* notebooks have been lost, perhaps for good (Rose & O'Hanlon 519). How many glosses does that amount to? And, pace Rose, there must be many legitimate but far from obvious glosses that Joyce created on the spur of the moment without drawing on a pre-existing note.

The biggest drawback of the maximalist approach should be too obvious to need stating, but I will state it: that of introducing false interpretations. But even if the more questionable glosses are dropped and only well-grounded ones are admitted, the maximalist approach can still overwhelm the first-time reader with too much information.

For the record, Joyce himself could be cited in support of the maximalist approach. There is an argument—I repeated it above—that the text of *Finnegans Wake* is a stream of unconscious. So, the argument proceeds, might there not be legitimate meanings hidden in the text that even Joyce himself was not aware of? In a [letter to his patron Harriet Shaw Weaver](#), Joyce glosses an early draft of the opening page of the book. Note the phrase:

viola in all moods and senses

This could be taken to mean every possible interpretation of the word *viola*, even ones Joyce is not consciously aware of.

For the first-time reader, there is probably a minimum amount of glossing that is required to make some sense of a given passage—just enough sense that the reader is not completely lost. Once this critical mass has been reached, you should stop interpreting and start reading again. Don't try to understand everything the first time round : it's a hopeless task.

Well, I seem to have finally run out of reasons for further procrastination. Time to see what all the fuss is about.

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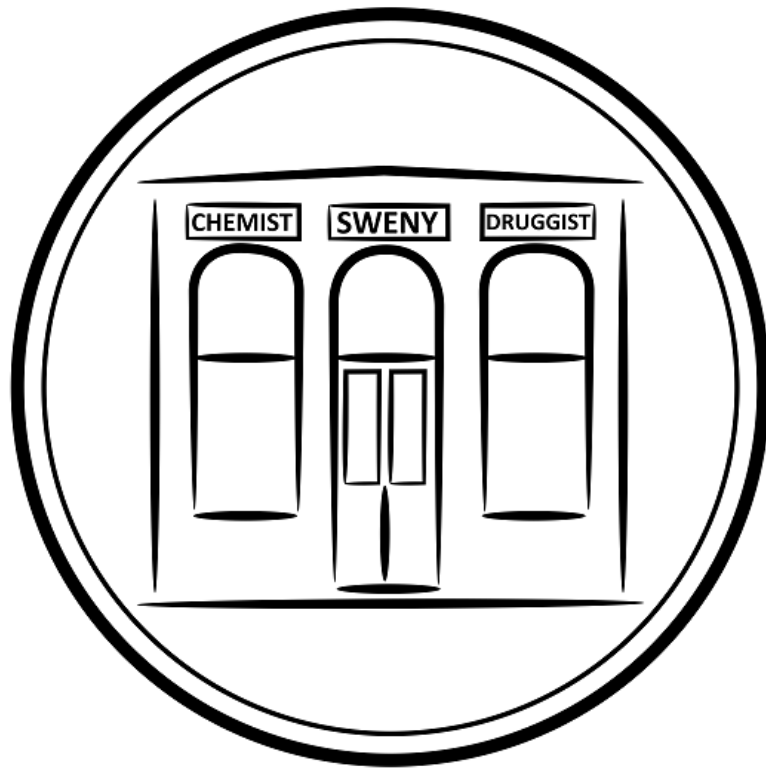
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Finnegans Wake



The First Four Paragraphs

One of the earliest pioneering attempts to make *Finnegans Wake* intelligible was *A Skeleton Key to Finnegans Wake* by [Joseph Campbell](#) and [Henry Morton Robinson](#), which was published in 1944, just five years after Joyce's monster made its first appearance in print.

Campbell and Robinson were probably the first readers to realize that the first four paragraphs of *Finnegans Wake* were as much an introduction to the book as was the whole of the opening chapter:



Joseph Campbell

The first four paragraphs are the suspended tick of time between a cycle just past and one about to begin. They are in effect an overture, resonant with all the elements of *Finnegans Wake* ... The first page and a half of *Finnegans Wake* hold in suspension the seed energies of all the characters and plot motifs of the book. (Campbell, Robinson & Epstein 15-16 ... 22)

As a demonstration of how one should go about the task of unlocking Joyce's text, they began their study of *Finnegans Wake* by devoting twelve pages of the *Skeleton Key* to an analysis of these four paragraphs alone. If they had continued at that pace, their book would have exceeded 5000 pages.

Campbell and Robinson's approach to *Finnegans Wake* is an example of what Roland McHugh once called disparagingly naïve realism (McHugh 50): *Finnegans Wake* is essentially a traditional English novel with characters, a story and a plot : only its narrative style is revolutionary. Joyce found an entirely new way of telling his story, but that story is one that he could just as easily have told in the traditional wideawake manner.

In the language of modern cryptography, *Finnegans Wake* is a ciphertext, and the *Skeleton Key* is the secret key that will decrypt it and recover the plaintext.

I agree with McHugh that this is not the way to approach *Finnegans Wake*. Nevertheless, Campbell and Robinson's *Skeleton Key* is full of profound insights into Joyce's text. Even if you do not agree with their analysis in the large, reading that analysis will leave you with a tidy bushel of golden nuggets that will prove invaluable in your own analysis.

A new edition of the *Skeleton Key* was published in 2005, edited and with an introduction by the legendary Joycean scholar Edmund L Epstein. For all its flaws, it is an instrument worth having in your Wakean tool chest.



Waywords and Meansigns

RFW 003.01 – 004.08

Let's hear those first four paragraphs. In *The Restored Finnegans Wake* they comprise RFW 003.01–004.08 (that is: page 3, line 1 through page 4, line 8). In earlier editions the pagination is FW 003.01–004.17. My own reading has been uploaded to DSound, Steemit's decentralized repository of audio files:

[Riverrun](#)

That was my sorry attempt at bringing Joyce's text to life. I am not an actor and I can't do the police in different voices. I don't project well. My voice is small and creaky, but I tried to correct it with the help of some of Audacity's effects. Fortunately, there are several other recordings of *Finnegans Wake* online, a few of which are available under the Creative Commons License and most of which are better than mine.

There may be some slight discrepancies between these recordings. Different people will pronounce Joyce's neologisms differently, and some mistakes are unavoidable in the exceptional circumstances. Mispronouncing Howth is a common rookie mistake, but who is to say what the correct pronunciation of vicus might be? And let's not get started on those thunderwords!

There is also the question of which edition of *Finnegans Wake* to use. *The Restored Finnegans Wake* is my preferred text but it is still in copyright. Most of Rose & O'Hanlon's 9000 or so emendations are visible to the reader but inaudible to the listener. I mainly use it because it corrects the more egregious errors of earlier editions (where sometimes entire lines of text have been omitted or misplaced). However, several of the editors' emendations I reject—for reasons I will give at the appropriate time.

Most online recordings follow one of the earlier editions, which are in the public domain. Let's listen now to how a few other voices have tackled these four paragraphs.

Mr Smolin and Double Naught Spy Car

This recording is taken from the second edition of the *Waywords & Meansigns* project to record the entire text of *Finnegans Wake* set to original music. The reader, Barry Smolin, mispronounces Howth, but

otherwise his delivery is flawless. The relevant part of the recording begins at 0:00:00 and ends at 0:04:51:

[Mr Smolin and Double Naught Spy Car](#)

Mariana Lanari & Sjoerd Leijten

This recording is taken from the first edition of the Waywords & Meansigns project. The music is a little overpowering and Joyce's text is sometimes invaded by extraneous lyrics, but I like it. Like Smolin, Mariana Lanari mispronounces Howth, but overall her and Sjoerd Leijten's interpretation is engaging. The relevant part of the recording begins at 0:00:00 and ends around 0:05:10:

[Mariana Lanari and Sjoerd Leijten](#)

Patrick Horgan

The online recording of Patrick Horgan's reading of *Finnegans Wake* is quite hissy. I used Audacity to clean it up a bit so that I could listen to it on my laptop, but the result was still far from perfect. There are only so many times you can apply Noise Removal without distorting the voice. This is, by the way, a mono recording.

Horgan reads fairly quickly but as one would expect from a professional actor, his delivery is clear and he brings the text to life. Inexplicably, though, he omits half the opening paragraph! Hardly an auspicious start to such a lengthy project, but it is the only serious misstep in these opening paragraphs. The relevant part of the recording begins at 2:45 and ends at 5:37:

[Patrick Horgan](#)

The Most Ever Company

This is the only online recording I found with an Irish reader. I don't know who he is—[The Most Ever Company is a semianonymous art collective in Oklahoma ... We believe in the Theory of Obscurity.](#)—but even he mispronounces Howth.

Clear all so! 'Tis a [culchie](#).

His enthusiasm is fetching, though, and if the comments and thumbs-up are anything to go by, it's a memorable reading. The relevant part of the recording begins at 0:00 and ends at 3:05:

[The Most Ever Company](#)

I have said before that the key to understanding *Finnegans Wake* is familiarity with the text. Repeated listening to these online recordings will go a long way towards achieving that goal.

A Forceps Case



The Bookworm

I have also said before that the correct way to approach *Finnegans Wake* is on two fronts: reading and interpreting. These should be kept separate. When you are reading, keep reading. Don't be stopping every few words to try and figure out what you have just read. Just keep going and let the text take hold of you, even if you have no idea what it means. Later, you can get out your glosses and dictionaries and go through the passage again with a fine-tooth comb, teasing out its meaning.

In other words, let's end here and take this up in the next article.

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To illustrate how overwhelming the maximalist approach can be, take a look at the glosses for the opening word of the book, *riverrun*, on the [FinnegansWiki](#) website, where everything and anything goes:

- Genesis 2:10: And a river went out of Eden to water the garden; and from thence it was parted, and became into four heads.
- Revelation 22:1: And he shewed me a pure river of water of life, clear as crystal, proceeding out of the throne of God and of the Lamb.
- Samuel Taylor Coleridge, *Kubla Khan: Or, A Vision in a Dream. A Fragment*, lines 1-4: In Xanadu did Kubla Khan / A stately pleasure-dome decree: / Where Alph, the sacred river, ran / Through caverns measureless to man / Down to a sunless sea. — with a possible hint that this word is the Alpha of FW and symbolizes ALP. For Kubla Khan see (FW 32).

The allusion to Coleridge's *Kubla Khan* leaves enough room for speculations: the poem came to Coleridge during a drug-induced dream — reverie; from author's note published with the poem: On awakening he appeared to himself to have a distinct recollection of the whole, and taking his pen, ink, and paper, instantly and eagerly wrote down the lines that are here preserved — Erinnerung; At this moment he was unfortunately called out by a person on business from Porlock, and detained by him above an hour, and on his return to his room, found, to his no small surprise and mortification, that though he still retained some vague and dim recollection of the general purport of the vision, yet, with the exception of some eight or ten scattered lines and images, all the rest had passed away like the images on the surface of a stream into which a stone has been cast, but, alas! without the after restoration of the latter! — the smooth flow of words is interrupted by thunder, producing chaosmatic world of FW.

- Alfred Tennyson, *Dying Swan*, lines 5-6: With an inner voice the river ran, / Adown it floated a dying swan, / And loudly did lament.
- Erinnerung: (German) remembrance; memory (i.e. a thing remembered)

Vico, *The New Science* ¶ 819: ... memory is the same thing as imagination ... the theological poets called Memory the mother of the Muses

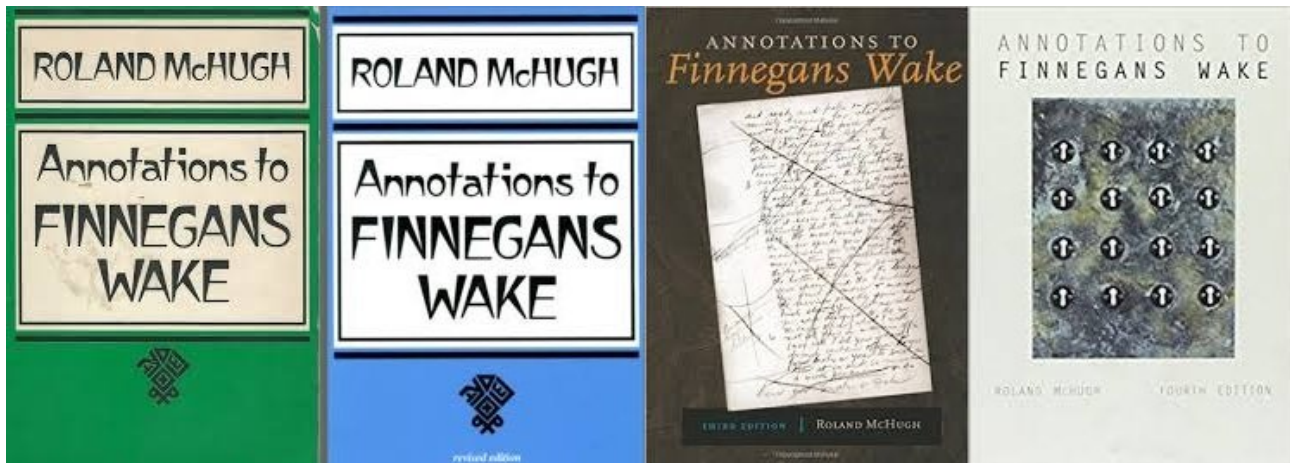
Sigmund Freud, *The Interpretation of Dreams* (Chapter 5): Freud identifies memories as a principal source of the manifest content of dreams

- River Rhone — river runs from Swiss Alps to the Mediterranean Sea
- River Rhine — cf. the connections between FW and Wagner's operatic tetralogy *Der Ring des Nibelungen*, which starts with the theft of the gold in *Das Rheingold*, and ends with the gold being Given! (FW 628.15) back to the Rhinemaidens at the conclusion of *Götterdämmerung*
- riverain: (adj) pertaining to a river or a riverbank; situated or dwelling on or near a river; (n) a district situated beside a river
- reverie: (n) a state of dreaming while awake, a daydream; a fantastic, visionary, or impractical idea; (music) an instrumental composition of a vague and dreamy character
- reverend: (informal) a member of the clergy
- Reverend: (adj) 1. (initial capital letter) used as a title of respect applied or prefixed to the name of a member of the clergy or a religious order, cf. ALP's letter (FW 615 ff): Dear. And we go on to Dirdump. Reverend.; 2. worthy to be revered; entitled to reverence; 3. pertaining to or characteristic of the clergy
Reverend Jonathan Swift? *Gulliver's Travels* was also a Menippean satire of decadence
- err: to make a mistake; to sin; to wander from the right way; to go astray
Cf. *A Portrait of the Artist as a Young Man*: To live, to err, to fall, to triumph, to recreate life out of life! It's hard to find any better description for Joyce's art in general and FW in particular.
- run: (Old English) mystery, secret; advice, counsel; writing; a rune
- ri- (Italian) Prefix used with verbal roots to mean repetition; re-, again
ricorso: (Italian) = return — Vico's ricorso storico (historical return)
- riverranno: (Italian) they will return; they will come back
- riveran: (Italian Dialect) they will arrive

- riverain: (French) inhabitant
- reverons: (French) let us dream
- reveries: (French) day-dreams; reveries; ravings; delusions
- reverrons: (French) let us see again
- reverence: (French) curtsey
- rief heran: (German) he or she called or summoned somebody
- Ragnarok: (Old Norse) fate of the gods; twilight of the gods; end of the world
- liv amhrán: (_ L/R split_) Liv (Titus Livius, Vico's first loved historian; Anna Livia Plurabelle; Lucia Joyce) + Irish sing.
- Rivalin: Tristram's father — L/R split
- water faucet: is there a washhand basin with a tap in the corner of HCE's bedroom? — the 1st of 7 elements in a circuit of HCE's bedroom
- watercourse — the Latinism-Saxonism of river-run becomes the Saxonism-Latinism of water-course
- riverrun — Eridanos
Nonnus, Dionysiaca 23: I will drag down from heaven the fiery Eridanos whose course is among the stars, and bring him back to a new home in the Celtic land: he shall be water again, and the sky shall be bare of the river of fire.
- River Jordan: a river in the Holy Land — Giordano Bruno, whose name means literally Brown Jordan — the River Liffey (FW 194.22 turfbrown mummy) — the Liffey as Dublin's sewer — jordan = a chamber-pot. Giordano wrote mnemonic works (see Erinnerung above).
- elvelop: (Norwegian) the course of the river, translates directly as riverrun (river - elv; run - lop (noun or imperative))
- rivo: (Latin) from (v) rivus (brook; channel): I lead or I draw off.
- ribhéar a rúin: (Irish) my darling river
- rún: (Irish) a riddle, a mystery

Phew! One word down: only 220,000 to go. Clearly this is not the best way to explore the text, especially if you are a first-time reader. Some of these glosses are doubtful, some are of peripheral significance, some

are of no assistance to the first-time reader, and some won't make much sense to the reader until he or she has read the book through at least once.



At the other end of the scale is Roland McHugh's *Annotations to Finnegans Wake*. In the latest edition—the fourth (2016)—of this classic, we are given the following gloss for *riverrun*:

river run: an excursion on a river ... Ital Dial riveran: they will arrive (McHugh 2016:3)

And that's it. In the third edition (2006), McHugh glosses *riverrun* as follows:

riverain: pertaining to a river ... Ital Dial riveran: they will arrive (McHugh 2006:3)

I have long since disposed of my copies of the first (1980) and second (1991) editions of the *Annotations*, but I vaguely recall *riverrun* being glossed in one of them as the German *Erinnerung* (memory).

Finnegans **W**ake **E**xtensible **E**lucidation **T**reasury

Hello, my name is Raphael Slepón and I will be your guide to this site, dedicated to James Joyce's *Finnegans Wake*. The next tour is just about to start, so why don't you join in. You may be thinking that you don't need no silly guided tours, what with you being such a seasoned web surfer, *thank* you very much. Tip. You may be thinking that you can march off right into the [search engine](#) page, which, let us be frank, is what you are after, and figure it out all by yourself. Tip. Well, maybe you can, but it's way more likely that you'll just get lost in its multitude of options and end up all bitter and frustrated. So why don't you reconsider? Please, pretty please...

Raphael Slepon steers a middle course between these two extremes, which is probably why his website, [FWEET](#), is so popular with Wakean explorers. Here is his commentary on [riverrun](#):

Motif: The Letter: Reverend (letter start) [628.16]

running river

Samuel Taylor Coleridge: other works: Kubla Khan 1: "In Xanadu... Where Alph, the sacred river, ran"

Italian riverranno: (they) will come again

French rêverons: (we) will dream

French reverrons: (we) will see again, (we) will meet again

This is probably the depth of exploration required of the first-time reader of *Finnegans Wake*.

But whichever route you take, you must still be prepared for some disappointment. Recently I came across the following short review of McHugh's Annotations on [LibraryThing](#):

occasionally helpful, but like most annotations it answers questions I don't care about and mostly fails to explain much that confuses me (

The first-time reader of *Finnegans Wake* should be primarily concerned with the big picture: What is it all about? What is happening right now? Most glosses and annotations are concerned with details, but sometimes one's incomprehension is so intractable that no amount of annotating seems to erode it. This is just one of the many frustrating things about *Finnegans Wake* that one has to put up with.

This is why I believe the first-time reader should not be overly concerned with details. Accept that there is much that will pass you by and leave you wondering: What the hell was that about? Instead, try to discern Joyce's broad brushstrokes. If you can latch onto the gist of a passage, you are doing well. You can always come back and explore the details later.

This is the approach I will be taking in this series.

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Mullingar House, Chapelizod

Let's take a closer look—not too close, mind you—at the first four paragraphs of James Joyce's *Finnegans Wake*. Here they are again, for those who are interested:

[Riverrun: RFW 003.01–004.08](#)

[Thornton Wilder](#), one of the pioneers of *Finnegans Wake*, once described these paragraphs as the most befarcled in the book (Burns et al). There is so much information packed into these few lines that it is going to take me a few articles to get through it all. This may seem perverse after what I said earlier about squeezing every drop of meaning out of every word of Joyce's text, but an exception is warranted in this case. You simply cannot be overfamiliar with these particular paragraphs:

The fact is, however, that these opening paragraphs are choked with nutrient materials of sense and sustenance. The themes here darkly announced are developed later with such organic inevitability that the reader, having finished the book, gazes back with amazement at the prophetic content and germinal energy of the first page. (Campbell & Robinson 23)

Four things therefore

If you stand back and ignore the details for a moment, you will see that the first four paragraphs of *Finnegans Wake* answer four simple questions about the book as a whole:

- Where are we? (Composition of Place—Ignatius Loyola, make haste to help me!)
- When are we? (Composition of Time)
- What is the subject of our story?
- How does that story unfold?

Who? and Why? will have to wait their turn—but trust me, they're coming.

Where are we at all?

Read the first paragraph again, and as you do so ask yourself: Where are we?

river ... Eve and Adam's ... shore ... bay ... Howth Castle

Even before we start to delve any deeper, many readers—especially Joyce's compatriots—will recognize some familiar landmarks: the River Liffey, which flows past [Adam and Eve's Church](#) in Dublin:



The River Liffey Runs Past Adam and Eve's Church

The swerving shoreline of Dublin Bay:



From Swerve of Shore to Bend of Bay

And [Howth Castle](#) sitting on the other side of the bay:



Howth Castle

Where are we? We are in Dublin.

And whenabouts in the name of space?

Now read the second paragraph, and this time ask yourself: When are we?

had passencore ... nor had ... nor ... not yet ... not yet ... Rot a peck ... rory ...

This paragraph comprises seven statements. Four of them clearly tell us that certain things have not yet happened. If you know some French, you may also realize that passencore conceals a French translation of not yet: pas encore. It is also not too hard to see Rot a peck as a transformation of Not a peck. Tying rory into this temporal nexus is not so easy, but there is an English expression [nary](#), which means not a or not any. (In fact, Joyce is shortly going to use this very expression in a sentence that seems to echo the one we are presently studying: RFW 010.07-11.) So we have seven statements that are each of a temporal nature. Seven significant events in Finnegans Wake have not yet happened.

Where are we? We are back at the beginning again.

What?

Now reread the third paragraph, and this time ask yourself: What is Finnegans Wake about?

The fall ... is retaled ... of ... Finnegan

The fall of man: there is our story. But there are two sides to every story: there cannot be a fall where there was not previously a rise. Finnegans Wake will concern itself endlessly with the rise and fall of Everyman. This cyclic pattern has been repeating itself throughout history and can be discerned not only in the lives of individuals but also in the rise and fall of nations and empires. This is what Joyce meant when he said that he was going to write a history of the world and tell the story of a Chapelizod family (Ellmann 537, 554). To Joyce there was no real

difference between the two: the history of the world is the story of the family writ large.

In 1666, when Isaac Newton was sitting in his mother's orchard in Lincolnshire, he beheld the Moon in the sky and wondered what strange force was holding it up. At that moment an apple fell from a tree (RFW 100.14-15) and Newton had one of the greatest insights in the history of science:

— Nothing is holding the Moon up : the Moon is falling!

When something falls over and over again, the result is a endless cycle (Stukeley 15r, Conduitt 5v-6r).

But how?

Our story is set in Dublin, it is about to begin again, and it is concerned with the fall and fall again of Everyman. But how does the story unfold? How does history unfold? Read the fourth paragraph again with these questions in mind.

... clashes ... of wills gen wonts

There are many perplexing details in these lines—some that after many years still perplex me—but the gist of the passage should be clear to you. History unfolds through conflict, and that conflict is between polar opposites.

A Pause

Our story is set in Dublin and is about to begin again. It is a history of mankind, and it is the story of a family—any family. Conflict between opposites will drive the plot along.

For some first-time readers, that might be enough to be getting on with. If you are one of them, by all means proceed to paragraph five and leave any deeper analysis to a second reading.



Dante, Vico and Bruno

But a more intimate acquaintance with these first four paragraphs will more than repay the diligent reader's patience. So bear with me as we delve a little deeper into their primeval mud. We will learn how Joyce slipped into that first paragraph a few subtle allusions to the Three Patron Saints of *Finnegans Wake*:

- [Dante Alighieri](#), whose theory of the [polysemous](#) nature of literature underpins the multilayered structure of *Finnegans Wake*.
- [Giambattista Vico](#), whose cyclic philosophy of history provided Joyce with a framework around which he wrought the cycling wheel of *Finnegans Wake*.
- [Giordano Bruno](#), whose philosophy of the coincidence of opposites —*coincidentia oppositorum*—provided Joyce with an engine to keep that wheel turning.

Each of these Italian thinkers informs one of the following three paragraphs ... as we shall see.

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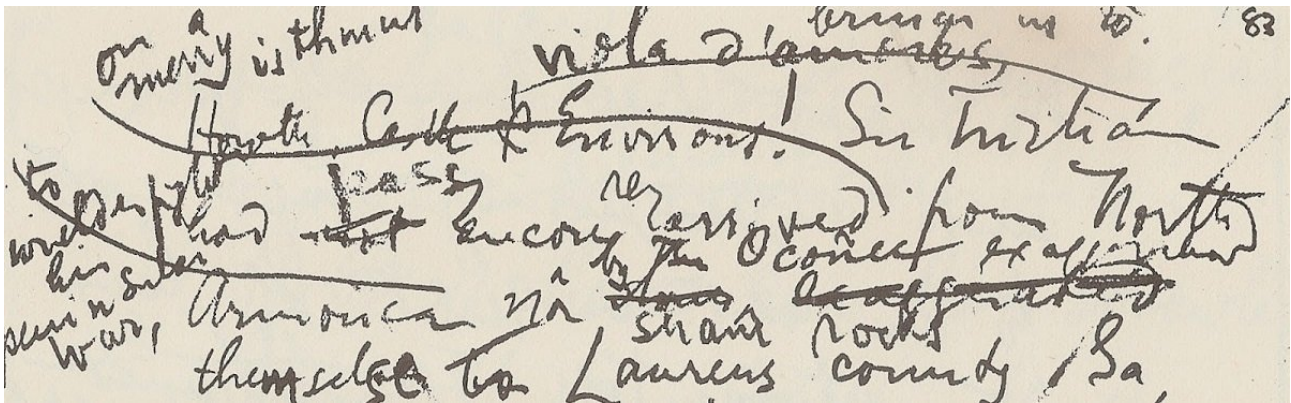
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Joyce's Initial Sketch of the Opening Lines of *Finnegans Wake*

The Evolution of the Opening Sentence

In his excellent blog on *Finnegans Wake*, [From Swerve of Shore to Bend of Bay](#), Peter Chrisp describes the opening sentence of the book as:

The sentence it took Joyce twelve years to write.

Finnegans Wake celebrates the endless circle of life and history, and is itself a circle, as Joyce once told his patron [Harriet Shaw Weaver](#):

The book really has no beginning or end. (Trade secret, registered at Stationers Hall.) It ends in the middle of a sentence and begins in the middle of the same sentence. (Letters 8 November 1926)

Perhaps it is not surprising that it took Joyce twelve years to bring the two ends of his book together.

The last sentence of *Finnegans Wake* comprises the dying words of Anna Livia Plurabelle, the female protagonist of the book, and her initials ALP are prominently displayed on the final page. (Peter Chrisp, again, was the first to draw my attention to this.) When we return to the first page in order to complete that sentence, we are brought back to the book's male protagonist, HCE. I believe Joyce originally wanted his Everywoman and Everyman to be linked together in a sort of literary sexual congress at this point where the end becomes the beginning. He actually tried to arrange things so that the very last words of *Finnegans Wake* encoded ALP while the very first words encoded HCE. His first-draft version of the opening paragraph, sketched in October 1926, simply read:

Howth Castle & Environs! (Hayman 46)

The following month, he emended this to:

brings us back to

Howth Castle & Environs.

1 brings us back to Howth Castle & Environs. ^{under 2' amores, 2} Sir Tristram
after the short sea, ^{in this sign} had passed over the scraggy
isthmus from North America to winter
of Europe ^{fight his peninsular war; nor had} Minos stream rocks by the Ooone exaggerate
themselves to Laurens County. Ga

Joyce's Second Draft of the Opening Lines of Finnegans Wake

It is not clear whether brings us back to are now the opening words of the novel or whether Joyce saw them as belonging properly to the last page of the book: note how they are offset from the rest of the text. Note also how the eventual second paragraph (beginning with Sir Tristram) is still part of the first paragraph.

Joyce continued to improve these opening lines in a piecemeal fashion. In his third draft (late 1926) he added the word river, which he quickly emended to the memorable opening word riverrun:

^{run}
river brings us back to ⁴
Hawth Castle & Environs. Sir Tristram, violer
d'amores, fr' over the short sea, had passencore
rearrived from North Arunorica on this side
the scraggy isthmus of Europe Minor to
wielderlight his penisolate war: nor had

Joyce's Third Draft of the Opening Lines of Finnegans Wake

In April 1927, Eugene and Maria Jolas began to serialize Finnegans Wake—or Work in Progress, as it was then called—in their literary journal [transition](#). This is how the opening page of the book first appeared in print:



OPENING PAGES OF A WORK IN PROGRESS

by JAMES JOYCE

riverrun brings us back to Howth Castle & Environs. Sir Tristram, violer d'amores, fr' over the short sea, had passencore rearrived from North Armorica on this side the scraggy isthmus of Europe Minor to wielderfight his penisolate war: nor had topsawyer's rocks by the stream Oconeex exaggerated themselfe to Laurens County's gorgios, while they went doublin their mumper all the time; nor avoice from afire bellowsed mishe mishe to tauftauf thuartpeatrick: not yet, though venissooon after, had a kidscad buttended a bland old isaac; not yet, though all's fair in vanessy, were sosie sesthers wroth with twone nathandjoe. Rot a peck of pa's malt had Jhem or Shen brewed by arclight and rory end to the regginbrow was to be seen ringsome on the waterface.

The fall (badalgharaghtakamminarronnkonnbronnton-
nerronntuonnthunntrovarrhounawnskawntooohooorde-
nenthurnuck!) of a once wallstrait oldparr is retaled
early in bed and later on life down through all chris-
tian minstrelsy. The great fall of the offwall entailed
at such short notice the schute of Finnigan, erse solid
man, that the humptyhillhead of himself promptly
sends an unquiring one well to the west in quest of his
tumpytumtoes: and their upturnpikepointandplace is
at the knock out in the park where oranges have been

Observe how riverrun has been indented to insure that Howth Castle & Environs is printed at the start of the first full line. Joyce, it seems, still regarded these as the real opening words of his novel. When *Finnegans Wake* was finally published in 1939, Howth Castle and Environs were the first words of the third line of the book, though this appears to have been the result of happenstance and not forethought. When Danis Rose and John O'Hanlon brought out *The Restored Finnegans Wake* in 2010, however, they deliberately restored transition's large indentation to insure that Howth Castle & Environs was printed at the start of a line.

After the publication of the first issue of transition (April 1927), Joyce set the passage aside and did not look at it again for another nine years. It was only in the last few years of writing that it acquired its final form. The phrases past Eve and Adam's and by a commodious vicus of recirculation were added in July 1936 (Crispi & Slote 61-62):

1

1

92

- by a commdious vicus
of recirculation

OPENING PAGES OF A WORK IN PROGRESS

by JAMES JOYCE

past Eve and Adam

riverrun brings us back to

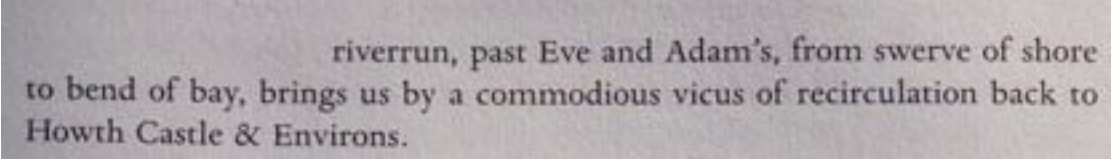
Howth Castle & Environs. Sir Tristram, violer d'amores, fr' over the short sea, had passencore rearrived from North Armorica on this side the scraggy isthmus of Europe Minor to wielderfight his penisolate war: nor had topsawyer's rocks by the stream Oconee exaggerated themselfe to Laurens County's gorgios, while they went doublin their mumper all the time; nor a voice from a fire bellowsed mishe mishe to tauftauf thuartpeatrick: not yet, though venissoon after, had a kidscaid buttended a bland old isaac; not yet, though all's fair in vanessy, were sosie sesthers wroth with twone nathandjoe. Rot a peck of pa's malt had Jhemor Shen brewed by arclight and rory end to the regginbrow was to be seen ringsome on the waterface.

The fall (badalgharaghtakamminarronnkonnbrownnton-nerronnntuoninthunntrovarrhounawnskawntooohoorde-nenthurnuck!) of a once wallstrait oldparr is retaled early in bed and later on life down through all christian minstrelsy. The great fall of the offwall entailed at such short notice the ~~schute~~ of Finnigan, erse solid man, that the humptyhillhead of humself promptly sends an unquiring one well to the west in quest of his tumptytumtoes; and their upturnpikepointandplace is at the knock out in the park where oranges have been

/ aquia

/ pftjschute

The phrase from swerve of shore to bend of bay was a very late addition, inserted on the [page proofs](#) in 1938 (Crispi & Slote 63). It was also at this late stage that Joyce inserted a paragraph break after Environs. ([Crispi](#))



riverrun, past Eve and Adam's, from swerve of shore
to bend of bay, brings us by a commodious vicus of recirculation back to
Howth Castle & Environs.

RFW 003.01–03

By the time he was finished with it, Joyce had transformed the opening sentence of *Finnegans Wake* into a thing of beauty, an iconic piece of literature as finely wrought and as carefully crafted as the opening verse of the Bible. Indeed, the haphazard manner in which he had groped his way to it over the course of twelve years might lead one to conclude that it was divinely inspired.

The Amazing First Verse of the Bible

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Finnegans Wake – A Prescriptive Guide – 24

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~ [Finnegans Wake – A Prescriptive Guide](#) ~

- Genesis 9: After the Flood has subsided, the beginning of the Second Age of the World is symbolized by the rainbow and its seven colours. The white Light of Genesis 1 is now dispersed into its seven constituent colours.

The opening of *Finnegans Wake* takes place at the beginning of a new cycle of Viconian history. It evokes all beginnings: Genesis 1 as well as Genesis 9. The seven days of Creation and the seven colours of the rainbow are encoded in the opening two paragraphs. It is also worthy of note that the opening verse of the entire Bible, [Genesis 1:1](#), has precisely seven words—something that is unlikely to have come about by chance. I don't know if Joyce was aware of this—he was not a Hebrew scholar—but the first sentence of *Finnegans Wake* comprises a list of seven items:

- riverrun
- Eve
- Adam's
- swerve of shore
- bend of bay
- commodious vicus of recirculation
- Howth Castle & Environs

As we shall see, these items have not been dropped into this opening paragraph higgledy-piggledy.

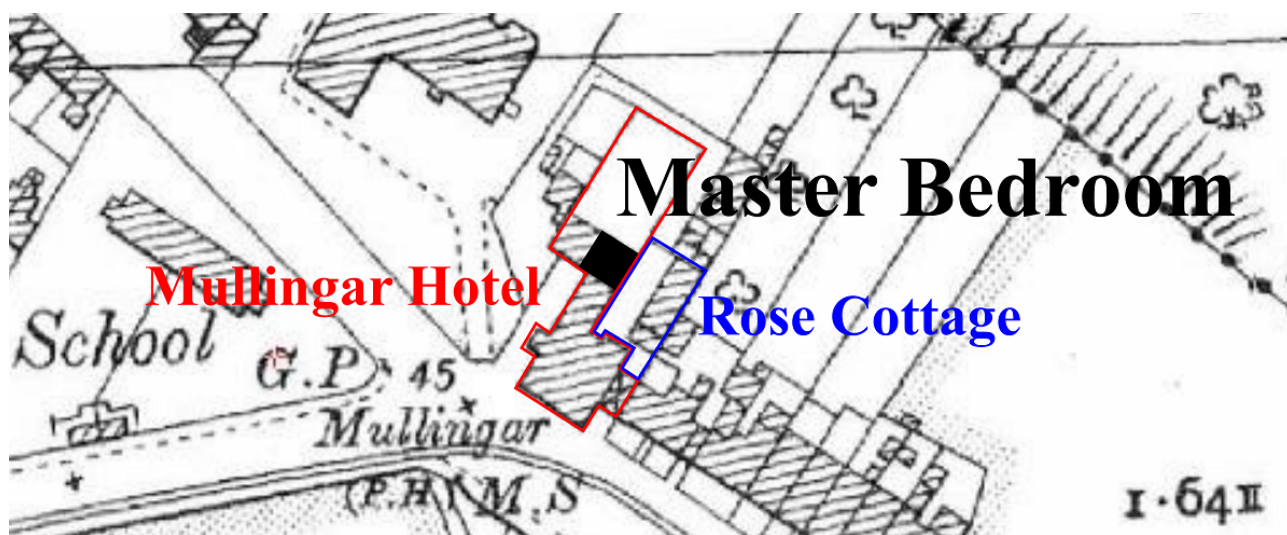
The Master Bedroom

In [an earlier article](#) I outlined my own working model of *Finnegans Wake*, recognizing that the novel exists on several different narrative planes. The uppermost level, corresponding to what we might call the real world, is the Nocturnal Plane: this is a depiction of a single night in the life of an old man. He is the landlord of the Mullingar House, a pub in the village of [Chapelizod](#), on the western outskirts of Dublin. The time is 11:32 pm on the night of Saturday 12 April 1924. The place is the master bedroom on the middle floor at the rear of the inn, which has three storeys (in *Finnegans Wake*, at least, if not in reality). This individual, a 70-year-old widower, is about to fall asleep.

The opening paragraph of *Finnegans Wake* locates us in Dublin—we saw this in [the previous article](#)—but it can also be read as a description

of the master bedroom of the Mullingar House. John Gordon, Professor of English at [Connecticut College](#), first brought this to my attention in his *Finnegans Wake: A Plot Summary*. I don't agree with Gordon's overarching thesis in this book (he regards *Finnegans Wake* as a novelistic depiction of one day, Monday 21 March 1938) but there is too much of value in his book not to recommend it. His recognition of the master bedroom in the opening three lines is just one of the many brilliant insights that enrich his work.

The master bedroom is a square-shaped room at the rear of the premises:



The Location of the Master Bedroom in *Finnegans Wake*

The orientation of this room is such that its four corners point to the four cardinal directions: north, south, east and west. There is a wash-hand basin in the south corner of the room:



Wash-Hand Basin

In the middle of the south-west wall is the fireplace, which is based on a popular design by the Scottish interior designer [Robert Adam](#):



A Robert Adam Fireplace

There is, in fact, a chimney on the roof of the Mullingar House at this point:



The Rear of the Mullingar House: Note the Chimney Pots on the Extreme Left

The door of the bedroom is in the north-west wall. The window in the north-east wall overlooks the back yard and, beyond it, the [Phoenix Park](#). In the east corner there is a wicker [commode](#) (ie a chair with a chamber pot inserted beneath the seat):



A Wicker Commode

Finally, in the middle of the south-east wall there is a [four-poster bed](#), with its headboard against the wall:

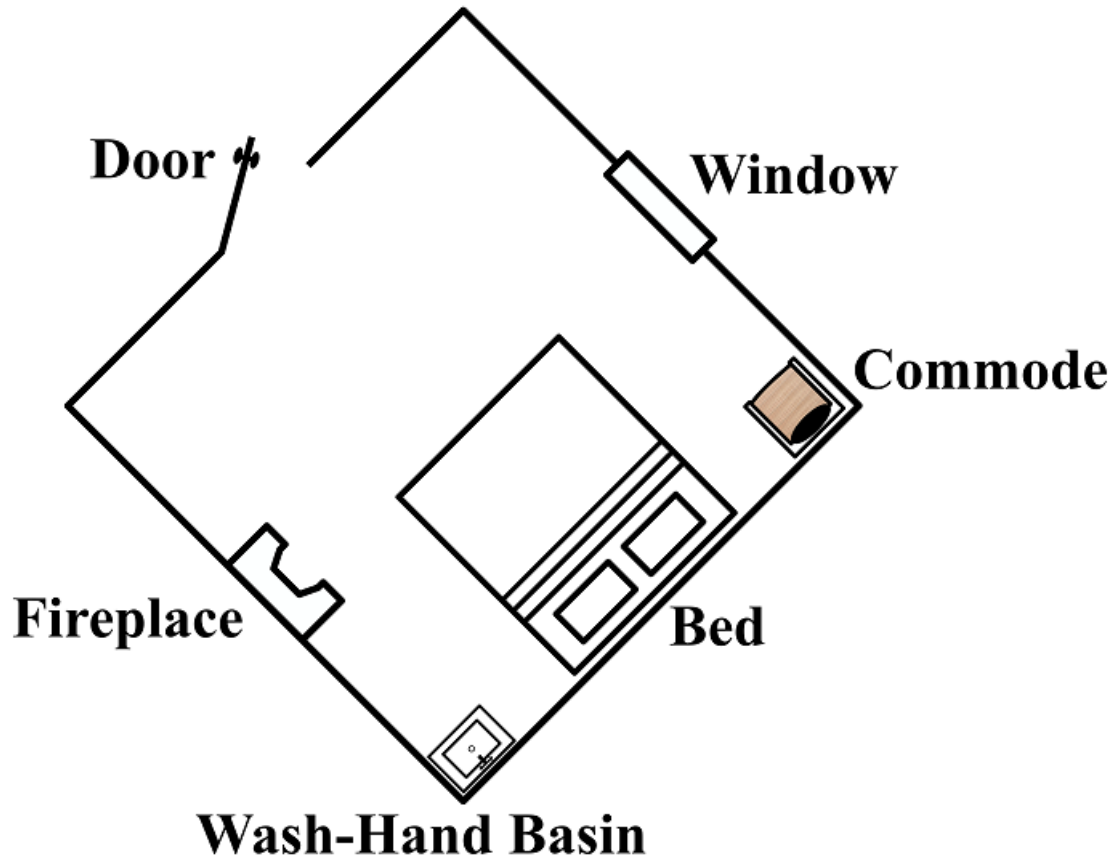


A Four-Poster Bed

The seven items listed in the opening paragraph of *Finnegans Wake* are the seven stations of the master bedroom:

- riverrun = the faucet or tap
- Eve = the sink or basin (French: [évier](#))
- Adam's = the Robert Adam fireplace
- swerve of shore = the door (Joyce's own rhyming slang)
- bend of bay = the bay window
- commodious vicus of recirculation = the commode
- Howth Castle & Environs HCE, in bed

Finnegans Wake: The Master Bedroom



A Plan of the Master Bedroom and its Furniture

There are several other items of note in the bedroom (or there were in the past). John Gordon discusses them at some length, but they are not really relevant to the opening paragraph, so I will ignore them. Gordon also makes the point that Joyce has created a memory theatre out of the master bedroom. Remember that gloss of [riverrun](#) as the German word for memory, Erinnerung, and Sigmund Freud's claim that memories are the principal source of the manifest content of dreams? Mnemonics was a subject much explored by Giordano Bruno. Leopold Bloom also took an interest in it. As we read this opening paragraph, we are circulating around the bedroom in a clockwise direction ([deshil](#)), taking note of its principal features.

The Porters' Bedroom

I mentioned earlier that the opening chapter of *Finnegans Wake* is like the overture to an opera in which all the main themes of the opera are adumbrated. Every salient event in *Finnegans Wake* is somehow anticipated or rehearsed in I.1. One of those salient moments is the lovemaking scene of Mr and Mrs Porter in IV.4 (The Fourth Watch of Shaun), RFW 432-459. In that later chapter we are given a fairly detailed description of the Porters' bedroom:

House of the circulation of mead. Garth of Fyon. Scene and property plot. Staganager's prompt. Interior of dwelling on outskirts of city. Groove two. Chamber scene. Boxed. Ordinary bedroom set. Salmonpapered walls. Back centre, empty Irish grate, Adam's mantel, with wilting elopement fan, soot and tinsel, condemned. North, wall with window, practicable. Argentine in casement. Vamp. Pelmit above. No curtains. Blind drawn. South, party wall. Bed for two with strawberry bedspread, wicker-worker clubsessel and caneseated millikinstool. Bookshrine without, facetowel upon. Chair for one. Woman's garments on chair. Man's trousers with crossbelt braces, collar, on bedknob. Man's corduroy surcoat with seapen nacre buttons, tabrets and taces on nail, wall right. Woman's gown on ditto, ditto left. Over mantelpiece picture of Michael, lance, slaying Satan, dragon with smoke. Small table near bed, front. Bed with bedding. Spare. Flagpatch quilt. Yverdown design. Limes. Lighted lamp without globe, scarf, gazette, tumbler, quantity of water, julepot, ticker, side props, eventuals, man's gummy article, pink. (RFW 435.02-17)

I believe that the bedroom described here is the same bedroom as that of I.1, but in an earlier era. The love-making of Mr and Mrs Porter takes place several years before 1924, so we cannot expect all the details to match. Nevertheless, some of our inferences about the master bedroom of 1924 are confirmed by the description in IV.4.

The mantelpiece is by Robert Adam. The commode is made of wicker (clubsessel echoes [close-stool](#), as Gordon notes).

There are also a few things about the Porters' bedroom that are difficult to square with the bedroom of I.1. After describing the Bed for two with strawberry bedspread, we get Bed with bedding. Spare. Flagpatch quilt. Yverdown design.. Gordon interprets this as a spare blanket rolled up at the foot of the four-poster bed, but to my ears it sounds like a second bed. What's that all about? Shakespeare's [second best bed](#)?

The scene in the Porters' bedroom is initially described from the point of view of someone looking through the door (or peeping through the keyhole): the three walls with the fireplace, the window and the bed are mentioned, but not the wall with the door. The directions, however—back, north and south—don't really line up. If the fire is at the back, we must be looking in through the window, not the door. The south wall is called a [party wall](#): the south-east wall is indeed a party wall, being shared by the Mullingar House and Rose Cottage next door. But the north wall, with window, could not possibly be opposite the party wall: if it was, it would be looking out onto the landing! So north must mean north-east, just as south means south-east.

The Three Patron Saints of Finnegans Wake

Before moving on to the second paragraph, there is one last point I would like to make—or, rather, remake. As I mentioned earlier, the opening paragraph contains allusions to the Three Patron Saints of Finnegans Wake: Dante Alighieri, Giordano Bruno and Giambattista Vico:

- commodious: Dante's [Divina Commedia](#)
- commodious: commode = chamber pot = [jordan](#) = Giordano Bruno (Brown Jordan)
- vicus: Giambattista Vico

The following three paragraphs elaborate on these identifications: the second paragraph draws on a passage in Dante's Divine Comedy : the third paragraph gives us our first Viconian thunder-word : the fourth paragraph illustrates Bruno's concept of the coincidentia oppositorum, or identity of opposites.

We could delve deeper into this pregnant passage and find further allusions to these three men:

- riverrun: Giordano Bruno is named after a river. In Finnegans Wake the River Liffey, personified as ALP or Anna Livia Plurabelle, is Dublin's sewer, carrying away the filth of the city. The Liffey is Dublin's brown jordan.

- Eve and Adam's: In Dante's Divine Comedy, Adam and Eve's Earthly Paradise is at the top of Mount Purgatory (where souls are cleansed of their filth). Two rivers flow around it: the Lethe (Oblivion) and the Eunoë (Good Remembrance).
- swerve of shore ... bend of bay: These two phrases, which refer to the same feature seen from two different perspectives, seem to encapsulate the Brunonian concept of the identity of opposites.
- vicus of recirculation: Vico's concept of the ricorso, when history flows back to its origins and a new cycle begins. History, the nightmare from which Stephen Dedalus was trying to awake, is a vicious circle.

But let's leave it at that and move on to the second paragraph.

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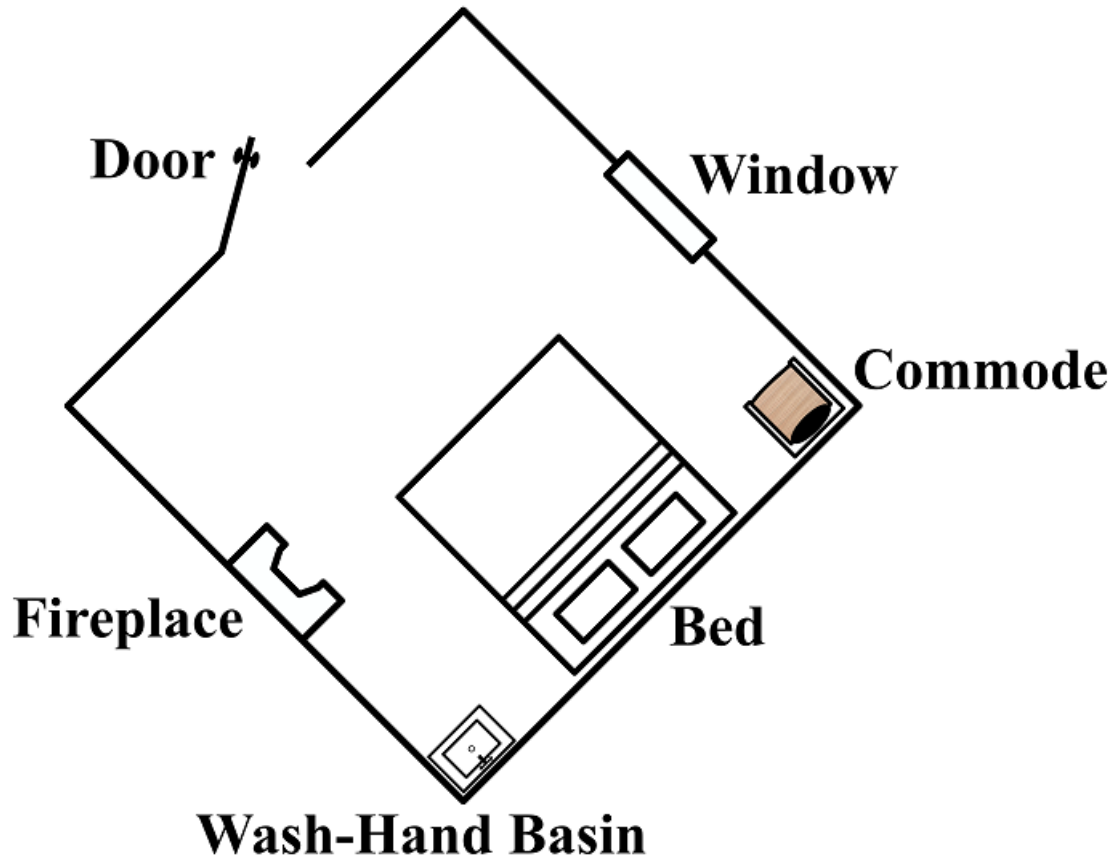
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- [The James Joyce Scholars' Collection](#)
- [FinnegansWiki](#)
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Finnegans Wake – A Prescriptive Guide – 25

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~ [Finnegans Wake – A Prescriptive Guide](#) ~

Finnegans Wake: The Master Bedroom



The Master Bedroom in The Mullingar House

Once more from the top

In the previous article in this series, we saw that the opening paragraph of James Joyce's *Finnegans Wake* can be read as a tour of the master bedroom in the Mullingar House—a tour with seven stops. The second paragraph of the book is a variation on that paragraph and takes us around the room for a second time.

Once again, we have a list of seven items:

1. Sir Tristram, violer d'amores, fr'over the short sea, had passencore rearrived from North Armorica on this side the scraggy isthmus of Europe Minor to wielderfight his penisolate war:
2. nor had topsawyer's rocks by the stream Oconee exaggerated themselfe to Laurens County's gorgios while they went doublin their mumper all the time:
3. nor a voice from a fire bellowsed mishe mishe to tauftauf thuartpeatrick:
4. not yet, though venisoon after, had a kidscad buttended a bland old isaac:
5. not yet, though all's fair in vanessy, were sosie sesthers wroth with twone nathandjoe.
6. Rot a peck of pa's malt had Jhem or Shen brewed by arclight
7. and rory end to the reggin-brow was to be seen ringsome on the aquaface.

These items can be associated with the same seven items of bedroom furniture that were featured in the opening paragraph. Some of these associations, I admit, are a little forced:

1. The faucet or tap: note the watery theme of the first item, with its reference to the short sea.
2. The sink: gorgios is glossed as [gorgo](#), the Italian for whirlpool, which alludes to the plughole in the sink.
3. The fireplace: a voice from a fire makes this identification cast-iron.
4. The door: this is not initially obvious, but the text here alludes to the fraternal conflict between HCE and ALP's twin sons Shem and Shaun. As we shall see, the bedroom door is a focal point in *Finnegans Wake* for this eternal conflict.
5. The window: this too is not initially obvious, but just as the bedroom door is associated with the sons of HCE and ALP, so the bedroom window is associated with their daughter Issy, who is referred to in the text at this point. The fireplace is also associated with Issy, but there the focus is on her relationship with her father HCE, whereas here her schizophrenic nature is the focal point.

6. The [commode](#): Pa's rotten malt is HCE's urine being recycled in the chamber pot. Water becomes wine/whiskey/stout becomes water again, and so on.
7. HCE in bed: Rory refers to [Rory or Roderick O'Connor](#) (Ruaidhrí Ua Conchobair), the last High King of Ireland, and one of HCE's personas in *Finnegans Wake*. The very first thing Joyce wrote after the publication of *Ulysses* was a short sketch in which [Roderick O'Connor](#) is portrayed as a publican getting drunk on the dregs left in his patrons' glasses after closing time.

Time, Not Place



The Joyce Family

Unlike the first paragraph, in which the emphasis was on place, the second paragraph is concerned with time: the seven items listed here are seven salient events in *Finnegans Wake* that have not yet taken place. Identifying these events, however, and fitting them into the overarching scheme of the book is no easy task. I can't claim to have reached the necessary level of understanding to do this.

Professor John Gordon of Connecticut College, whose interpretation of the opening paragraph I drew on in the previous article, believes he does know what these events are and how they fit into the large-scale pattern of the book. According to him, they refer to episodes in the family life of James Joyce, [Nora Barnacle](#) and their two children, Giorgio and Lucia, and comprise

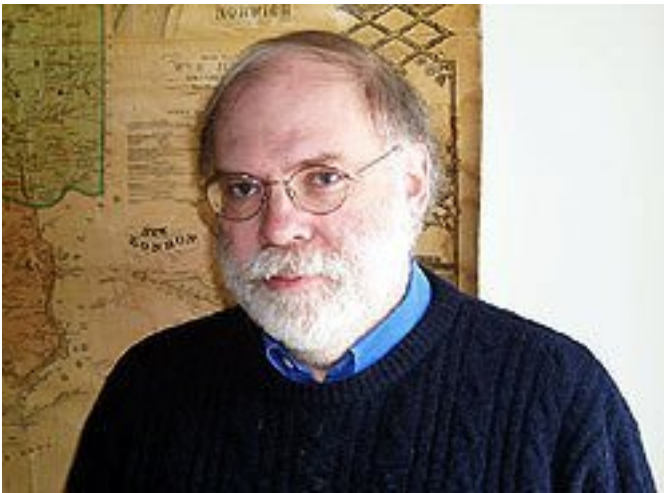
the master plan of the book, overlaying and complicating the four-stage [Viconian](#) sequence which Joyce advertised. (Gordon 97-104)

Very roughly, Gordon's master plan is as follows:

- 1: 1904: James Joyce and Nora Barnacle elope to the Continent of Europe
- 2: 1905: Their son Giorgio is born
- 3: 1907: Their daughter [Lucia](#) is born
- 4: 1914-21: World War I, the [Easter Rising](#) and [Irish War of Independence](#), Joyce's [glaucoma](#)
- 5: 1922: [Irish Civil War](#), the publication of *Ulysses*
- 6: 1923 ff: Work in Progress
- 7: 1930 ff: After the [Wall-Street Crash](#)

As I said in an earlier article, I don't accept Gordon's novelistic interpretation of *Finnegans Wake*. Joyce first drafted this particular paragraph in 1926, so it is impossible that he could have been writing about the 1930s. Still, there is a common consensus that *Finnegans Wake* contains Joyce's autobiography buried within it, so Gordon's ideas are always worth bearing in mind.

Recently, on his *Finnegans Wake* blog, he composed the following [Annotator's editorial](#) for this paragraph:



John Gordon

This seven-stage sequence, summing up the dreamer's life, may relate to the tradition, mentioned in *Ulysses* (Bloom in "Hades:" "See your whole life in a flash.") that someone drowning has his life flash through his mind. On *FW*'s last page we were heading out to sea and frightened at the prospect (628.5 [RFW 492.37-38]: "Save me from those therrble prongs!"). Since this page is a continuation of that one, the past is prologue: the seven-stage sequence is both compressed memory and compressed prophecy. The seven stages are definitely repeated at 104.10-14 [RFW 083.08-12] and, I believe, also at 126.16-24 [RFW 100.14-21] and 589.20-590.3 [RFW 459.01-17].

The Number Seven

Unlike the first paragraph, whose sevenfold nature evolved gradually from an initial seed (Howth Castle & Environs), the earliest draft of the second paragraph comprised a list of seven items from the beginning ([Hayman 46](#)):

Sir Tristram had not encore arrived from North Armorica,
nor stones exaggerated theirselves in Laurens county, Ga, doubling all the time,
nor a voice answered mishe mishe to tufftuff thouartpatrick.
Not yet had a kidson buttended an isaac
not yet had twin sesthers played siege to twone Jonathan.
Not a peck of malt had Shem and Son brewed
& bad luck to the regginbrew was to be seen on the waterface.

The associations with the seven items of bedroom furniture are not yet present, so that was obviously not part of Joyce's original concept. But what were his intentions when he drafted this passage? One online blogger, who goes by the name [Tim Finnegan](#), has suggested that this list could be read as a sort of table of contents for the book:

Having opened with a short simple clear (half)paragraph, Joyce proceeds to turn on the terror with a distinct list of seven things that “haven’t happened yet”. We need to look at the puzzle of why just these seven before digging into the evolution towards the published version ... It might be the lost key to the whole structure of FW, the table of contents, the schema. Or it might be something as trivial as the seven days of the week, or the seven colors of the rainbow, or the seven deadly sins. But Joyce didn’t secondguess himself as to what the basic seven were, or what order they should be presented in.

It is very frustrating to find oneself saddled with an apparently insoluble puzzle after just two paragraphs of reading! Nevertheless, the first-draft versions of these seven items do seem to refer to certain historical events (which I will examine in greater detail at a later date):

1 Sir Tristram had not encore arrived from North Armorica

- 1177 The Anglo-Norman knight Sir Amory Tristram takes [Howth](#) from the local Hiberno-Norse inhabitants

2 nor stones exaggerated themselves in Laurens county, Ga, doubling all the time,

- 1811 The city of [Dublin](#) is built in Laurens County, Georgia, on land donated by Irish immigrant Jonathan Sawyer (or Peter Sawyer, as Joyce incorrectly dubbed him)

3 nor a voice answered mishe mishe to tufftuff thouartpatrick.

- 432 The traditional date for the introduction of Christianity to Ireland by [Saint Patrick](#)

4 Not yet had a kidson buttended an isaac

- 1879-80 [Charles Stewart Parnell](#) becomes leader of the Irish Parliamentary Party following the death of the founder and former leader [Isaac Butt](#)

5 not yet had twin sesthers played siege to twone Jonathan.

- 1707-23 [Jonathan Swift](#) has a questionable relationship with two younger women [Esther Johnson](#) (Stella) and [Esther Vanhomrigh](#) (Vanessa)

6 Not a peck of malt had Shem and Son brewed

- 1759 [Arthur Guinness](#) founds Guinness’s Brewery at St James’s Gate in Dublin

- 1810 [John Jameson and Son Irish Whiskey Company](#) is founded at Bow Street Distillery in Dublin

7 & bad luck to the regginbrew was to be seen on the waterface.

- ?? The Flood?

Although they crop up frequently throughout *Finnegans Wake*, I have no idea why Joyce fixated on these in particular, and not on other historical events and characters that are also important in the novel (eg the Crimean War, the Battle of Waterloo, [Grace O'Malley](#), or the [Battle of Clontarf](#)). Answers on a postcard, please.



A Double Rainbow over Dublin

The Rainbow

Note the allusion to the rainbow in the word [regginbrew](#). In *Finnegans Wake* the rainbow is a powerful symbol of renewal. It characterizes the cyclical view of history that Giambattista Vico espoused. Joyce, of course, borrowed it from Genesis 9, where God places the rainbow in the sky at the beginning of the post-diluvial age:

And I will establish my covenant with you, neither shall all flesh be cut off any more by the waters of a flood; neither shall there any more be a flood to destroy the earth. And God said, This is the token of the covenant which I make between me and you and every living creature that is with you, for perpetual generations: I do set my bow in the cloud, and it shall be for a token of a covenant between me and the earth. And it shall come to pass, when I bring a cloud over the earth, that the bow shall be seen in the cloud: And I will remember my covenant, which is between me and you and every living creature of all flesh; and the waters shall no more become a flood to destroy all flesh. ([Genesis 9:11-15](#))

In their *Skeleton Key to Finnegans Wake*, Joseph Campbell and Henry Morton Robinson contrasted the rainbow with the crack of thunder:

This rainbow, the sign of God's promise and man's hope, with its seven hues of beauty, is one of the dominant images of *Finnegans Wake*. It balances the thunderclap, the signal of God's wrath and man's fear. (Campbell et al 29)

The American journalist [Elliot Paul](#) had already pointed up the significance of the rainbow in Mr Joyce's *Treatment of Plot*, one of the twelve essays in *Our Exagmination Round His Factification for Incamination of Work in Progress*, which was first published in 1929:



Elliot Paul

The "elements" of the plot, which are not strung out, one after the other, but are organized in such a way that any phrase may serve as a part of more than one of them, are taken from stories which are familiar to almost any one. Among these are the fall of man in the Garden of Eden. From beginning to end, a discussion of the

nature of the original sin is carried on in undertones, and often comes directly to the surface. The tale of Noah's ark, culminating with the rainbow as a symbol of God's promise, recurs again and again, and the seven colors of the spectrum, thinly disguised, crop out in frequent passages. (Beckett et al 134)

The last two items in the second paragraph of *Finnegans Wake* are replete with allusions to Noah. Rot a peck of pa's malt had Jhem or Shen brewed by arclight refers to Noah's drunkenness:

And Noah began to be an husbandman, and he planted a vineyard: And he drank of the wine, and was drunken; and he was uncovered within his tent. And Ham, the father of Canaan, saw the nakedness of his father, and told his two brethren without. And Shem and Japheth took a garment, and laid it upon both their shoulders, and went backward, and covered the nakedness of their father; and their faces were backward, and they saw not their father's nakedness. (Genesis 9:20-23)

The arclight refers to both Noah's Ark and the rainbow (French: [arc-en-ciel](#)). The regginbrow is also the rainbow (German: [Regenbogen](#)).

Some of the colours of the rainbow—[red](#), [yellow](#), [blue](#) and [violet](#)—have also been dropped into this paragraph. The familiar order, however, has been reversed. Why? In a later chapter (RFW 179.08-25) Joyce will describe a double rainbow, in which the colours run from red to violet in one rainbow and from violet to red in the other.



[Götterdämmerung](#): Earth is Destroyed by Water and Valhalla by Fire

The Flood

In Genesis, the rainbow is preceded by the Flood. Finnegans Wake ends with a Flood: the River Liffey overflows its banks and drowns the Irish landscape, cleansing it of sin and guilt, and leaving a [tabula rasa](#), or blank slate, on which the next World Cycle can be impressed. Joyce borrowed this idea from Richard Wagner's [Ring Cycle](#), where the Rhine washes the landscape clean so that the World can begin again.

Throughout the opening chapter of Finnegans Wake there are reminders of this recent flood, which has not yet fully abated.

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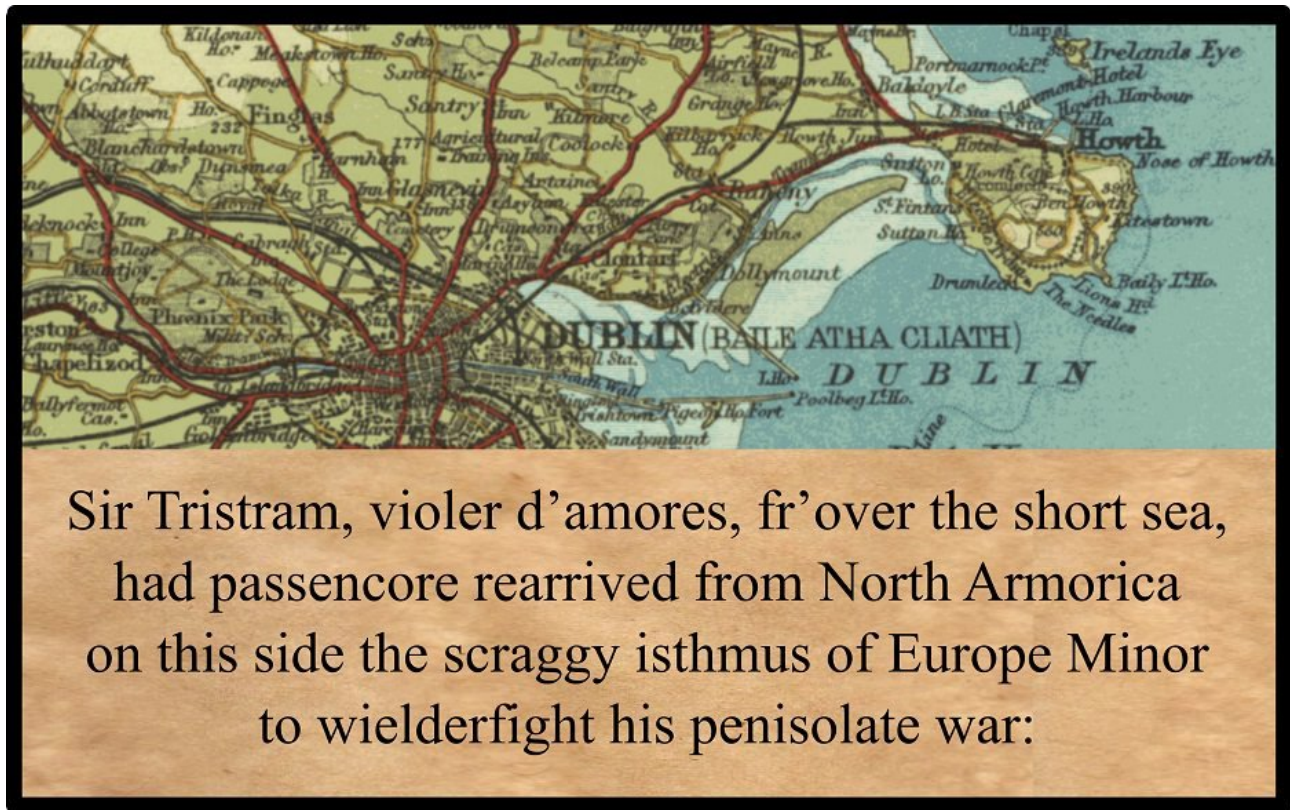
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Sir Tristram

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~ Finnegans Wake – A Prescriptive Guide ~



Sir Tristram: RFW 003.04-06

In Finnegans Wake Sir Tristram represents the [Oedipal](#) figure, the younger man who confronts the protagonist HCE, precipitates his fall, and takes his place, becoming in the process the new HCE. The cycle continues as a new Oedipal figure arises to take his place. And so on ad infinitum.



Oedipal Siglum

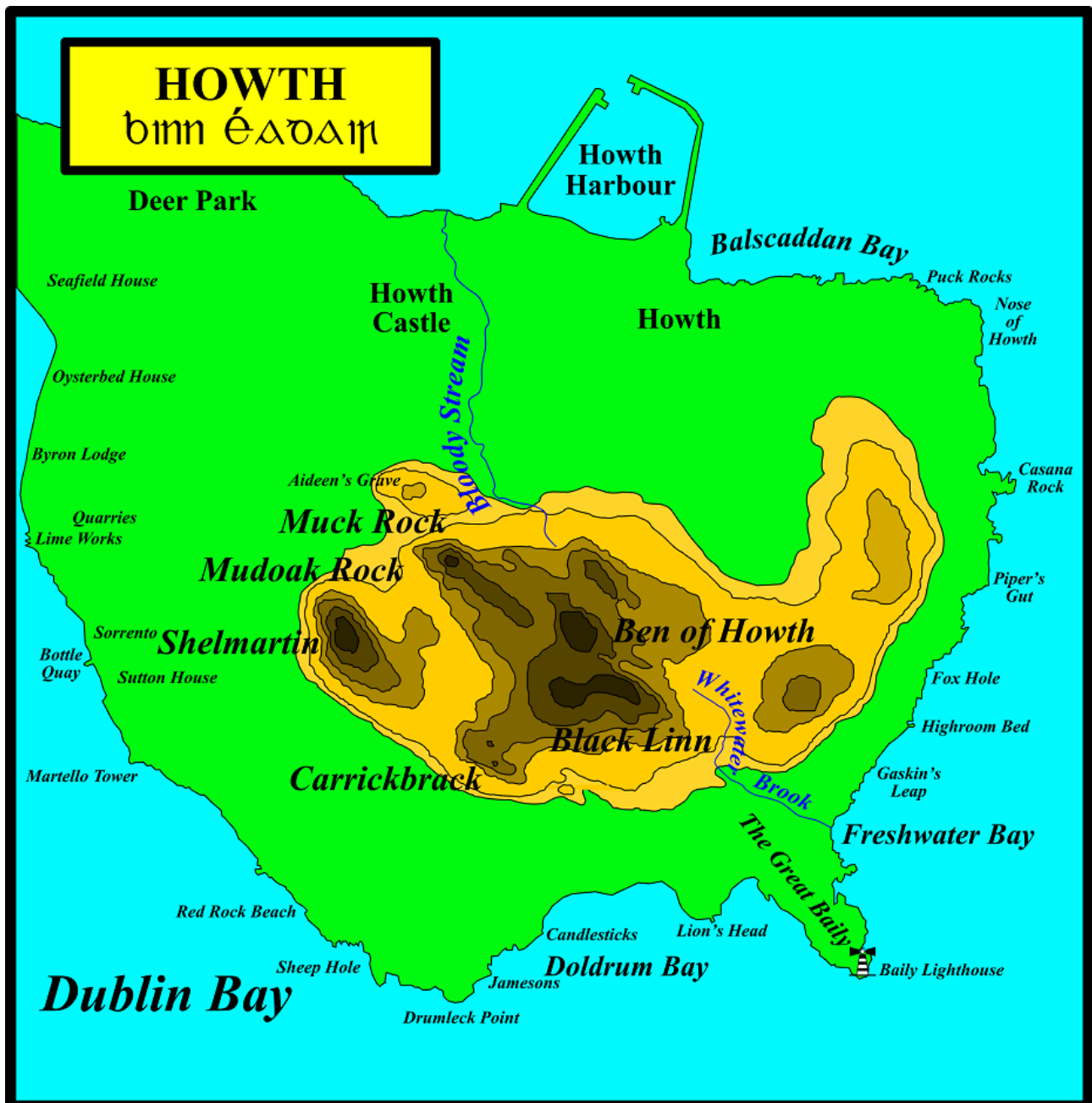
Tristram was borrowed by Joyce from the Arthurian romance of [Sir Tristram and Iseult](#). In [an earlier article](#) I showed how Joyce, for a while at least, envisaged *Finnegans Wake* as a modern retelling of that old tale. As his ideas developed, however, the novel outgrew this concept and became something much bigger. But the story of Tristram and Iseult, with its Oedipal triangle (in which Tristram and his uncle King Mark of Cornwall are rivals for the love of the Irish princess Iseult), is woven into Joyce's story of an ordinary family in [Chapelizod](#).



Tristram and Iseult

Joyce's principal source for the details of this tale was [Joseph Bédier's](#) prose-poem *Le Roman de Tristan et Iseut*, which Joyce knew in both the original [French](#) and Florence Simmonds' [English translation](#). This is a key text for a proper understanding of *Finnegans Wake*.

The romance of Sir Tristram and Iseult was also the inspiration for Richard Wagner's opera *Tristan und Isolde*, which was possibly Joyce's first encounter with the story. This connection is hinted at by the phrase *violer d'amores*, which echoes the name of a seven-stringed musical instrument, the *viola d'amore*. (The *viola d'amore*, however, is not actually heard in Wagner's opera.) Wagner's principal source was *Gottfried von Strassburg's* German romance *Tristan*.



Sir Amory Tristram

There is also a reference here to a historical figure, an Anglo-Norman knight who accompanied the military adventurer [John de Courcy](#) on his Irish campaigns. In his letters Joyce called him Sir Amory Tristram, but variant spellings can be found in the primary sources. Whatever his actual name, he was the first [Lord of Howth](#) and the founder of the St Lawrence family, from whom the later Barons and Earls of Howth came. He is thought to have built the first Howth Castle, a wooden structure about a kilometre east of the site of the current castle (Ball 26). His story is preserved in The Book of Howth, a manuscript compiled, it is thought, in the 16th century by his descendant [Christopher St Lawrence, 8th Baron Howth](#).

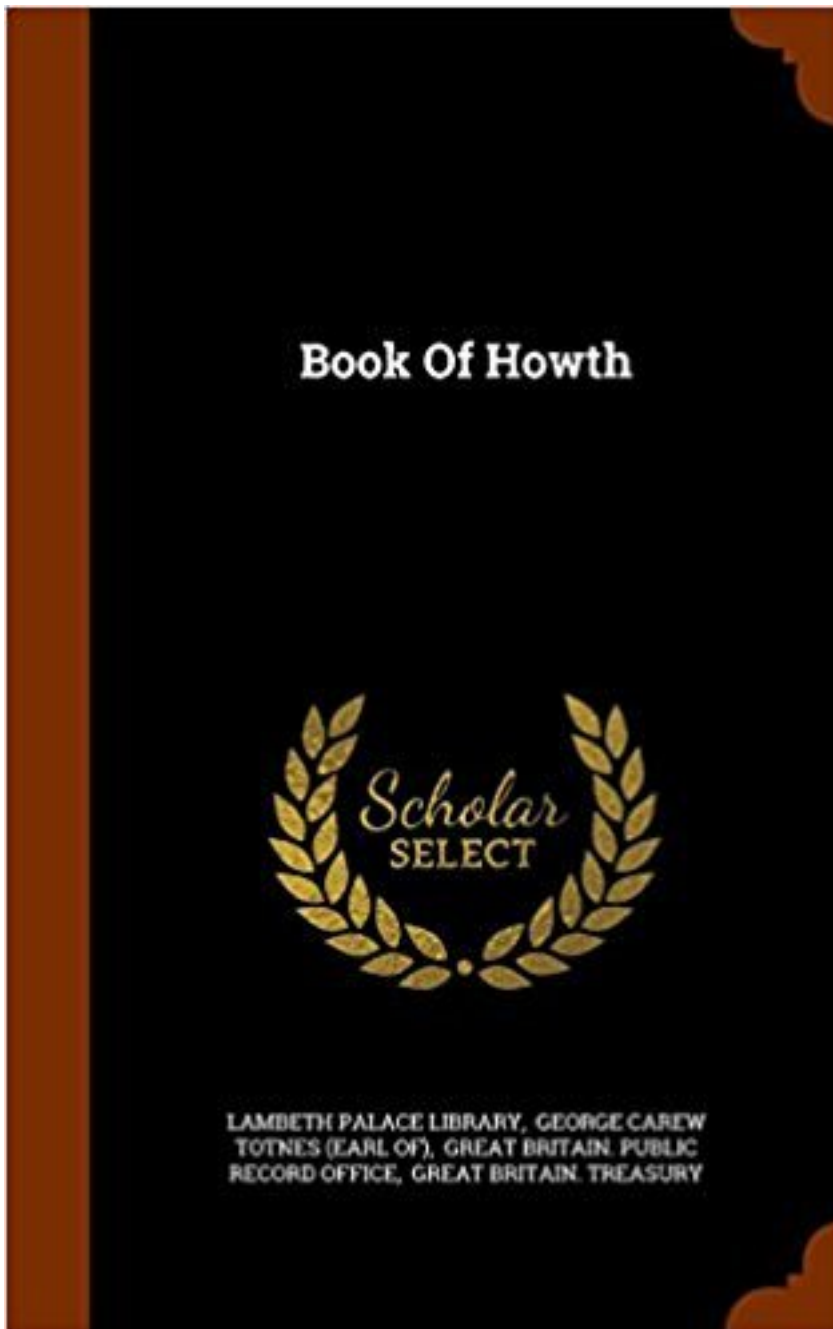
[Samuel Lewis](#), a London publisher of topographical dictionaries and atlases, had the following to say about Howth:

In 1177, Sir Amorey Tristram and Sir John de Courcy landed here at the head of a large military force, and totally defeated the Danish inhabitants in a sanguinary battle at the bridge of Evora, over a mountain stream which falls into the sea near the Baily lighthouse. This victory secured to Sir Amorey the lordship of Howth, of which his descendants have continued in possession to the present day, under the name of [St. Laurence](#), which Almaric, third baron, assumed in fulfilment of a vow previously to his victory over the Danes near Clontarf, in a battle fought on the festival of that saint. The territory of Howth was confirmed to Almaric de St. Laurence by [King John](#), and is now the property of Thomas, 28th baron and 3rd Earl of Howth. ([Lewis 10](#))

[Walter Harris](#), author of The History and Antiquities of the City of Dublin (239-240), included An alphabetical list of such English adventurers as arrived in Ireland during the first sixteen years from the invasion of the English [i.e. 1169-1185], collected partly from Maurice Regan [secretary to [Diarmait Mac Murchada](#)] and [Giraldus Cambrensis](#), two contemporary writers, and partly from records. This list contains the following entries:

- Sancto Laurentio (Almarick de)
- Sancto Laurentio (Nicholas de) son to the former

In Volume 5 of *A History of the County Dublin*, [Francis Elrington Ball](#) gave a lengthy and detailed account of the St Lawrence family. His principal source was [The Book of Howth](#):



The Book of Howth

... a sixteenth-century compilation of annals, historical tales, and legends, which is preserved in the [Lambeth Palace Library](#), London, and has been printed in the Carew Series of State Papers (Carew MS 623). But doubt has been thrown on its authenticity, owing to the compiler drawing inspiration from the Arthurian legend, and stating that Almeric was promised by John de Courcy half his conquests. ([Ball 23-24](#))

The Book of Howth was also mined by the Welsh historian [Meredith Hanmer](#) when he compiled his Chronicle of Ireland in 1571 (published in 1633), but in his account of the exploits of John de Courcy he also cited a Latin manuscript translated into English at [Armagh](#) in 1551:



St Lawrence Family Tomb

He [John de Courcy] served [King Henry the second](#) in all his warres, and in France he met with a worthy Knight, Sir Amoricus Tristeram, who married Courcy his sister, and whether it was derived of the Ladies name, or for that they were married on Saint Laurence day, ever after hee and his posterity after him, was called Sir Amoricus de Sancto Laurentio, whence the Noble house of Howth is lineally descended ... These two Knights became sworne brethren in the [Church of our Lady at Roane](#); where solemnly they vowed to serve together, to live and dye together and equally to divide betweene them what they wanne by the sword ... Sir Amoricus de Sancto Laurentio, accompanied him into Ireland ... they landed at Houth and there fought a cruell fight by the side of a Bridge, where Sir Iohn de Courcy being sickly, taried aboard the shippe. Sir Amoricus being Chieftaine and Generall of the field by land, behaved himselfe worthily; many were slaine on both sides, but Sir Amoricus got the victory, with the losse of seven of his owene blood, sonnes, uncles and nephewes, whereupon for his singular valour and good service there performed, that Lordship was allotted unto him for his part of the conquest. ([Hanmer 297-298](#))

In the story of Almeric Tristram (or whatever his name was), truth and legend have not yet been properly sifted. It has been suggested that the Evora referred to by Samuel Lewis was actually the [Newry River](#) in County Down, the early Irish name of which was Iubhar (Ball 24-25). John de Courcy campaigned extensively in Ulster. According to Gerald of Wales, he fought five battles in that province:

As to John de Courcy, he gained the victory in two great battles at Down ... He had a third engagement at [Ferly](#) ... His fourth battle was fought at [Uriel](#), where he lost many of his people, and the rest were put to flight. The fifth battle was fought at the bridge of Ivora, after his return from England; and in this he came off victorious. Thus he gained the victory in three engagements, and was unsuccessful in two skirmishes, in which, however, the enemy's losses were far greater than his own. ([Forrester et al 280-281](#))

In his account, Meredith Hanmer included both battles:

They landed at Houth and there fought a cruell fight by the side of a Bridge ... ([Hanmer](#))

Not long after, Sir Iohn de Courcy went into England, where the King in regard of his good service, made him Lord of [Conoght](#) and Earle of Ulster; upon his returne (saith [Stanihurst](#)) which was in the [Canicular daies](#), he fought at the Bridge of Ivora a cruell battaile, and prostrated his enemies, with great honour. ([Hanmer 313](#))

Today, the Evora is often identified with the Bloody Stream, which flows into the Irish Sea to the west of Howth Harbour. Samuel Lewis, however, placed the memorable battle on Whitewater Brook, which flows into the sea near the Bailey Lighthouse. But neither of these rivulets is wide

enough to warrant the building of a bridge: one can literally step across them.

This blending of history and romance, of fact and fiction, which has been repeated unashamedly by a succession of local historians (eg [Weston St John Joyce](#)), would certainly have appealed to Joyce.



The Martyrdom of St Lawrence by Tintoretto

St Lawrence

According to one story, the family name of St Lawrence refers to the [Spanish saint of the 3rd century](#), whose feast day falls on 10 August. It is sometimes claimed that the Battle of Evora was fought on that day, but according to Lewis it was the third Lord of Howth (also called Almeric) who adopted the saint's name in fulfilment of a vow, after securing a significant victory over the Danes near Clontarf on that date. Ball mentions both stories (5-6). Hanmer, however, has two different

tales altogether: Sir Amoricus Tristeram married John de Courcy's sister on that saint's feast day, or his wife's maiden name was St Lawrence.

It is a happy coincidence that the Patron Saint of Dublin is also a St Laurence. [Lorcan Ua Tuathail](#), to give him his Irish name, was actually the Archbishop of Dublin when Amory Tristram arrived on these shores. We shall be meeting him in a later chapter of *Finnegans Wake* (I.7), where he has been given a starring rôle in *The Fable of the Mookse and the Gripes*.

The Protestant Parish Church of Chapelizod, St Laurence's Church, is named for him, as is one of the principal thoroughfares of the village.

All grist to Joyce's mill.



St Laurence's Church, Chapelizod

North Armorica

[Armorica](#) is the ancient name for Brittany. Joyce believed that Almeric Tristram was born in Brittany. In Joseph Bédier's *Le Roman de Tristan et Iseut*, Tristan and Iseut die in Brittany.

The fundamental theme of *Finnegans Wake* is the endless cycle of life, which is played out in history as well as in the lives of the men and women who make up history. As I pointed out in an earlier article: The history of the world is the story of the family writ large. In *Finnegans*

Wake this endless cycle is often reflected in the way in which the history of the Old World is repeated in the New World.

Ball includes an interesting quote on the possible meaning of the name Almeric:

[Miss Yonge](#) says ("Hist. of Christian Names," ed. 1884, pp. [xxiii](#), [331](#)) that "Almeric" is equivalent to the Italian "Amerigo," the name from which "America" is derived. (Ball 23, fn 1)

Was Joyce aware of this? Probably not. *Finnegans Wake* abounds in happy little convergences like this.



Napoleon Accepts the Surrender of Madrid

Penisolate War

By writing *Finnegans Wake*, Joyce is waging his own war, not with the sword but with the pen—a [penicillate](#) war. Joyce was also writing in exile: a pen in isolation. The phrase also relates to at least two historical wars:

- The [Peloponnesian War](#), between Athens and Sparta, which was named for the Peloponnesian Peninsula
- The [Peninsular War](#), between Wellington and Napoleon, which was named for the Iberian Peninsula

One of the battles of the Peninsular War was the [Battle of Évora](#). Howth, of course, is also a peninsula, so Sir Tristram's Battle of Evora was yet another peninsular war: history repeating itself, again.

Finally, penisolate war also suggests the late war of the penis, an interpretation underscored by the suggestion that Sir Tristram was a violeur (French: rapist):

The double note of love and war is to become the pervasive theme of *Finnegans Wake* ... Under many appearances, love and war are the constant life expressions of that polarized energy which propels the universal round. (Campbell, Robinson & Epstein 26)

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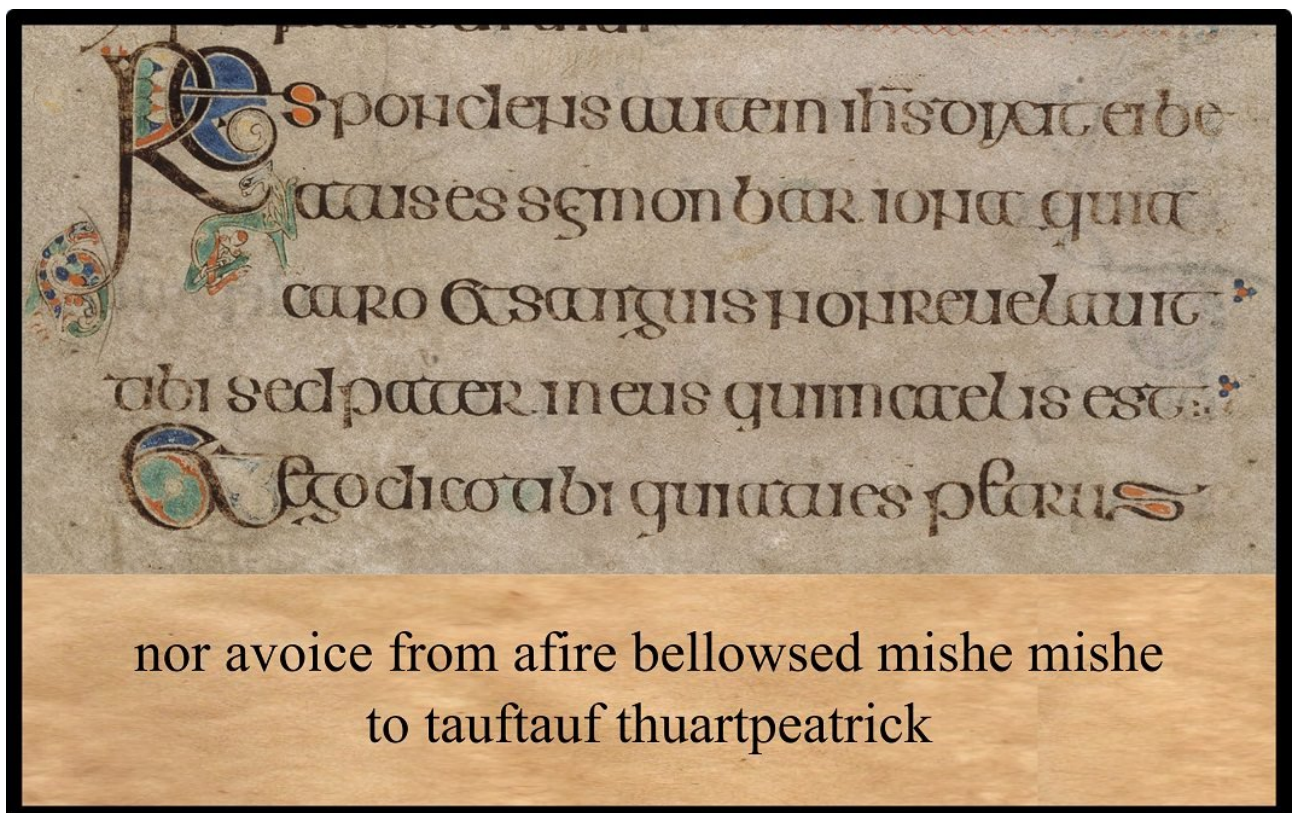
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Tu Es Petrus (Matthew 16:18 : The Book of Kells)

The second paragraph of James Joyce's *Finnegans Wake* comprises seven clauses. The third of these was first drafted in October 1926:

nor avoice answered mishe mishe to tufftuff thouartpatrick. ([Hayman 46](#))

This was revised to:

nor avoice redffire answered mishe chishe to tufftuff thouartpatrick. ([Hayman 46](#))

By 15 November 1926, when Joyce included the latest draft of this passage in a letter to his patron [Harriet Shaw Weaver](#), it was almost identical to the final, published version:

nor avoice from afire bellowsed mishe to tauftauf thuartpeatrick; (Letters of James Joyce, 15 November 1926)

I have no idea why Joyce replaced mishe mishe with mishe chishe, before eventually restoring the second mishe. What does chishe mean? Christian female (as in [Chi](#) + She)? In that letter to Harriet Shaw Weaver, Joyce appended some explanatory notes to the passage, among which we read the following:

Mishe = I am (Irish) i.e. Christian (Letters of James Joyce, 15 November 1926)

In an earlier article, I described how the clauses of this paragraph mark out seven stations or locations in the master bedroom of the Mullingar House, the pub in [Chapelizod](#) where Finnegans Wake is set. This particular clause is associated with the fireplace. The chimney flue connects the parents' bedroom with their daughter Issy's room, which is upstairs on the top floor of the house. Issy has a split personality, and conversations between her various identities are channelled down the chimney to the master bedroom, where they inform the dreams of her sleeping father.

This brief clause is one of the most pregnant in all of Finnegans Wake. In fewer than a dozen words Joyce alludes to three pivotal moments and three pivotal characters in the histories of Judaism, Christianity and Ireland:

- The Burning Bush and the Call of Moses
- The Founding of Christianity upon the Rock of St Peter
- The Introduction of Christianity to Ireland by St Patrick

Whether any of these were actual historical events is irrelevant. In Finnegans Wake no distinction is made between myth and history, memory and imagination, or fact and fiction.



Moses and the Burning Bush (Arnold Friberg : 1953)

Moses and the Burning Bush

The famous story of the Burning Bush and the Call of Moses is familiar to most Christians. It is recorded in Exodus 3-4:

Now Moses kept the flock of Jethro his father in law, the priest of Midian: and he led the flock to the backside of the desert, and came to the mountain of God, even to Horeb. And the angel of the Lord appeared unto him in a flame of fire out of the midst of a bush: and he looked, and, behold, the bush burned with fire, and the bush was not consumed. And Moses said, I will now turn aside, and see this great sight, why the bush is not burnt. And when the Lord saw that he turned aside to see, God called unto him out of the midst of the bush, and said, Moses, Moses. And he said, Here am I. And he said, Draw not nigh hither: put off thy shoes from off thy feet, for the place whereon thou standest is holy ground. Moreover he said, I am the God of thy father, the God of Abraham, the God of Isaac, and the God of Jacob. And Moses hid his face; for he was afraid to look upon God ... And Moses said unto God, Behold, when I come unto the children of Israel, and shall say unto them, The God of your fathers hath sent me unto you; and they shall say to me, What is his name? what shall I say unto them? And God said unto Moses, I Am That I Am: and he said, Thus shalt thou say unto the children of Israel, I Am hath sent me unto you. ([Exodus 3:1-6 ... 3:13-14](#))

A voice from a fire calls: **Mosheh, Mosheh**, which is the Hebrew for Moses. When Moses asks God what his name is, the voice replies, I

am that I am. The Irish for I am is mise (pronounced mishah). So Joyce's mishe mishe echoes both names: Moses' and God's.



Christ Giving the Keys to Saint Peter (Perugino)

Thou art Peter

Moving from the Old to the New Testament, we come to another familiar passage of Scripture:

And I say also unto thee, That thou art Peter, and upon this rock I will build my church; and the gates of hell shall not prevail against it. And I will give unto thee the keys of the kingdom of heaven: and whatsoever thou shalt bind on earth shall be bound in heaven: and whatsoever thou shalt loose on earth shall be loosed in heaven. ([Matthew 16:18-19](#))

It is surely significant that the opening page of *Finnegans Wake* contains an allusion to the Biblical phrase, *Thou art Peter*, while the closing page echoes another phrase from the very same passage, *I will give unto thee the keys of the kingdom of heaven* :

Lps. The keys to. Given! (The Restored *Finnegans Wake* 493)

Also folded into this image is an allusion to Arrah-na-Pogue, a 19th-century play by [Dion Boucicault](#), in which a woman helps a condemned man to escape by passing him a secret message through a kiss. This melodrama is another of those key works that are essential reading for a proper understanding of *Finnegans Wake*.

It need hardly be pointed out that Christ's words—Thou art Peter, and upon this rock—involve a pun on the Greek words [Petros \(Peter\)](#) and [petra \(rock\)](#). Is this the wellspring from which all the puns of *Finnegans Wake* flow? Lots of puns at *Finnegans Wake*.



St Patrick Lights the Paschal Fire on the Hill of Slane (Richard King Window, Church of St Peter and Paul, Athlone)

St Patrick

In *Finnegans Wake*, one of Joyce's principal sources for information on the country's patron saint, Patrick, was John Bagnell Bury's *The Life of St Patrick and His Place in History* (Atherton 239). Here is Bury's account of how St Patrick lit the Paschal fire in 433 CE in defiance of the pagan High King of Ireland [Loigaire](#):

The bitter hostility of the Druids and the relations of Loigaire to Patrick were worked up by Irish imagination into a legend which ushers in the saint upon the scene of his work with great spectacular effect. The story represents him as resolving to celebrate the first Easter after his landing in Ireland on the [hill of Slane](#), which rises high above the left bank of the [Boyne](#) at about twelve miles from its mouth. On the night of Easter eve he and his companions lit the [Paschal fire](#), and on that selfsame night it so chanced that the King of Ireland held a high and solemn festival in his palace at [Tara](#) where the kings and nobles of the land gathered together. It was the custom that on that night of the year no fire should be lit until a fire had been kindled with solemn ritual in the royal house. Suddenly the company assembled at Tara saw a light shining across the [plain of Breg](#) from the hill of Slane. King Loigaire, in surprise and alarm, consulted his magicians, and they said, "O king, unless this fire which you see be quenched this same night, it will never be quenched; and the kindler of it will overcome us all and seduce all the folk of your realm." ... But afterwards [Loigaire] bade Patrick to him, purposing to slay him; but Patrick knew his thoughts, and he went before the king with his eight companions, one of whom was a boy. But as the king counted them, lo! they were no longer there, but he saw in the distance eight deer and a fawn making for the wilds. And the king returned in the morning twilight to Tara, disheartened and ashamed. (Bury 104 ... 106)

According to tradition, Patrick was consecrated a bishop by [Germanus of Auxerre](#) (Bury 59) and sent to Ireland to baptize the pagans. The German verb to baptize is taufen.

A bellows is an instrument used to encourage a fire. There is probably one in the master bedroom of the Mullingar House. Joyce glossed his use of this word thus:

bellowed [sic] = the response of the peatfire of faith to the windy words of the apostle (Letters of James Joyce, 15 November 1926)



In *Finnegans Wake*, St Patrick is yet another foreign invader, who arrives from across the water to displace HCE (the Archdruid of pagan Ireland). Like Sir Tristram, he is the Oedipal character, represented in Joyce's notes and drafts by the siglum on the right. This three-legged sign is a conflation of the sigla for Shem and Shaun, HCE's sons, because the Oedipal figure embodies both brothers.

Patrick is a foreign—Roman—name, so Joyce Irished it up by adding allusions to peat (turf) and ricks (haystacks):

This saint baptizes (taufteuf) the peat rick, Ireland; (Campbell, Robinson & Epstein 27)

Is there also a play on Pete trick, suggesting that Patrick's Christianity is all a fraud? It is interesting that one of the most prominent representatives of the Catholic Church in *Ulysses* is called Father Conmee. Subtlety was never Joyce's strong suit.



John Henry Newman

A Voice from Afar

There may also be an allusion in this passage to a poem written by Cardinal John Henry Newman. A Protestant convert to Catholicism, Newman was instrumental in founding Dublin's [Catholic University](#) (now University College Dublin), where Joyce was educated. In 1829, when Newman was at his summer retreat in [Horspath](#), he wrote the following meditation on death:

Weep not for me;—
Be blithe as wont, nor tinge with gloom
The stream of love that circles home,
Light hearts and free!
Joy in the gifts Heaven's bounty lends;
Nor miss my face, dear friends!

I still am near;—
Watching the smiles I prized on earth,
Your converse mild, your blameless mirth;
Now too I hear
Of whisper'd sounds the tale complete,
Low prayers, and musings sweet.

A sea before
The Throne is spread;—its pure still glass
Pictures all earth-scenes as they pass.
We, on its shore,
Share, in the bosom of our rest,
God's knowledge, and are blest.

The voice from afar that disturbs the sleeping innkeeper in *Finnegans Wake* is the voice of his daughter, Issy, transmitted via the chimney from her room upstairs. But in *Finnegans Wake*, there is often a blending of characters and of time, so the voice of Issy is also the voice of his late wife—a voice from the afterlife, like Newman's voice from afar. As I pointed out in [an earlier article](#), I believe that *Finnegans Wake* is set at different times, depending on which level of narrative you are following:

- As a depiction of a single night, *Finnegans Wake* opens at 11:32 pm on Saturday 12 April 1924 and ends the following morning. The sleeper is the seventy-year-old landlord of the Mullingar House. He is a widower and his daughter Issy is married and has left home. On this level, there is no one in the room upstairs and the voice from afar can only be his late wife's voice coming to him from the afterlife (though surely not from the fires of Hell).
- As a depiction of a single day, *Finnegans Wake* begins at 11:32 am on the morning of Friday 21 March 1884 and it ends at 11:32 am the following morning. 21 March 1884 was the birthdate of Joyce's wife [Nora Barnacle](#). Note that Nora's name is encoded in the phrase: Nor avoice from afire. On this narrative level, the landlord is only thirty-years-old, and his daughter Issy is a young girl who sleeps upstairs and talks to herself incessantly.

The chimney flue is like a telegraph that allows Issy to communicate secretly with her father. Mishe mishe to tauftauf sounds like the greeting a child might make on a walkie-talkie or [tin can telephone](#). The word [telephone](#) is comprised of the Greek words for a voice and afar and was coined by Alexander Graham Bell (bellowed?). Did the Mullingar House have a telephone in the 1920s?



Station Island, Lough Derg: Site of St Patrick's Purgatory

And finally

There are more secrets locked up in these ten words than can be explored in one short article. The diligent reader can discover them for himself using the Useful Resources listed below. I will, however, briefly mention two important ones before signing off.

St Brigid, the Mary of the Gael, was the female equivalent of St Patrick. But she was actually a [pagan goddess](#), who was [euhemerized](#) by the Christians. She was associated with an eternal fire in Kildare ([Giraldus](#)

[Cambrensis et al §§34-36](#)). In *Finnegans Wake* Brigid is one of Issy's roles.

The association of St Patrick and the fireplace also reminds one of [St Patrick's Purgatory](#), a popular place of pilgrimage in Ireland where the saint is said to have been given a vision of Purgatory in order to convince the skeptics among his converts.

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Dublin, Georgia

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~ [Finnegans Wake – A Prescriptive Guide](#) ~

Jackson Street, Dublin, Georgia



nor had topsawyer's rocks by the stream Ocone
exaggerated themselfe to Laurens County's gorgios
while they went doublin their mumper all the time

Jackson Street in Dublin, Georgia: RFW 003.06-08

The second of the seven clauses that comprise the second paragraph of *Finnegans Wake* was first drafted by Joyce in October 1926:

nor stones exaggerated theirselves in Laurens county, Ga, doubling all the time, ([Hayman 46](#))

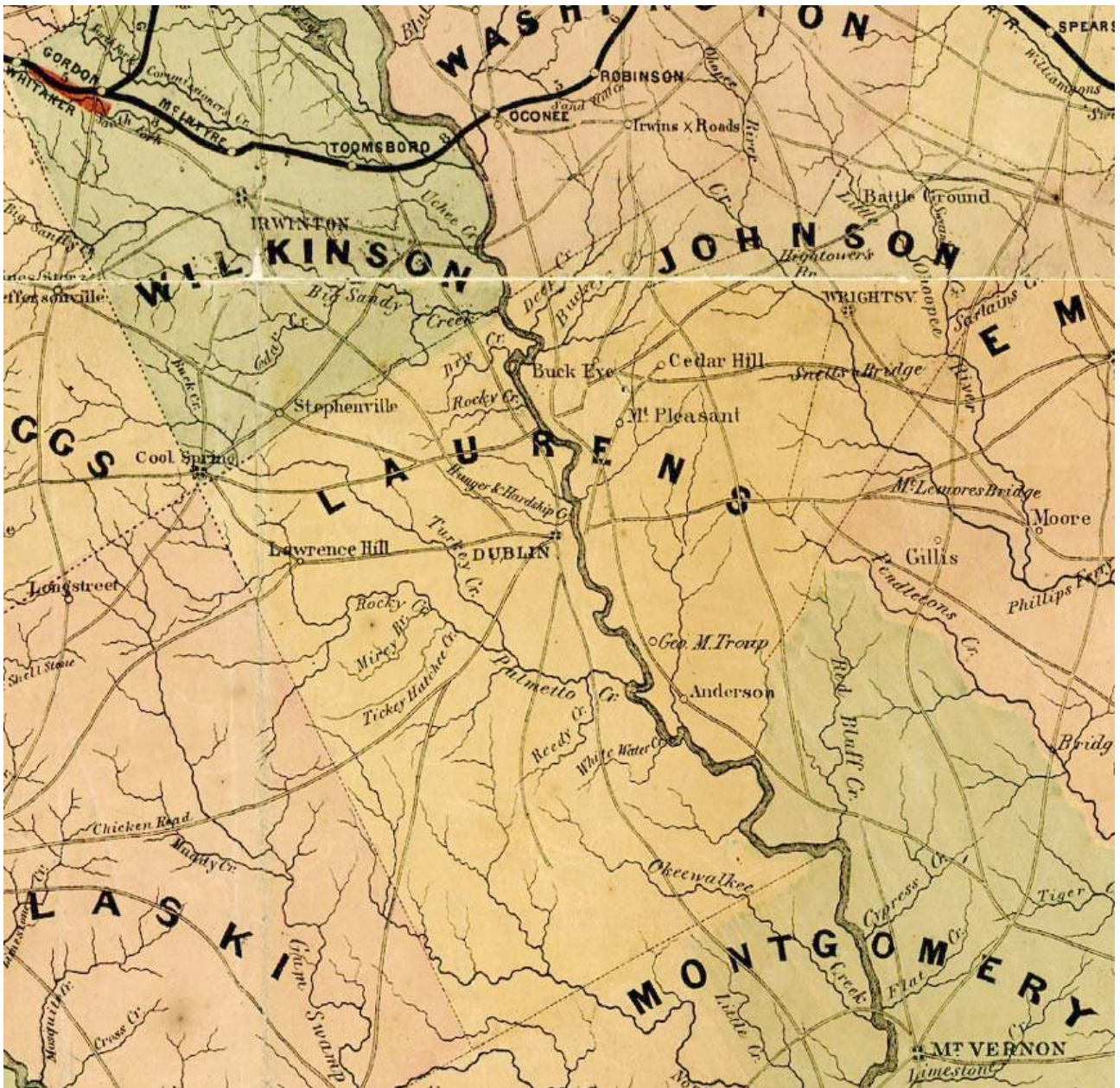
This was quickly revised to:

nor sham rocks by the Ocone exaggerated themselfe to Laurens county, Ga, doubling all the time, ([Hayman 46](#))

By 15 November 1926, when Joyce included the latest draft of this passage in a letter to his patron [Harriet Shaw Weaver](#), it had become:

nor had stream rocks by the Ocone exaggerated themselfe to Laurens County, Ga, doublin all the time; (Letters of James Joyce, 15 November 1926)

Although Joyce dropped the sham rocks of the second draft, this suggestive pun was much too fertile not to find a home elsewhere in the text of *Finnegans Wake* (see RFW 135.11).



Laurens County, Georgia (1864)

Laurens County, Georgia

Georgia's thirty-fourth county was named for [Colonel John Laurens](#) of South Carolina. Laurens was George Washington's aide-de-camp during the American Revolutionary War. He took part in the [Siege of Savannah](#) in 1779, and died in the [Battle of the Combahee River](#) in 1782. It is another happy coincidence that his surname sounds like the Christian name of Lawrence O'Toole, Archbishop and Patron Saint of Dublin (Ireland), and a character in *Finnegans Wake*.

In that same letter to Harriet Shaw Weaver, Joyce appended some explanatory notes to the passage—key to same—which included the following nugget:

Dublin, Laurens Co, Georgia, founded by a Dubliner, Peter Sawyer, on r. Oconee. Its motto: Doubling all the time. (Letters of James Joyce 15 November 1926)

I have not been able to discover Joyce's source for this mixture of information and misinformation. Dublin, Georgia, was not quite founded by Dubliner Peter Sawyer. The Laurens County Board of Commissioners has it that it was this way:

The Dec. 1807 legislation creating Laurens County made no provision for designating a county seat but provided that courts and public business be conducted at the house of Peter Thomas. It is not clear where Thomas lived, but it may have been at or near a settlement known as Sumterville, which was situated on the confluence of Turkey Creek and the Oconee River about eight miles from what would become Dublin.

On Dec. 1, 1809, the General Assembly designated Sumterville as county seat (Ga. Laws 1809, p. 10). However, on Dec. 13, 1810, the legislature named John G. Underwood, Jethro Spivey, Benjamin Adams, John Thomas, and William H. Mathews as commissioners to purchase up to 200 1/2 acres at or within two miles of the place known as Sand Bar on the Oconee River for location of the county seat (Ga. Laws 1810, p. 95). The commissioners selected land lot 232 in the 1st District—site of the new town of Dublin—and on Dec. 13, 1811, the legislature formally designated Dublin as county seat. Jonathan Sawyer, an Irish immigrant, had agreed to donate the land for erection of public buildings providing the town was named for Dublin, Ireland—the original home of his wife. The General Assembly incorporated Dublin by an act of Dec. 9, 1812 (Ga. Laws 1812, p. 94). ([Laurens County, Georgia](#))

So the man's name was Jonathan Sawyer, and though he was Irish, he was not necessarily a Dubliner. Curiously, neither was his wife:

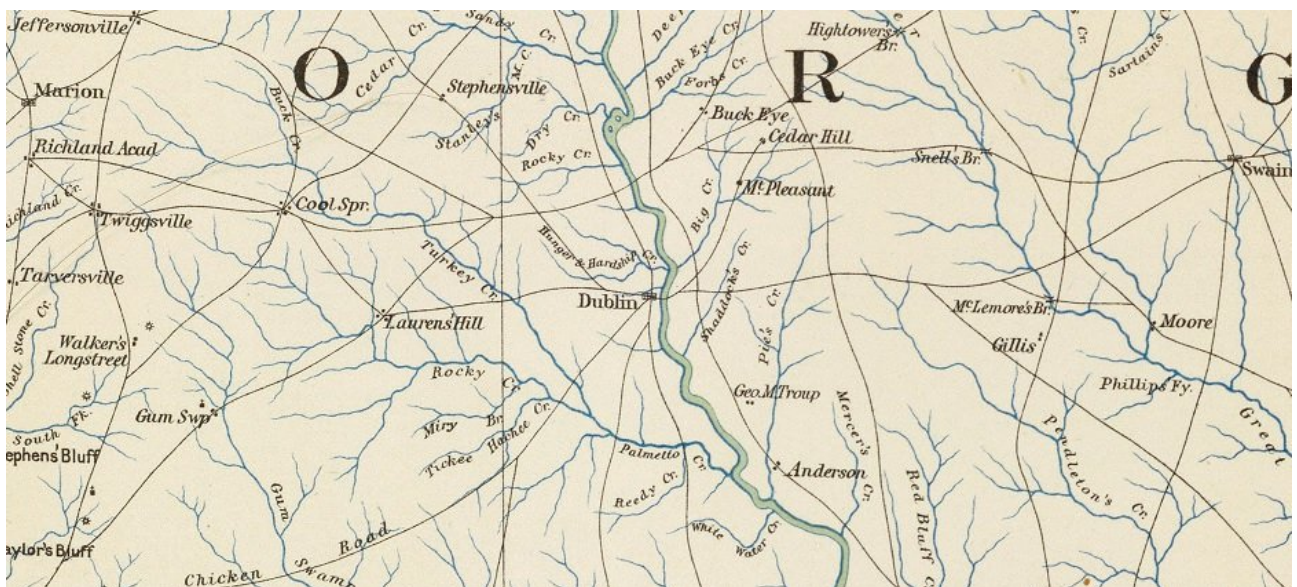
In June of 1811, Sawyer was appointed postmaster of a new post office. Sawyer's wife, Elizabeth McCormick, was a native of Baltimore, Maryland, and a progeny of Dublin, Ireland. She died in childbirth a couple of years before. Sawyer, as postmaster, was given the right to choose the name of the new post office, which he named Dublin, in honor of the capital of his wife's ancestral homeland. ([History of Laurens County, Georgia](#))

It is possible that Joyce confused Peter Thomas and Jonathan Sawyer. Christ founded his Church on a rock called Peter. Joyce was all too happy to accept that Dublin GA was founded on another Peter.

I came across another curious detail of the story in George Gillman Smith's *The Story of Georgia and the Georgia People, 1732-1860* (1900):

In 1809 a part of [Laurens County] was added to the new county of Pulaski, and a part of Washington and Montgomery was added to Laurens. No public buildings had been erected at Sumterville [the original county seat], and when this new addition was made to the county it was decided to put the county site at a point nearer the river, and an Irishman who had a sawmill offered land for the public buildings, provided he was permitted to give the county site a name. This was agreed to, and with the remembrance of his native isle present, he called the coming village Dublin. (Smith 284)

Is it possible, then, than Jonathan was a [sawyer](#) by profession, rather than a Sawyer by name?



Dublin, Georgia, on the Oconee River (1895)

Dublin, Georgia

Was Doubling all the time! ever the motto of [Dublin GA](#)? Apparently not:

Doubling all the time. According to McHugh, motto of Dublin, Georgia (seat of Laurens County) ... However, the Office of the City Manager of Dublin, Georgia, has no record of this motto ever having been used (letter to the author, 25 July 1984) (O'Shea 153)

The following passage from Scott Thompson's *Dublin: The Emerald City* (2000) suggests the true origin of this phrase:

During the first decade of the 20th century, Dublin was the third fastest growing city in Georgia. Dublin grew so fast that boosters named it "The only town in Georgia, that's doublin all the time." (Thompson 7)

Dublin, Georgia, is a double of Dublin, Ireland. In *Finnegans Wake*, the history of the Old World is being continually repeated in the New World. Joyce was not the first famous writer to trade on this pun in Dublin's name. It is said that the city of [Lindalino](#) in Jonathan Swift's *Gulliver's Travels* is based on Dublin, which is why its name has a double lin in it.

Topsawyer's Rocks

According to Roland McHugh's *Annotations to Finnegans Wake*, Topsawyer's Rock is a natural formation on the [Oconee River](#), but no source is given and I have not been able to confirm McHugh's claim. Sawmills were once very common in Georgia, so such a name would not be out of place.

Topsawyer also suggests Tom Sawyer. In *Finnegans Wake*, Mark Twain's two iconic characters, [Tom Sawyer](#) and [Huckleberry Finn](#), frequently stand in for the rival twin sons of HCE and ALP, Shaun and Shem (respectively):



Topsawyer

When men are sawing timber over a saw pit, a top sawyer stands above the log; a pit sawyer stands below. This image carries forward the idea of the opposed brothers ... (Campbell, Robinson & Epstein 26)

Also, [Samuel Langhorne Clemens](#)' pen name suggests an American twin or double of the Old World's Mark—King Mark of Cornwall, who was conjured up in the preceding clause by the reference to Sir Tristram. Mark Twain's wife was called Olivia, which chimes well with Anna Livia.

And finally, in Chapter 5 of Charles Dickens' autobiographical novel *David Copperfield*, the naïve David is bilked out of half a pint of ale by a dishonest waiter who tells him that: a stout gentleman, by the name of Topsawyer died the previous day after drinking a glass of ale! This foreshadows the story of *Finnegan's Wake*, the Irish-American ballad from which Joyce borrowed the title of *Finnegans Wake* (Hold the apostrophe!). In the song, which is featured at RFW 004.09 ff, an Irishman dies after overindulging in whiskey.

If the first clause in this paragraph—Sir Tristram, etc—depicts the Oedipal event, in which a young upstart overthrows HCE, takes his place, lies in his bed, and becomes the new HCE, then the second clause depicts the result of that coup. History repeats itself in this New World. A new generation of children is fathered.

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- [Topsawyer and Pitsawyer](#):

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- [Laurens County, Georgia](#)
- [History of Laurens County, Georgia](#)
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Jacob, Esau and Isaac

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~ [Finnegans Wake – A Prescriptive Guide](#) ~



Isaac Blesses Jacob (Gioacchino Assereto, Hermitage Museum, Saint Petersburg)

The fourth clause of paragraph two in James Joyce's *Finnegans Wake* continues the blending of Biblical imagery and Irish history that we found in the previous clause. The first-draft version of this passage ran as follows:

Not yet had a kidson buttended an isaac ([Hayman 46](#))

The second-draft, which expanded this only slightly, was almost identical to the final version:

Not yet though venisoon after had a kidscadet buttended a bland old isaac (Hayman 46)

When *Finnegans Wake* was first published in 1939, Joyce's venisoon was printed as venissoon. The original spelling was restored by Danis Rose and John O'Hanlon in their edition of the novel, *The Restored Finnegans Wake*, which appeared in 2012.

Jacob and Esau and Isaac

The dominant image in this brief passage is the well-known story in the Book of Genesis in which **Jacob** tricks his father Isaac into giving him the blessing meant for the first-born son Esau. Earlier, in another popular passage, Jacob acquires his elder brother Esau's birthright in exchange for a mess of pottage:

And Isaac was forty years old when he took Rebekah to wife ... and Rebekah his wife conceived ... And when her days to be delivered were fulfilled, behold, there were twins in her womb. And the first came out red, all over like a hairy garment; and they called his name Esau. And after that came his brother out, and his hand took hold on Esau's heel; and his name was called Jacob ... And the boys grew: and Esau was a cunning hunter, a man of the field; and Jacob was a plain man, dwelling in tents. And Isaac loved Esau, because he did eat of his venison: but Rebekah loved Jacob. And Jacob **sod** pottage: and Esau came from the field, and he was faint: And Esau said to Jacob, Feed me, I pray thee, with that same red pottage; for I am faint: therefore was his name called Edom. And Jacob said, Sell me this day thy birthright. And Esau said, Behold, I am at the point to die: and what profit shall this birthright do to me? And Jacob said, Swear to me this day; and he swore unto him: and he sold his birthright unto Jacob. Then Jacob gave Esau bread and pottage of lentiles; and he did eat and drink, and rose up, and went his way: thus Esau despised his birthright. (Genesis 25:20–34)



Esau Selling His Birthright (Hendrick ter Brugghen)

Two chapters later and Jacob is up to his old tricks again:

And it came to pass, that when Isaac was old, and his eyes were dim, so that he could not see, he called Esau his eldest son, and said unto him, My son: and he said unto him, Behold, here am I. And he said, Behold now, I am old, I know not the day of my death: Now therefore take, I pray thee, thy weapons, thy quiver and thy bow, and go out to the field, and take me some venison; And make me savoury meat, such as I love, and bring it to me, that I may eat; that my soul may bless thee before I die.

And Rebekah heard when Isaac spake to Esau his son. And Esau went to the field to hunt for venison, and to bring it. And Rebekah spake unto Jacob her son, saying, Behold, I heard thy father speak unto Esau thy brother, saying, Bring me venison, and make me savoury meat, that I may eat, and bless thee before the Lord before my death. Now therefore, my son, obey my voice according to that which I command thee. Go now to the flock, and fetch me from thence two good kids of the goats; and I will make them savoury meat for thy father, such as he loveth: And thou shalt bring it to thy father, that he may eat, and that he may bless thee before

his death. And Jacob said to Rebekah his mother, Behold, Esau my brother is a hairy man, and I am a smooth man: My father peradventure will feel me, and I shall seem to him as a deceiver; and I shall bring a curse upon me, and not a blessing. And his mother said unto him, Upon me be thy curse, my son: only obey my voice, and go fetch me them. And he went, and fetched, and brought them to his mother: and his mother made savoury meat, such as his father loved. And Rebekah took goodly raiment of her eldest son Esau, which were with her in the house, and put them upon Jacob her younger son: And she put the skins of the kids of the goats upon his hands, and upon the smooth of his neck: And she gave the savoury meat and the bread, which she had prepared, into the hand of her son Jacob.

And he came unto his father, and said, My father: and he said, Here am I; who art thou, my son? And Jacob said unto his father, I am Esau thy first born; I have done according as thou badest me: arise, I pray thee, sit and eat of my venison, that thy soul may bless me. And Isaac said unto his son, How is it that thou hast found it so quickly, my son? And he said, Because the Lord thy God brought it to me. And Isaac said unto Jacob, Come near, I pray thee, that I may feel thee, my son, whether thou be my very son Esau or not. And Jacob went near unto Isaac his father; and he felt him, and said, The voice is Jacob's voice, but the hands are the hands of Esau. And he discerned him not, because his hands were hairy, as his brother Esau's hands: so he blessed him. And he said, Art thou my very son Esau? And he said, I am. And he said, Bring it near to me, and I will eat of my son's venison, that my soul may bless thee. And he brought it near to him, and he did eat: and he brought him wine and he drank. And his father Isaac said unto him, Come near now, and kiss me, my son. And he came near, and kissed him: and he smelled the smell of his raiment, and blessed him, and said, See, the smell of my son is as the smell of a field which the Lord hath blessed: Therefore God give thee of the dew of heaven, and the fatness of the earth, and plenty of corn and wine: Let people serve thee, and nations bow down to thee: be lord over thy brethren, and let thy mother's sons bow down to thee: cursed be every one that curseth thee, and blessed be he that blesseth thee.

(Genesis 27:1–29)

Joyce himself glossed this passage in a letter to his patron [Harriet Shaw Weaver](#):

The venison purveyor Jacob got the blessing meant for Esau (The Letters of James Joyce 15 November 1926)

Isaac is blind. Joyce was going blind when he was writing *Finnegans Wake*, and was constantly eyesick.



Jacob and Esau Are Reconciled (Jan van den Hoecke)

Shem and Shaun

In *Finnegans Wake* the twin sons of HCE and ALP, Shem and Shaun, are the quintessential rivals, locked in perpetual conflict. But their ultimate desire is to be reconciled with one another—as Jacob and Esau eventually are. Shem, who is identified here with Jacob, is the younger son biologically, but he has displaced his elder brother. This reflects Joyce's own position in his family: James Joyce was actually the second-born son of John Stanislaus Joyce and Mary Jane Murray, but his would-be elder brother, John Augustine, died shortly after birth, leaving Joyce to inherit his birthright (Ellmann 21). Thus Shem (from [Séamas](#)) is essentially a portrait of James, while Shaun (from [Seán](#)) can be seen as a conflation of James's two closest brothers, both of whom were called John: the elder John Augustine and the younger [John Stanislaus](#). This explains why so many seasoned Wakean scholars regard Shem as the elder brother, even though Joyce explicitly identifies him with Jacob:

Shem is as short for Shemus as Jem is joky for Jacob. (RFW 134:01)

It is possible that Joyce is also referring to this unique familial situation in the opening pages of *A Portrait of the Artist As a Young Man*, where Stephen Dedalus is called baby tuckoo. I believe this is intended to be a [hypocorism](#) for cuckoo, the archetypal usurper of the avian kingdom.

Note also how Jacob's epithet kidscad was emended from kidscadet. A [cadet](#) is a younger brother, or kid brother. Later in this opening chapter, Shem and Shaun are referred to as Caddy and Primas (RFW 011.33), which again makes Shem the younger and Shaun the first-born ([primus](#)). Shem is also a [cad](#), of course.

As I pointed out in a previous article, Shem and Shaun are associated with the bedroom door. This, the fourth of seven clauses in this paragraph, corresponds to the phrase swerve of shore in the first paragraph. It is the fourth of seven stations on our second circuit of the master bedroom.



Isaac Butt (Portrait by John Butler Yeats)

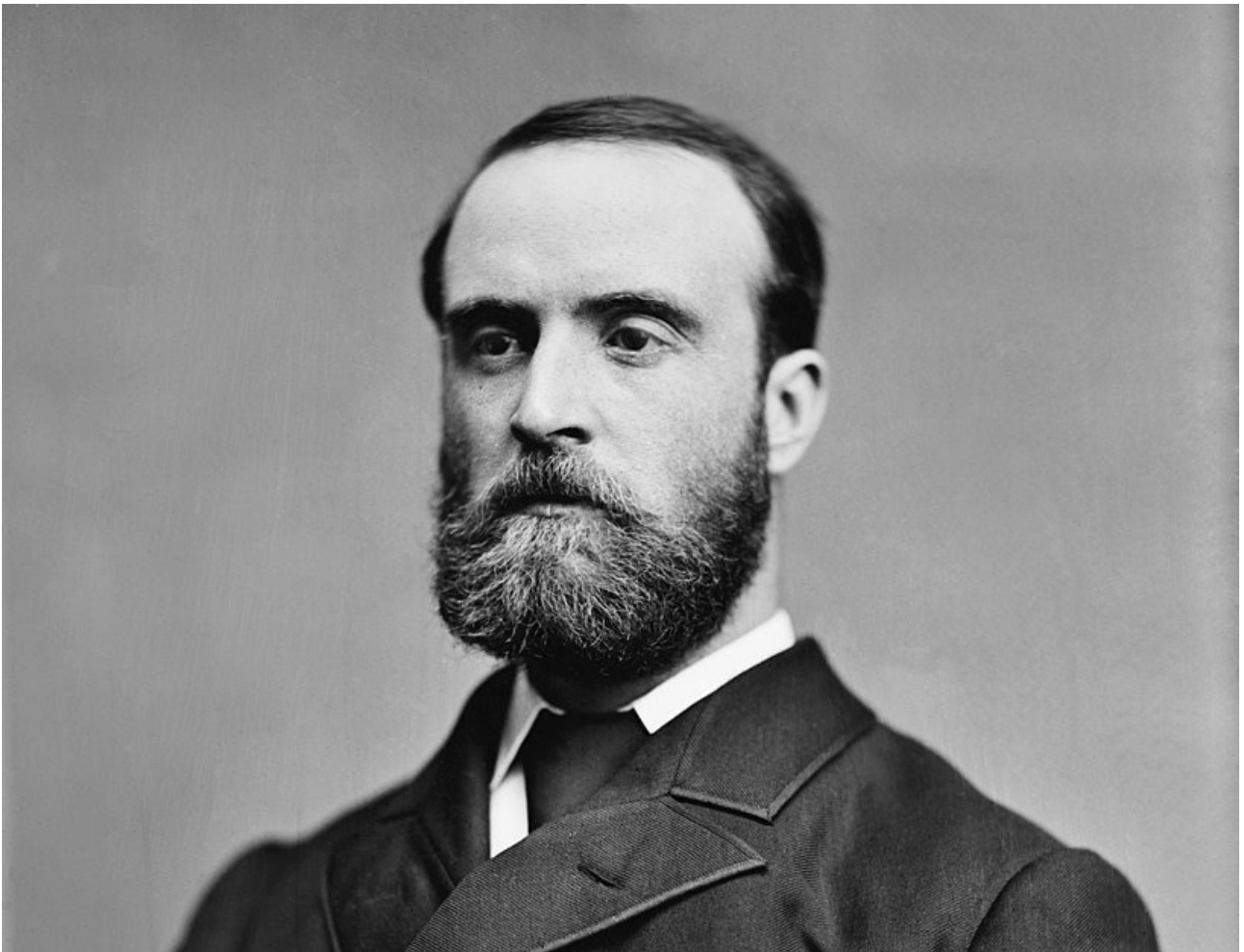
Parnell and Butt

This clause also refers to an important incident in Irish political history. [Isaac Butt](#) was a lawyer who entered politics to work for the

peaceful introduction of [home rule](#) to Ireland. He led an Irish Home Rule Party in the wake of the [General Election of 1874](#), in which sixty members of his Home Rule League were elected to the British Parliament.

Over the following two years, Butt's party acted largely in concert with the [Liberal Party](#), who were in opposition, and little progress was achieved on the home rule front. Meanwhile, [Charles Stewart Parnell](#), an ambitious young man from a family of wealthy Protestant landowners in County Wicklow, had joined the Home Rule League. In 1875 he was elected to Parliament for County Meath in a by-election. It was not long before he had attracted the attention of the more radical wing of the Irish Party—not to mention the paramilitary [Irish Republican Brotherhood](#).

Butt's policies and practices were too bland—there's that word again—for Parnell. He favoured the use of [obstructionism](#) and filibusterism—the tactic of forcing Parliament to address Irish issues by making the normal day-to-day procedures of the House impossible. Butt preferred a softly softly approach and was opposed to any policy that might antagonize the members of the House. Things came to a head in July 1877 when Butt threatened to resign if the practice of obstructionism was not abandoned. The following month Parnell was elected President of the Home Rule Confederation of Great Britain in place of Butt.



Charles Stewart Parnell

Joyce's take on this episode of Irish history was succinct:

Parnell ousted Isaac Butt from leadership (The Letters of James Joyce 15 November 1926)

This is not entirely accurate. Isaac Butt remained the leader of the Home Rule Party until his death in 1879. He was then replaced by [William Shaw](#). The following year, after the General Election of 1880, Shaw was replaced as chairman by Parnell, who then proceeded to refashion the party as the Irish Parliamentary Party. The episode Joyce is referring to occurred on 31 August 1877, when Parnell replaced Butt as the President of the Home Rule Confederation of Great Britain.

To borrow a term from the historian [F S L Lyons](#), Irish politics is, and always has been, notoriously [fissiparous](#). Making sense of the bedlam of political bodies with which Parnell was associated is not a trivial task:

- Home Government Association

- Irish Home Rule League
- Home Rule Confederation
- Home Rule Party
- Home Rule Confederation of Great Britain
- Irish National Land League
- Irish National League
- Irish Parliamentary Party

Some of these terms are used interchangeably to refer to the same body : some are used [proleptically](#) : some postleptically.

Joyce's term buttended does not only refer to Isaac Butt. As a child, Parnell was nicknamed Butthead on account of his habit of resolving disputes by charging head first against his antagonist (Glasheen 16). And in the Biblical story, Isaac is the butt of Jacob and Rebekah's ruse.

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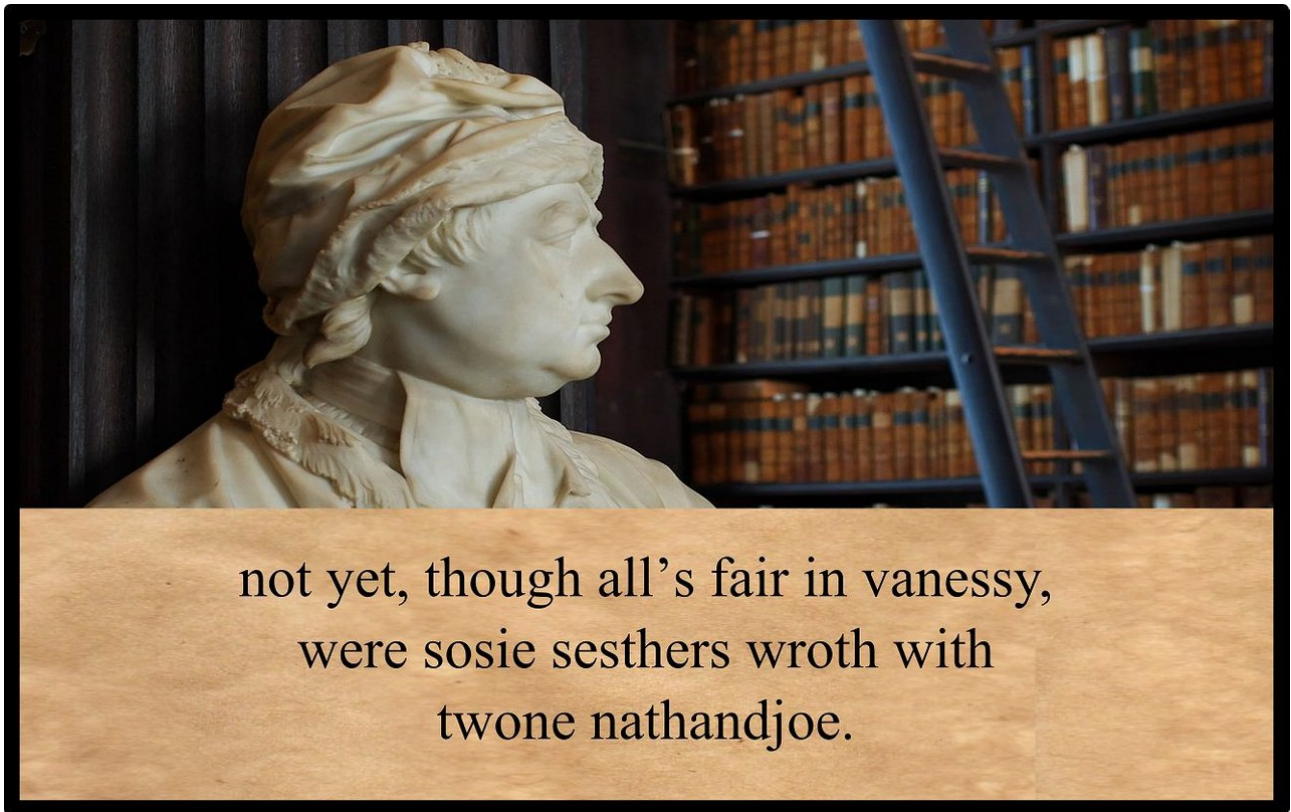
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All's Fair in Vanessy

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~ [Finnegans Wake – A Prescriptive Guide](#) ~



not yet, though all's fair in vanessy,
were sosie sesthers wroth with
twone nathandjoe.

A Bust of Jonathan Swift in the Long Room of Trinity College Library

It is hard to break a good habit. In the fifth clause of paragraph two of *Finnegans Wake*, James Joyce once again blends Biblical imagery with Irish history, just as he did in the two previous clauses. This is already clear in the first-draft version of this passage, which reads:

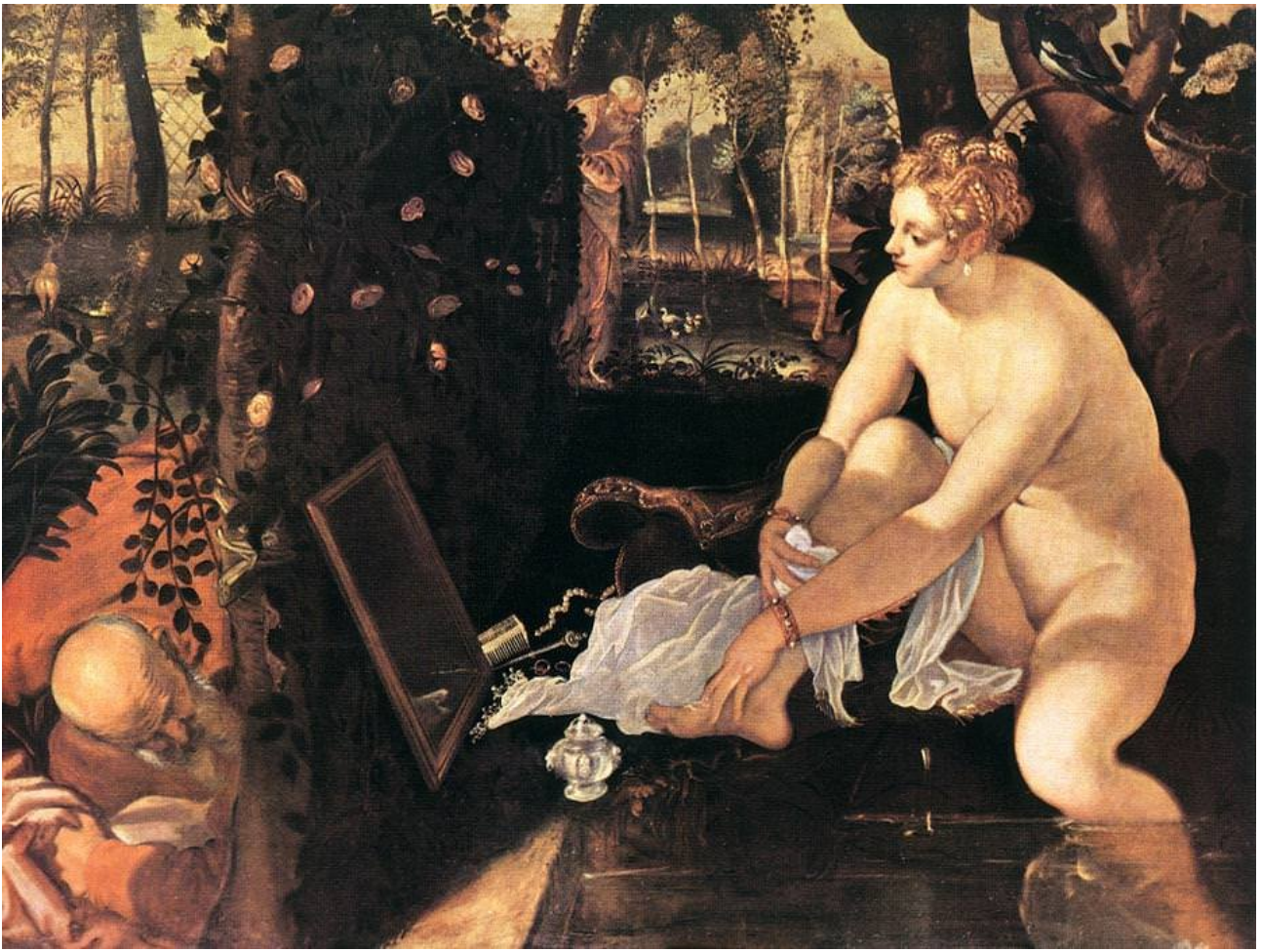
not yet had twin sesthers played siege to twone Jonathan. ([Hayman 46](#))

The second-draft added to this a constellation of allusions drawn mainly from English literature:

not yet & all's fair in vanessy were sosie sesthers wroth with twone jonathan.
(Hayman 46)

This went through one more draft before Joyce hit upon the published version:

not yet, though all's fair in vanessy, were sosie sesthers wroth with jonathan. ([Tim Finnegan](#))



Susanna and the Elders (Tintoretto)

Susannah, Esther and Ruth

The Biblical elements in this clause are not too hard to discern. Campbell and Robinson briefly noted them in their *Skeleton Key* of 1944:

“Sosie sesthers wroth” is also a transformation of the names of Susannah, Esther, and Ruth, the heroines of three Biblical tales involving the loves of old men for young girls. (Campbell & Robinson 28)

These tales are to be found in three books of the Old Testament: [Daniel](#), [Esther](#) and [Ruth](#).

The apocryphal story of Susannah and the Elders is recounted in a single chapter—[Chapter 13](#)—of the Book of Daniel. It is well worth reading in full, as many of its details have been woven into the fabric of *Finnegans Wake*. Here is an abridged version:

There was a man living in Babylon whose name was Joakim. He married the daughter of Hilkiah, named Susanna, a very beautiful woman ... Joakim was very rich, and had a fine garden adjoining his house ... That year two elders from the people were appointed as judges ... These men were frequently at Joakim's house, and all who had a case to be tried came to them there.

When the people left at noon, Susanna would go into her husband's garden to walk. Every day the two elders used to see her, going in and walking about, and they began to lust for her ...

Once ... she went in as before with only two maids, and wished to bathe in the garden ... No one was there except the two elders, who had hidden themselves and were watching her ...

When the maids had gone out, the two elders got up and ran to her. They said ... "We are burning with desire for you; so give your consent, and lie with us. If you refuse, we will testify against you that a young man was with you ..."

Then Susanna cried out with a loud voice, and the two elders shouted against her ...

The next day, when the people gathered at the house of her husband Joakim ... The elders said, "While we were walking in the garden alone, this woman came in ... Then a young man, who was hiding there, came to her and lay with her" ...

Because they were elders of the people and judges, the assembly believed them and condemned her to death.

Just as she was being led off to execution, God stirred up the holy spirit of a young lad named Daniel, and he shouted with a loud voice, "... Are you such fools, O Israelites, as to condemn a daughter of Israel without examination and without learning the facts? Return to court, for these men have given false evidence against her."

So all the people hurried back ... Daniel said to them, "Separate them far from each other, and I will examine them."

When they were separated from each other, he summoned one of them and said to him, "You old relic of wicked days ... tell me this: Under what tree did you see them being intimate with each other?" He answered, "Under a mastic tree." ... Then ... he ordered them to bring the other. And he said to him ... "Now then, tell me: Under what tree did you catch them being intimate with each other?" He answered, "Under an evergreen oak."

... Then the whole assembly raised a great shout and blessed God, who saves those who hope in him. And they took action against the two elders, because out of their own mouths Daniel had convicted them of bearing false witness; they did to them as they had wickedly planned to do to their neighbor. Acting in accordance with the law of Moses, they put them to death. ([Daniel 13:1-62](#))



Esther before Ahasuerus (Tintoretto)

The story of Esther is not so well known, and it does not involve a lecherous old man's lust for a younger woman. Esther is a beautiful young orphan who is chosen by the Persian Emperor [Ahasuerus](#) to be his new queen in place of the unruly Vashti:

Then said the king's servants that ministered unto him, Let there be fair young virgins sought for the king: And let the king appoint officers in all the provinces of his kingdom, that they may gather together all the fair young virgins unto [Shushan](#) the palace ... So Esther was taken unto king Ahasuerus into his house royal ... And the king loved Esther above all the women, and she obtained

grace and favour in his sight more than all the virgins; so that he set the royal crown upon her head, and made her queen instead of Vashti. ([Esther 2:2-3 ... 16-17](#))

The only hint of sexual impropriety in this tale occurs during the climax. Esther risks her own life to intercede with the king on behalf of her people, the Jews, who are threatened with annihilation at the hands of Ahasuerus's wicked vizier Haman:

Then Esther the queen answered and said, If I have found favour in thy sight, O king, and if it please the king, let my life be given me at my petition, and my people at my request: For we are sold, I and my people, to be destroyed, to be slain, and to perish ... Then the king Ahasuerus answered and said unto Esther the queen, Who is he, and where is he, that durst presume in his heart to do so? And Esther said, The adversary and enemy is this wicked Haman. Then Haman was afraid before the king and the queen.

And the king arising from the banquet of wine in his wrath went into the palace garden: and Haman stood up to make request for his life to Esther the queen; for he saw that there was evil determined against him by the king. Then the king returned out of the palace garden into the place of the banquet of wine; and Haman was fallen upon the bed whereon Esther was. Then said the king, Will he force the queen also before me in the house? As the word went out of king's mouth, they covered Haman's face.

And Harbonah, one of the chamberlains, said before the king, Behold also, the gallows fifty cubits high, which Haman had made for Mordecai, who spoken good for the king, standeth in the house of Haman. Then the king said, Hang him thereon.

So they hanged Haman on the gallows that he had prepared for Mordecai. Then was the king's wrath pacified. ([Esther 7:3-10](#))



Ruth and Boaz (Nicolaes Pieterszoon Berchem)

The Biblical tale of Ruth inverts the relationship of Susannah and the Elders by making the older man the object of the younger woman's advances.

Then Naomi her mother in law said unto [Ruth], My daughter, shall I not seek rest for thee, that it may be well with thee? And now is not Boaz of our kindred, with whose maidens thou wast? Behold, he winnoweth barley to night in the threshingfloor. Wash thyself therefore, and anoint thee, and put thy raiment upon thee, and get thee down to the floor: but make not thyself known unto the man, until he shall have done eating and drinking. And it shall be, when he lieth down, that thou shalt mark the place where he shall lie, and thou shalt go in, and uncover his feet, and lay thee down; and he will tell thee what thou shalt do.

And she said unto her, All that thou sayest unto me I will do.

And she went down unto the floor, and did according to all that her mother in law bade her. And when Boaz had eaten and drunk, and his heart was merry, he went to lie down at the end of the heap of corn: and she came softly, and uncovered his feet, and laid her down. And it came to pass at midnight, that the man was afraid, and turned himself: and, behold, a woman lay at his feet.

And he said, Who art thou? And she answered, I am Ruth thine handmaid: spread therefore thy skirt over thine handmaid; for thou art a near kinsman. And he said, Blessed be thou of the Lord, my daughter: for thou hast shewed more kindness in the latter end than at the beginning, inasmuch as thou followedst not young men, whether poor or rich. And now, my daughter, fear not; I will do to thee all that thou requirest: for all the city of my people doth know that thou art a virtuous woman. ([Ruth 3:1-11](#))

According to the [Ruth Rabbah](#), a Rabbinical commentary on this book, Boaz was eighty and Ruth forty when they were married ([Ruth Rabbah 6:2](#)).

HCE and Issy

One of the most important motifs in *Finnegans Wake* is the ambivalent relationship between HCE and his daughter Issy. As the father ages he finds himself less and less attracted to his wife ALP, who is no longer the beautiful young woman he fell in love with. At the same time, however, as his daughter Issy matures, she comes to resemble more and more the young woman her mother once was. HCE finds himself falling in love with his own daughter—at least on some deep unconscious level. This incestuous relationship is probably the source of much of HCE's guilt, which is another major theme in the novel. It also sheds some light on Issy's schizophrenic nature. She is at once the innocent daughter—Papa's little lump of love, to borrow a phrase from *Ulysses*—and the wicked temptress.

Voyeurism, indecent exposure, defecation and [micturition](#) feature prominently in HCE's guilt.



Jonathan Swift Tutoring Esther Johnson (Margaret Isabel Dicksee)

Jonathan Swift

In the four preceding clauses of this paragraph, Joyce introduced us to a number of historical and literary characters who play pivotal roles in *Finnegans Wake*: Tristan (and Tristram Shandy), the Duke of Wellington, Mark Twain (and his creations Tom Sawyer and Huckleberry Finn), Lawrence O'Toole (and Lawrence Sterne, the creator of *Tristram Shandy*), St Patrick, and Charles Stewart Parnell. To this list we can now add the imposing figure of [Jonathan Swift](#).

Swift was born in Dublin in 1667 and is renowned for his literary works, most notably *Gulliver's Travels*, but it was Swift's relationships with a number of younger women that particularly interested Joyce. In *Finnegans Wake*, two of these women—[Esther Johnson](#) and [Esther Vanhomrigh](#)—repeatedly stand in for the two sides of Issy's split personality.

I do not know what Joyce's principal source was for Swift's biographical details. [Walter Scott's](#) *Life of Jonathan Swift* was written in 1814 to accompany his nineteen-volume edition of Swift's works, and is as fine a place as any to begin one's study of the Dean's life. Other useful sources that Joyce may have consulted include the [Dictionary of National Biography](#) and [The Encyclopaedia Britannica \(Eleventh Edition of 1911\)](#), a set of which Joyce is known to have had.

After leaving College, Swift became secretary to the statesman [William Temple](#) on his estate Moor Park, in Hertfordshire. Swift remained with Temple for the best part of ten years (1689-99)—with brief interludes, during which he received a Master's degree from Oxford and served as Prebend of [Kilroot](#) near Belfast.



Stella?

It was at Moor Park that Swift first met Esther (or Hester) Johnson, whose mother was a companion of Temple's sister. She was only eight years old—Swift was twenty-two—but he took her under his wing and was her tutor for a time. When he met her again in 1696, following his brief stint as Prebend of Kilroot, she had matured into a beautiful young woman.

After Temple's death in 1699, Swift moved to Ireland, where he pursued a literary career while serving as a clergyman in the Church of Ireland. At Swift's invitation, Stella—his pet name for Esther—moved to Dublin in 1702, accompanied by another member of the Temple household, Rebecca Dingley. For the next five years they lived with, or close to, Swift, though the precise nature of his relationship with Stella is still a mystery.



Vanessa, A [Fancy Portrait](#) by John Millais

In 1707, when Swift turned forty, a new woman entered his life. Esther Vanhomrigh—or Vanessa, to use the now-popular name Swift created for her—was the daughter of a Dutch merchant and an Irishwoman, and was raised in [Celbridge Abbey](#), not far from Dublin. At her first meeting

with Swift, she became enamoured of the older man and pursued him relentlessly. He tutored her for a while, just as he had tutored Stella. When Swift returned to Ireland in 1713 after having spent several years in London, Vanessa followed him, settling in Celbridge. She was now an orphan in her mid-twenties. Unlike the Stella-Swift relationship, in which Swift was the hunter and Stella the prey, Vanessa was the prime mover of this relationship.



Vanessa?

Swift somehow managed to juggle both women in his life for about seventeen years, during which time he became Dean of St Patrick's Cathedral. He finally broke with Vanessa in 1723, when she demanded that he leave Stella. She died within a few weeks—of a broken heart, if such a thing is possible, of tuberculosis, if it's not. Swift is rumoured to have secretly married Stella in 1716, but even this is not known for certainty.

Two lasting literary works survived this extraordinary folie à trois: [Journal to Stella](#) and [Cadenus and Vanessa](#). Vanessa also tried her hand at writing. Among Swift's collected works is the following [rebus](#) by Vanessa on the name Jonathan Swift:

Cut the name of the man who his mistress deny'd,
And let the first of it be only apply'd
To join with the prophet who David did chide;
Then say what a horse is that runs very fast;

And that which deserves to be first put the last;
Spell all then, and put them together, to find
The name and the virtues of him I design'd.
Like the patriarch in Egypt, he's vers'd in the state;
Like the prophet in Jewry, he's free with the great;
Like a racer he flies, to succour with speed.
When his friends want his aid, or desert is in need.

([A Rebus by Vanessa](#))

Here Vanessa creates the name Jonathan from the first syllable of [Joseph](#) and the two syllables of [Nathan](#), just as Joyce does with nathandjoe. Swift replied with a piece of doggerel of his own: [The Dean's Answer](#).

It is hardly a coincidence that Swift was, at one time or another, the tutor of each of the two women in his life. Swift's opinion of the teacher-pupil relationship in his poem, recorded in Cadenus and Vanessa, is apt:

Each girl, when pleased with what is taught,
Will have the teacher in her thought.

The relationship between an elderly male teacher and a much younger female pupil figures prominently in *Finnegans Wake*.

Swift and *Finnegans Wake*

James Atherton, one of the pioneers in the field of Wakean research, summed up the widespread consensus among his fellow scholars that Swift had a pivotal role to play in the novel:

"The influence of Swift on Joyce," wrote L. A. G. Strong, "goes beyond likeness and coincidence. It is assimilated into the fabric of the mind. The little language of the *Journal to Stella* contributed to the vocabulary of *Finnegans Wake*, but the allusions to Swift's life are deeply woven into the book's texture." Edmund Wilson has made almost the same comment, while Harry Levin says that the "great prose master of Dublin who has left his mark on nearly every page of Joyce's book. Swift ... likewise presides over the mythology of *Finnegans Wake*. He oscillates back and forth between the 'sosie sesters', Stella and Vanessa. His unmistakable voice breaks in when we least expect it nagging Esther Johnson in as high a key as

Yeats's Words upon the Windowpane. His pet name for her, 'Ppt', is the father's name for his daughter, and the girl's for her doll ..." Indeed almost every writer who has dealt at any length with *Finnegans Wake* has commented on the frequent allusions to Swift it contains. (Atherton 114)

Atherton also noted that Swift's role in *Finnegans Wake* is multifarious:

There are three main male characters in *Finnegans Wake* : H.C.E. and his two sons, Shem and Shaun. Swift is identified with all three. As Draper he is Shem, the writer of Swift's Drapier Letters transmuted to The Crazier Letters (104.14); as the Dean he is Shaun; and as himself he is H.C.E. ... The identification of H.C.E. with Swift has frequently been made. Swift, like Lewis Carroll and King Mark of Cornwall, stands for the old man with child lovers. (Atherton 115)

Further Literary Allusions

We are not quite done with this brief clause. I mentioned earlier that it contained a number of allusions drawn principally from English literature.

All's fair in vanessy not only echoes the proverb, All is fair in love and war (attributed to the writer [John Lyly](#), though he did not use those exact words), but also alludes to *Vanity Fair*. This is both an allegorical location in John Bunyan's novel *The Pilgrim's Progress* and the title of William Makepeace Thackeray's most famous novel. Thackeray gave [Vanity Fair](#) the subtitle *A Novel without a Hero*, but to make up for the lack of a hero, Thackeray provided two heroines: the wicked Rebecca Sharp and the virtuous Amelia Sedley. And there you have the two sides of Issy again.

The phrase in vanessy also echoes the name of the Scottish city of [Inverness](#), the location of Macbeth's castle in William Shakespeare's [Scottish play](#). In the very opening scene of *Macbeth*, the three witches, or three weird sisters, as they are called, intone the words:

Fair is foul, and foul is fair (*Macbeth* 1:1:11)
which neatly encapsulates Issy's conflicted nature.

During his prebendaryship at Kilroot, Swift had engaged in a brief flirtation with a young woman from Belfast, Jane Waring—or Varina, as he called her. Her brother had studied with Swift at Trinity College in Dublin. In 1696 Swift actually proposed to her, but nothing came of it.

Perhaps his renewed acquaintance with Stella in the same year altered his affection. Four years later, when Swift's prospects had improved, Waring revived the suit, but Swift poured cold water on the idea.

Just as Stella and Vanessa are sometimes joined by Varina, so Issy's fractured psyche sometimes splits into three weird sisters. This mirrors the way in which her two brothers, Shem and Shaun, are sometimes accompanied by a third, the Oedipal figure who embodies both their natures.

Shakespeare can also be connected to the story of Susannah and the Elders. His daughter, Susanna Hall, was wrongfully accused of lechery. Her accuser was excommunicated for his troubles, but kept his head.

Oh, what a tangled web he weaves.

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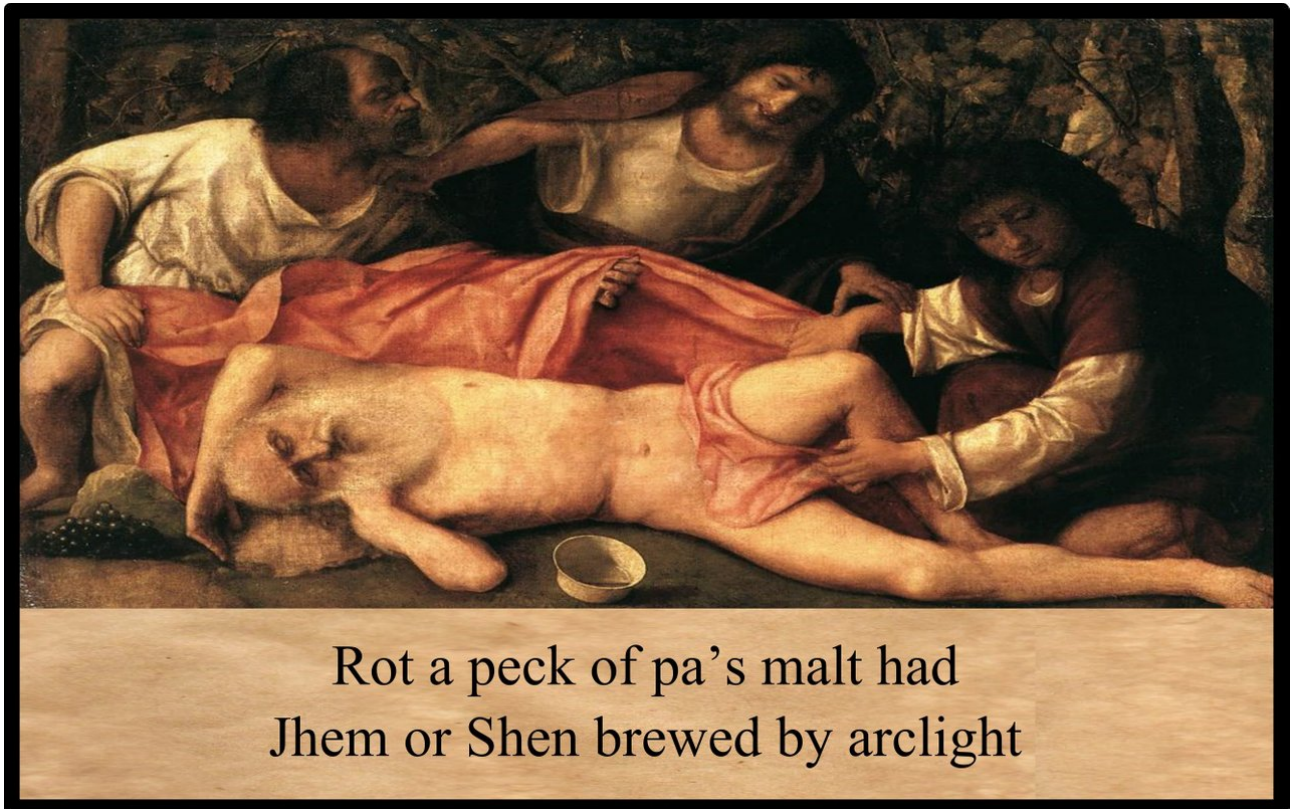
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Rot a Peck of Pa's Malt

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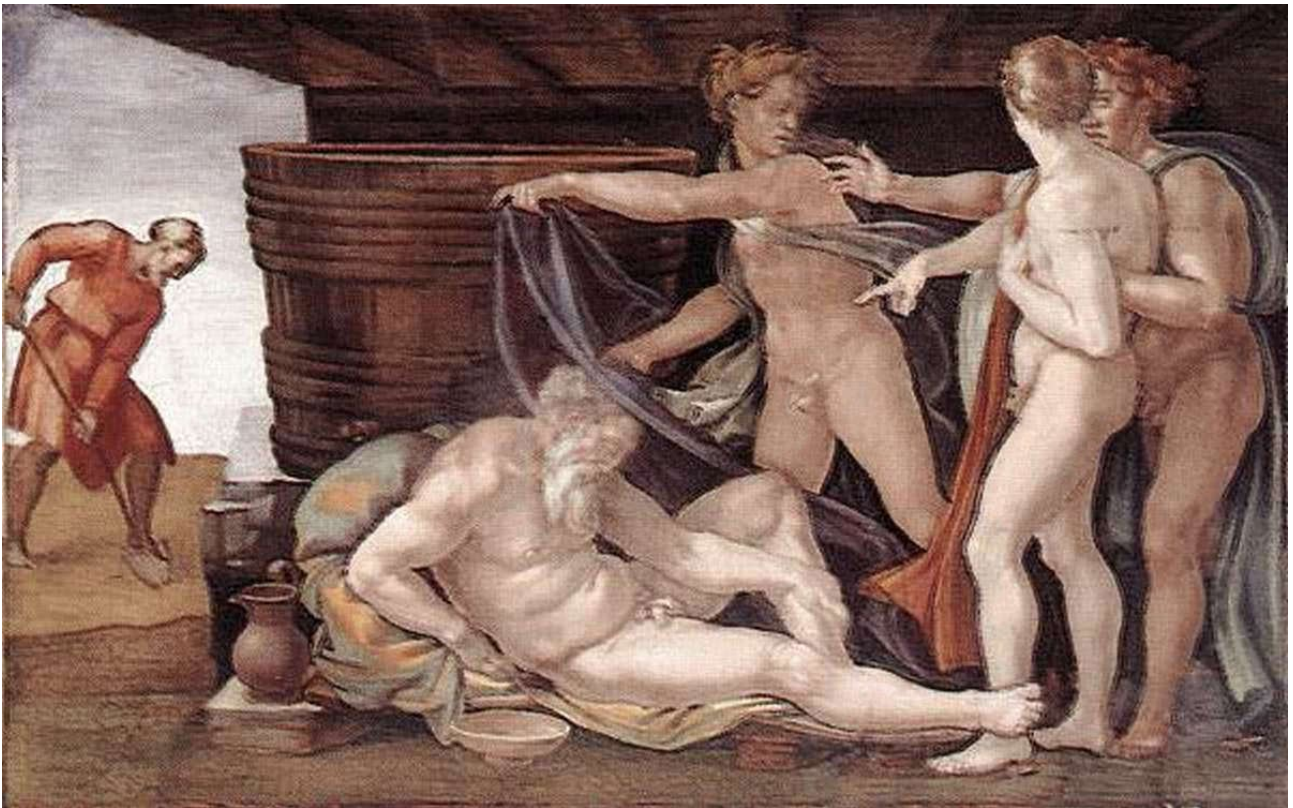


The Drunkenness of Noah (Giovanni Bellini)

In the penultimate clause of the second paragraph of *Finnegans Wake*, James Joyce once again blends Biblical imagery with Irish history, something he did in the four preceding clauses. This time, however, the Biblical theme was not obviously present in the first draft:

Not a peck of malt had Shem and Son brewed. ([Hayman 46](#))
But the following drafts removed any doubt:

Rot a peck of pa's malt had Hem or Sen brewed by arclight. (Hayman 46)
The final version clarified the allusion to the Dublin whiskey distiller John Jameson & Son, while not undermining the Noachic elements.



The Drunkenness of Noah (Michelangelo)

The Drunkenness of Noah

The Biblical passage that informs this clause is the story of the Drunkenness of Noah in the Book of Genesis:

And the sons of Noah, that went forth of the ark, were Shem, and Ham, and Japheth: and Ham is the father of Canaan. These are the three sons of Noah: and of them was the whole earth overspread. And Noah began to be an husbandman, and he planted a vineyard: And he drank of the wine, and was drunken; and he was uncovered within his tent. And Ham, the father of Canaan, saw the nakedness of his father, and told his two brethren without. And Shem and Japheth took a garment, and laid it upon both their shoulders, and went backward, and covered the nakedness of their father; and their faces were backward, and they saw not their father's nakedness. And Noah awoke from his wine, and knew what his younger son had done unto him. And he said, Cursed be Canaan; a servant of servants shall he be unto his brethren. And he said, Blessed be the Lord God of Shem; and Canaan shall be his servant. God shall enlarge Japheth, and he shall dwell in the tents of Shem; and Canaan shall be his servant. ([Genesis 9:18-27](#))

This is all grist to Joyce's mill. There are many elements in this brief tale —wine, intoxication, sleep, nakedness, exposure, voyeurism, paternity, servitude, cursing, blessing—that are all part of the matrix of Finnegan

Wake. Just don't ask me to explain what the story of Noah's Drunkenness means or why it is in the Bible in the first place!



John Jameson (Henry Raeburn)

Whiskey and Stout

In Finnegans Wake whiskey and [porter](#) are like a couple of rival twins. This pairing of spirit and beer, as we shall see, is made explicit in the popular ballad of Finnegans' Wake, in which Tim Finnegan is laid out for his wake:

With a gallon of whiskey at his feet
And a barrel of porter at his head.
(Ellmann 544 fn)

Whiskey is distilled, whereas porter is brewed, so the phrase yokes together Dublin's leading distiller John Jameson (a Scotsman) and Dublin's leading brewer Arthur Guinness. Perhaps these two men can be identified with the twin sons of HCE and ALP. But which is Shem and which is Shaun?

Willy Brew'd a Peck o' Maut

In a letter to his patron Harriet Shaw Weaver, Joyce himself glossed this passage briefly:

Willy brewed a peck of maut

Noah planted the vine and was drunk

John Jameson is the greatest Dublin distiller

Arthur Guinness [is the greatest Dublin] brewer

(Letters of James Joyce 15 November 1926)

The first of these annotations alludes to Robert Burns' drinking song [Willie Brew'd a Peck o' Maut](#):

Jesse Ferguson, Willie Brew'd a Peck o' Maut

Readers familiar with Joyce's novel *Ulysses* will no doubt remember how someone sings a line from the chorus of this song near the end of the *Oxen of the Sun*:

We are nae fou. We're nae tha fou. (*Ulysses* 558)

This might be translated into the Queen's English as:

We are not full [[drunk](#)]. We're not that full.

The song, which was written by Burns in 1789 and set to music by his friend Allan Masterton, commemorates an episode in the poet's life:

The meeting which it celebrates took place between the Poet, William Nicol, of the High School, Edinburgh, and Allan Masterton, another school-master, and musical amateur. Nicol had bought a small farm named Laggan, in the parish of Dunscore, Dumfriesshire, where he spent the autumn vacations. Allan Masterton and the Poet went on a visit to the "illustrious Lord of Laggan's many hills." Nicol, as in duty bound, produced his best. Tradition asserts, that day dawned long ere the guests arose to depart. "The air is Masterton's," says Burns, "the song is mine ... We had

such a joyous meeting, that Mr Masterton and I agreed, each in our own way, to celebrate the business.” (Whitelaw 216)

Around 1800 the song was arranged by Joseph Haydn for the Scottish publisher George Thomson. It has also been known as *The Happy Topers* and *The Happy Trio*. In *Finnegans Wake*, its three protagonists represent, perhaps, the Biblical trio of Shem, Ham and Japheth, who in turn represent the twin sons of HCE, Shem and Shaun, and the Oedipal figure who embodies them both.



Noah's Offering of Thanks (Joseph Anton Koch)

Rainbow's End

Rot is the German for red, the colour at one end of the rainbow. Violet was alluded to at the beginning of this paragraph (*violer d'amores*). In the Bible the rainbow is also associated with Noah:

And I will establish my covenant with you, neither shall all flesh be cut off any more by the waters of a flood; neither shall there any more be a flood to destroy the earth. And God said, This is the token of the covenant which I make between me and you and every living creature that is with you, for perpetual generations: I do set my bow in the cloud, and it shall be for a token of a covenant between me and the earth. And it shall come to pass, when I bring a cloud over the earth, that the bow shall be seen in the cloud: And I will remember my covenant, which is between me and you and every living creature of all flesh; and the waters shall no more become a flood to destroy all flesh. And the bow shall be in the cloud; and I will look upon it, that I may remember the everlasting covenant between God and every living creature of all flesh that is upon the earth. And God said unto Noah, This is the token of the covenant, which I have established between me and all flesh that is upon the earth. ([Genesis 9:11-17](#))

Finnegans Wake ends with a Flood, and as it is a circular novel, it is entirely appropriate for the rainbow to appear on the opening page. The arclight is not only a light in Noah's Ark : it is also the rainbow, or in French arc-de-ciel. The colours are reversed, perhaps, because we are coming back to the beginning.

Rot also refers to HCE's urine rotting in the chamber pot. In an earlier article I pointed out how this paragraph takes us on a tour around the master bedroom in the Mullingar House in Chapelizod. This clause represents the sixth of seven stations: the commode, a chair which conceals a chamber pot beneath its seat. Noah's wine has been transformed into HCE's urine—Pa's rotten malt. Eventually, this "water" will find its way into Dublin's public sewer, the Liffey, which will carry it out to Dublin Bay, where it will feed the clouds that sprinkle the raindrops that replenish the Liffey from which fresh water will be taken to brew more porter and distil more whiskey.

And so the Viconian cycle rolls on endlessly, represented here by the familiar water cycle. In Finnegans Wake, there will be another Flood. The Earth will be destroyed and remade again and again, world without end

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The Creation of the World (Ivan Aivazovsky)

In the seventh clause of *Finnegans Wake*'s second paragraph, James Joyce combines Biblical imagery and Irish history for the fifth and final time. The first draft, however, contains no allusions to Irish history:

& bad luck to the regginbrew was to be seen on the waterface. ([Hayman 46](#))

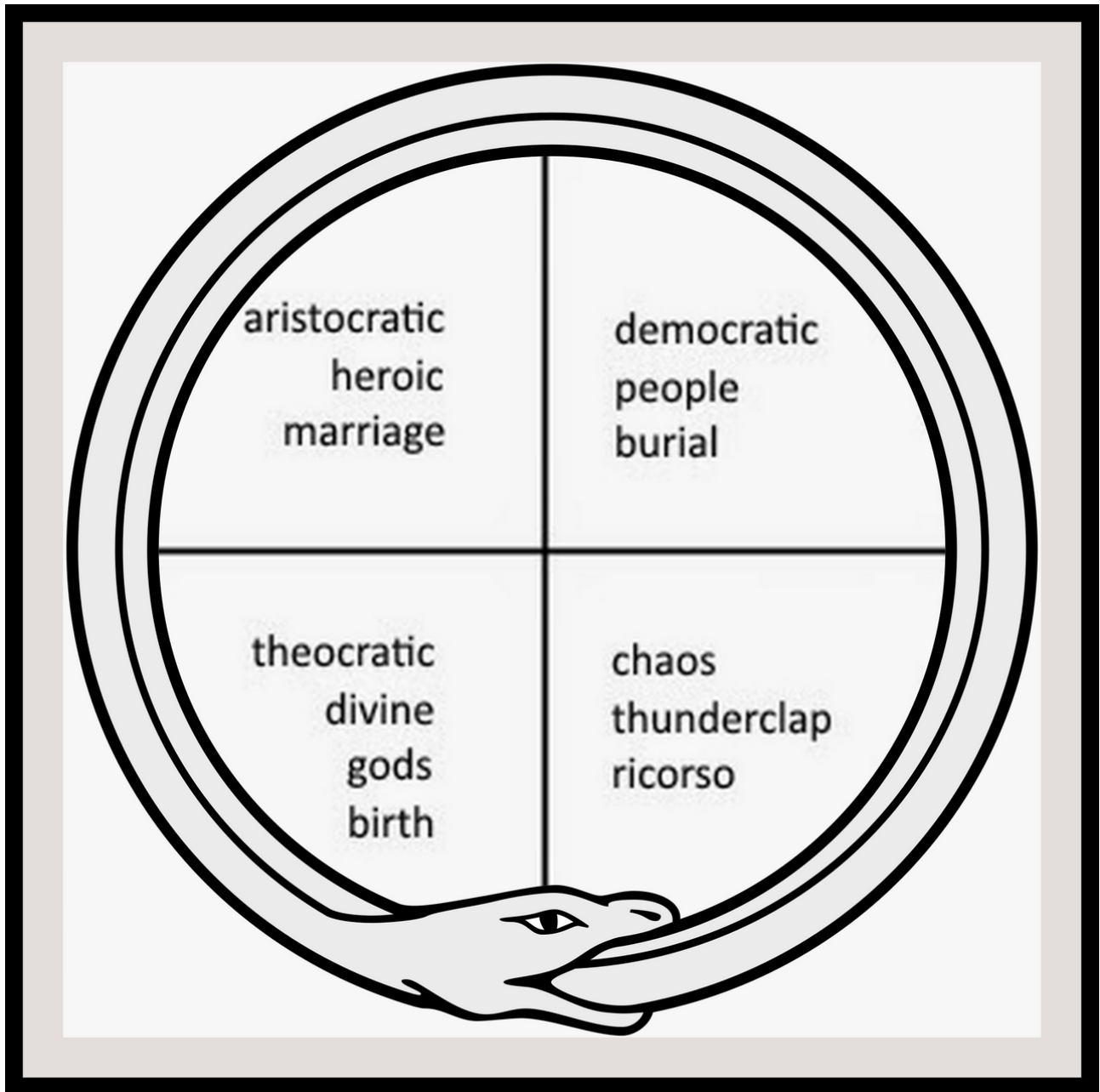
This passed through four successive drafts before Joyce hit upon the definitive version. It was only in the fourth draft that Joyce finally found a way of including a piece of Irish history:

& worse end to the regginbrow was to be seen ringsun the waterface.

& bloody end to the regginbrow was to be seen ringsun the waterface.

& rory end to the regginbrow was to be seen ringsome the waterface.

and rory end to the regginbrow was to be seen ringsome on the waterface.
(Hayman 46)



Viconian Ouroboros

Beginnings and Endings

The overriding theme of *Finnegans Wake* is the endless cycle of human life and history. The fall of one generation always coincides with the rise of the next generation. This is embodied in Giambattista Vico's cyclical philosophy of history, in which beginnings and endings coincide. It is captured visually by the ouroboros, the image of a serpent swallowing its own tail. So it is entirely appropriate for Joyce to end this paragraph by bringing us back to the Creation of the World and the opening chapter of the Bible:

And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. ([Genesis 1:2](#))

And with the very same words with which he invokes the beginning of one world Joyce laments the end of another world: rory end alludes to Rory O'Connor, the last High King of Ireland, whose reign coincided with the Anglo-Norman Invasion of Ireland and the loss of native independence:

"Rory" connotes Rory O'Connor who was High King of Ireland when the royal brow [regginbrow = regal brow] of the conqueror, Henry II, came up over the eastern [rory end = orient] horizon. This brow was the coming of a new age, as was the rainbow [German: Regenbogen] in the time of Noah. (Campbell, Robinson & Epstein 29)



Ruaidrí Ua Conchobhair (Roderick O'Connor)

Over the centuries, this man has been known by many names:

- Ruadri Ua Conchobair
- Ruaidrí Ua Conchobair
- Ruaidhrí Ó Conchobhair
- Ruairí Ó Conchúir
- Rory O'Connor
- Rowrie O'Connor
- Roderic O'Connor
- Roderick O'Connor
- Roderick O'Conor

Joyce seems to have preferred the latter, Roderick O'Connor, so this is the form I will use.

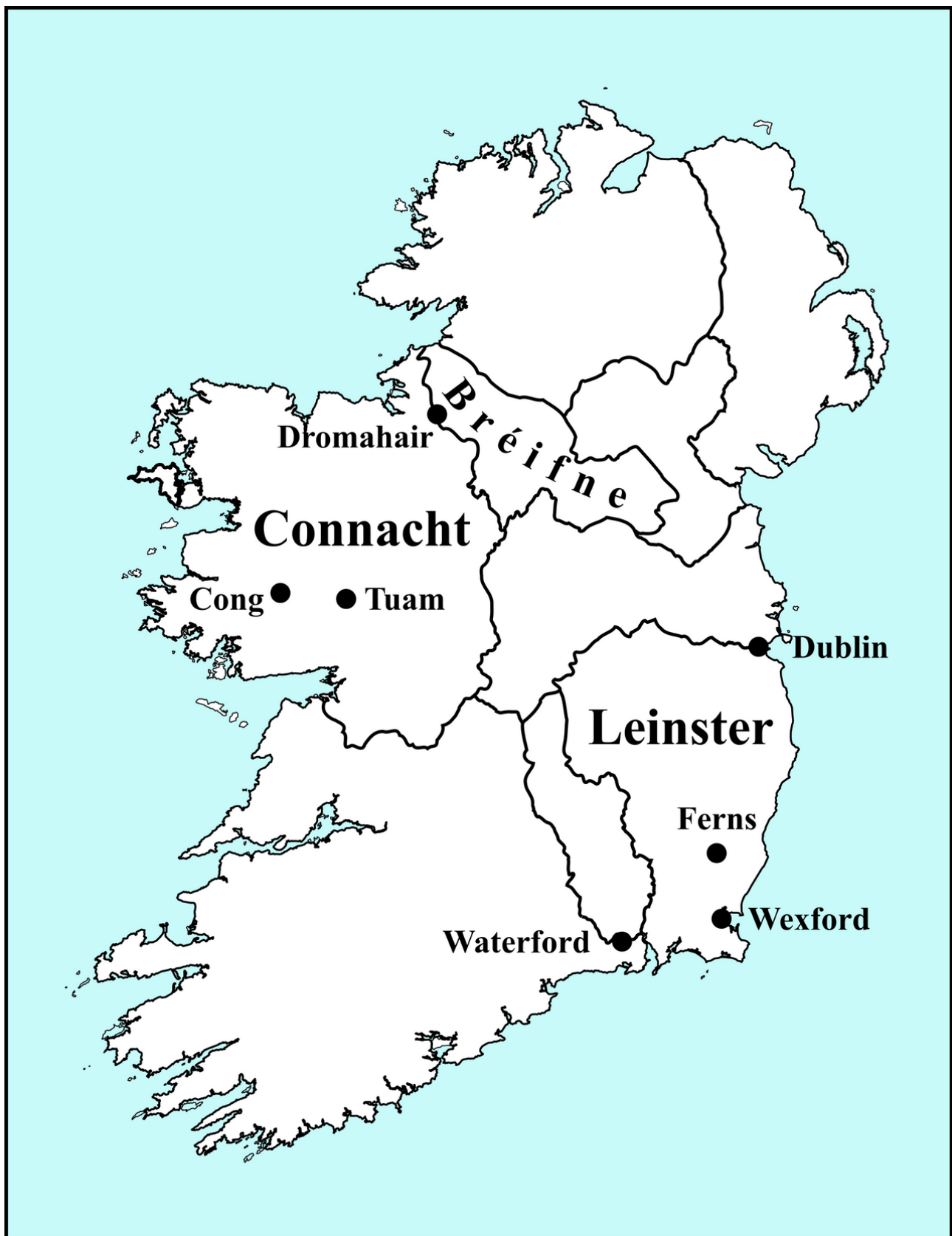
Roderick was born around 1116, probably in Tuam. His father, Turlough O'Connor, was King of Connacht. When Roderick was four years old, Turlough became High King of Ireland “with opposition”—he claimed the kingship by force of arms, but his claim was not universally acknowledged. Turlough was a fecund individual: he was married at least six times and fathered more than two dozen children. Roderick and his sister Mór were the only issue of Turlough's third marriage, to Cailech Dé Ní hEidin.

In 1136, Roderick and his half-brother Aedh staged an unsuccessful rebellion against Turlough. Aedh was blinded for his trouble, but Roderick was protected from his father's wrath by the [Archbishop of Connacht](#). Seven years later, Roderick again tried to unseat his father. This time he was imprisoned for a year before the intercession of the clergy secured his release.

When Turlough died in 1156, Roderick succeeded him as King of Connacht. The next ten years were spent in unrelenting conflict with his rivals, but by the end of the decade Roderick had made himself the most powerful man in the country. In 1166, he was inaugurated as High King of Ireland in Dublin. He was fifty years old at the time. Like his father before him, he had no hereditary right to the crown, but claimed it by force of arms.

Roderick had the misfortune, however, to back the wrong horse in a domestic dispute between two powerful rivals, Diarmait Mac Murchada (Dermot MacMurrough) and Tigernán Ua Ruairc (Tiernan O'Rourke). This feud, which Mr Deasy discusses with Stephen Dedalus in the Nestor episode of *Ulysses*, furnished Henry II of England with a pretext for invading Ireland.

The story is a complicated one and the details are still disputed, but the best authenticated version has it that it was this way:



Tiernan O'Rourke is the King of Bréifne, a small kingdom roughly encompassing the modern counties of Leitrim and Cavan. In 1126, Dermot MacMurrough becomes the King of Leinster. He is only sixteen at the time. Turlough O'Connor is High King of Ireland and fearing this young rival, he and his liegeman Tiernan invade Leinster to remove him.

Their campaign is bloody and brutal, and Dermot is forced to flee. Six years later, however, he is restored with the help of his allies in Leinster. There follow two decades of uneasy truce, during which Dermot and Tiernan sometimes find themselves fighting on the same side against a common foe.

Fast-forward to 1152: Tiernan is now an enemy of Turlough's and it is Turlough and Dermot who are ravaging Tiernan's kingdom. Revenge is sweet. Dermot rubs salt into the wound by carrying off Tiernan's wife Derbforgaill (Derval) and all her possessions. Over the next fourteen years, Dermot consolidates his power in Leinster. By 1162 he is even powerful enough to depose the Norse King of Dublin, Asculf, and make himself ruler of the fledgling city.

It is now 1166. Turlough is dead and his son Roderick has made himself master of the island. Dermot's only powerful ally, Muirheartach Mac Lochlainn, who had succeeded Turlough as High King, has just been killed in a separate dispute. The time is ripe for Tiernan's revenge. Together, Roderick and Tiernan march on Dublin. Asculf is restored, and Roderick is crowned in the city as the new High King of Ireland. Dermot is formally deposed from the Kingship of Leinster: his abduction of Derval fourteen years before is commonly cited as justifying his deposition:

Since the days of Adam, there has been hardly a mischief done in this world but a woman has been at the bottom of it. (Thackeray 5)

Despairing of his Irish allies, Dermot flees to Britain and then to Aquitaine, where he enlists the aid of Henry II. In 1167 Dermot returns to Ireland with an army of Norman knights at his back. Because of this, he will be forever cursed by Irish tongues as the man who let the English rat into the house.



Dermot MacMurrough

In 1170, reinforcements arrive at Bannow Bay in the south of Leinster. They are led by Strongbow, also known as Richard de Clare, the 2nd Earl of Pembroke. Dermot has promised the hand of his daughter Aoife to this dangerous and ambitious warlord, and he makes Strongbow his heir, or *tánaiste*. The Norse city of Waterford is stormed and taken, and Strongbow is married to Aoife amidst the ruins. Dublin is subsequently captured and Asculf is again deposed.

The following year, 1171, Dermot dies and Asculf is killed attempting to retake Dublin. In the same year, Roderick besieges Dublin but his army is surprised by a sally and routed. Four years later, after defeating Strongbow at Thurles and ravaging Munster, he comes to terms with the

foreigners. Roderick acknowledges Henry II as his liege lord, and in return he remains King of Ireland. But this fails to establish peace, as several warlords—both Irish and Norman—consider Roderick's titles fair game. Among his most formidable enemies are his own sons Murchadh and Conchobhar, who try to depose him. The former loses his sight for his trouble, and the latter his life. Finally, in 1191, Roderick is successfully challenged and deposed by his younger half-brother Cathal O'Connor. He retires to a monastic life in Cong Abbey, Galway, where he dies in 1198 at the age of eighty-two.

The End.



The Marriage of Strongbow and Aoife (Maclise)

Grist to the Mill

Familial strife figures prominently in *Finnegans Wake*. The paternal and filial conflicts in Roderick's life resonate throughout the book and are perfect analogues for the Viconian conflicts in HCE's life: the struggle between Roderick and his two sons is the struggle between HCE and

his sons Shem and Shaun : the struggle between Roderick and his half-brother Cathal is the struggle between the two rival brothers themselves.

The abduction of Tiernan's wife and its tragic consequences echo the epic story of the Fall of Troy. History repeats itself, as Vico teaches us. The Tiernan-Derval-Roderick triangle is the familiar isosceles triangle in which Shem and Shaun vie for the love of their sister Issy.

The story of the deposed leader going into exile, raising a foreign army, and returning to Ireland in triumph is a common one in Irish history and mythology, and it provides Joyce with another important leitmotif to explore.

And finally, the marriage of the Irish princess Aoife to the foreign warrior Strongbow brings us back to Sir Tristram, whose penisolate invasion of Ireland opened this pregnant paragraph. That Aoife is the Irish for Eve and that her and Strongbow's daughter was called Isabel are just two more of those happy little concurrences in which Finnegans Wake abounds.

Roderick O'Connor Vignette

If you have been following these articles from the beginning, you may remember that the very first thing Joyce wrote after the publication of *Ulysses* was a short sketch—or vignette, to use the preferred term—in which Roderick O'Connor is portrayed as an innkeeper. After the departure of his customers, he drinks the heeltaps from their glasses before falling asleep in a chair.

The [original draft](#) was written in March 1923:

So anyhow to wind up after the whole beanfeast was all over poor old King Roderick O'Connor the last king of all Ireland who was anything you like between fiftyfour and fiftyfive years of age at the time after the socalled last supper he gave or at least he wasn't actually the last king of all Ireland for the time being because he was still such as he was the king of all Ireland after the last king of all Ireland Art MacMurrough Kavanagh who was king of all Ireland before he was anyhow what did he do King Roderick O'Connor the respected king of all Ireland at the time after they were all of them gone when he was all by himself but he just went heeltapping round his own right royal round rollicking table and faith he sucked up sure enough like a Trojan in some particular cases with the assistance of his venerated tongue

one after the other in strict order of rotation whatever happened to be left in the different bottoms of the various drinking utensils left there behind them by the departed honourable guests such as it was either Guinness's or Phoenix Brewery Stout or John Jameson and Sons or for that matter O'Connell's Dublin ale as a fallback of several different quantities amounting in all to I should say considerably more than the better part of a gill or naggin of imperial dry and liquid measure.

Roderick was about fifty-five when he bent the knee to Henry II (1171), and Dermot was about fifty-five when he was forced into exile (1166).

The appearance of Art MacMurrough Kavanagh is a bit of a mystery. This man lived in the 14th century, about two hundred years after Roderick. He was never High King of Ireland, though he was for a time the most powerful man in Leinster. It is possible that Joyce has simply misplaced him. Joyce was not a historian and this would not be the first time he got such details wrong. In *Ulysses*, when Mr Deasy speaks of the feud between Dermot and Tiernan, he says:

A faithless wife first brought the strangers to our shore here, MacMurrough's wife and her leman O'Rourke, prince of Breffni. (Joyce 2000:43)

If you have been paying attention, you will know that Mr Deasy has the wrong sow by the lug: Derval was O'Rourke's wife, not MacMurrough's. And we do not know if she was ever MacMurrough's leman (lover). But who is in error here: Mr Deasy or Joyce? I believe Joyce is the one who does not know his history, and the reference to Art MacMurrough Kavanagh as High King of Ireland before Roderick O'Connor bears this out.

A later draft of this vignette eventually found its way into *Finnegans Wake*, but it will be a long time before we get to it!

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The Fall

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~ [Finnegans Wake – A Prescriptive Guide](#) ~



The fall (bababadalgharaghtakamminarronnkonnbronntonnerronntuonn-thunntrovarrhounawnskawntoohohoordenenthurnuk!) of a once wallstrait oldparr is retaled early in bed and later on life down through all christian minstrelsy. The great fall of the offwall entailed at such short notice the pftjschute of Finnegan, erse solid man, that the humptyhillhead of humself promptly sends an unquiring one well to the west in quest of his tumptytumtoes: and their upturnpikepointandplace is at the knock out in the park where oranges have been laid to rust upon the green since devlins first loved livvy.

The Tower of Babel (RFW 003.14-22)

The first two paragraphs of James Joyce's *Finnegans Wake* take us on a tour of the master bedroom of the Mullingar House in Chapelizod, a village on the outskirts of Dublin, where the novel is set. There are seven stations in this memory palace. The opening paragraph comprises a single sentence (actually the second half of a single sentence), and each of the seven stations is alluded to by a word or

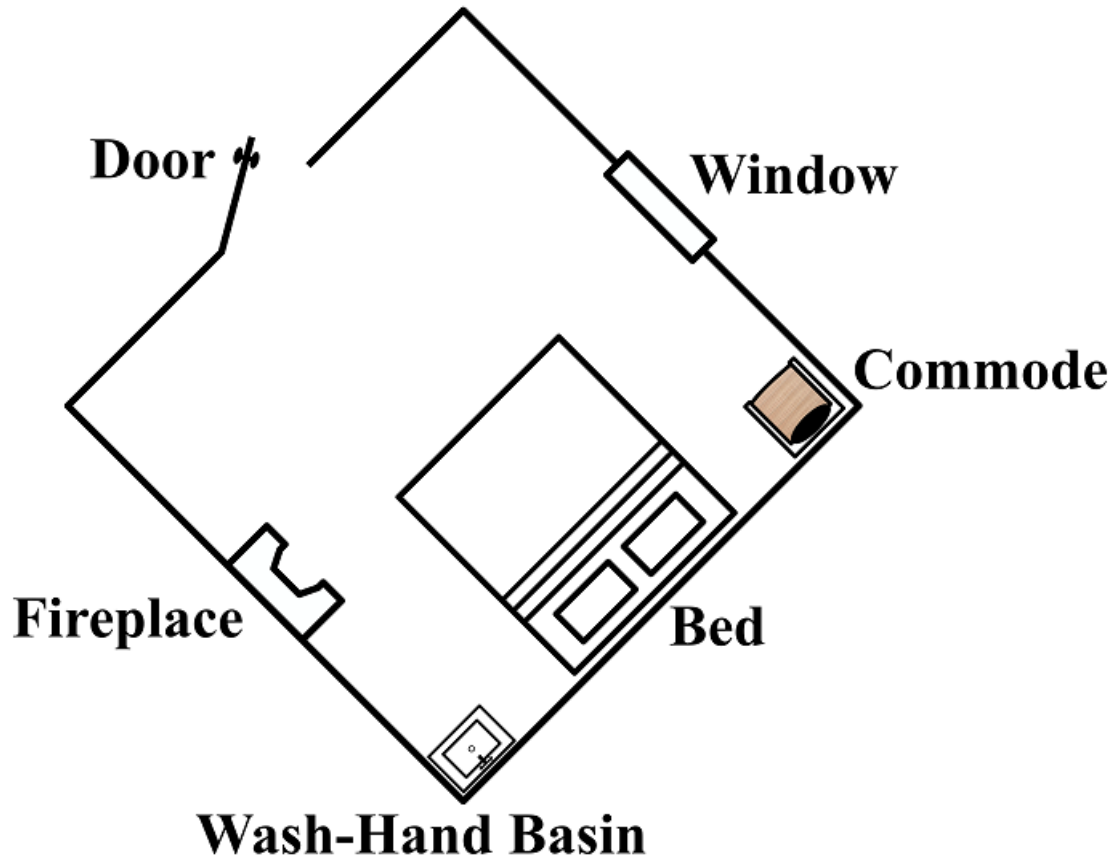
phrase in that sentence. The second paragraph comprises seven separate clauses or sentences, one for each of the stations:

Station	First Paragraph	Second Paragraph
Faucet	riverrun	Sir Tristram ... penisolate war
Basin	Eve	nor had topsawyer's rocks ... all
Fireplac	Adam's	nor a voice from a fire ...
Door	swerve of shore	not yet, though venisoon after ...
Window	bend of bay	not yet, though all's fair in
Commo	commodious vicus of	Rot a peck ... arclight
HCE in	Howth Castle &	rory end ... on the aquaface

What is particularly significant about this pattern is how clear it is: there is an obvious one-to-one relationship between the stations in the bedroom and the phrases or clauses that represent them on the page. This is because the elderly innkeeper—the novel's only real character—has not yet fallen asleep. We can see these objects clearly as though the room is illuminated and we are still awake. We do not need to rely upon our ears, eyes of the darkness (RFW 012.09).

But the third paragraph changes all this. It opens with the words *The fall*, and it is at this moment, I believe, that the landlord falls asleep. It is precisely 11:32 pm on Saturday 12 April 1924. Like the first two paragraphs, the third paragraph also takes us on a tour of the bedroom, but the seven stations are no longer clearly illuminated. It is difficult to make them out, and two or three of them are now all but invisible.

Finnegans Wake: The Master Bedroom



The Master Bedroom in The Mullingar House

The fall It is a bit of a stretch to see this as a reference to the faucet. Water does fall from a faucet, but, still ...

bababa The sound of water going down the plughole in the sink? Another long shot.

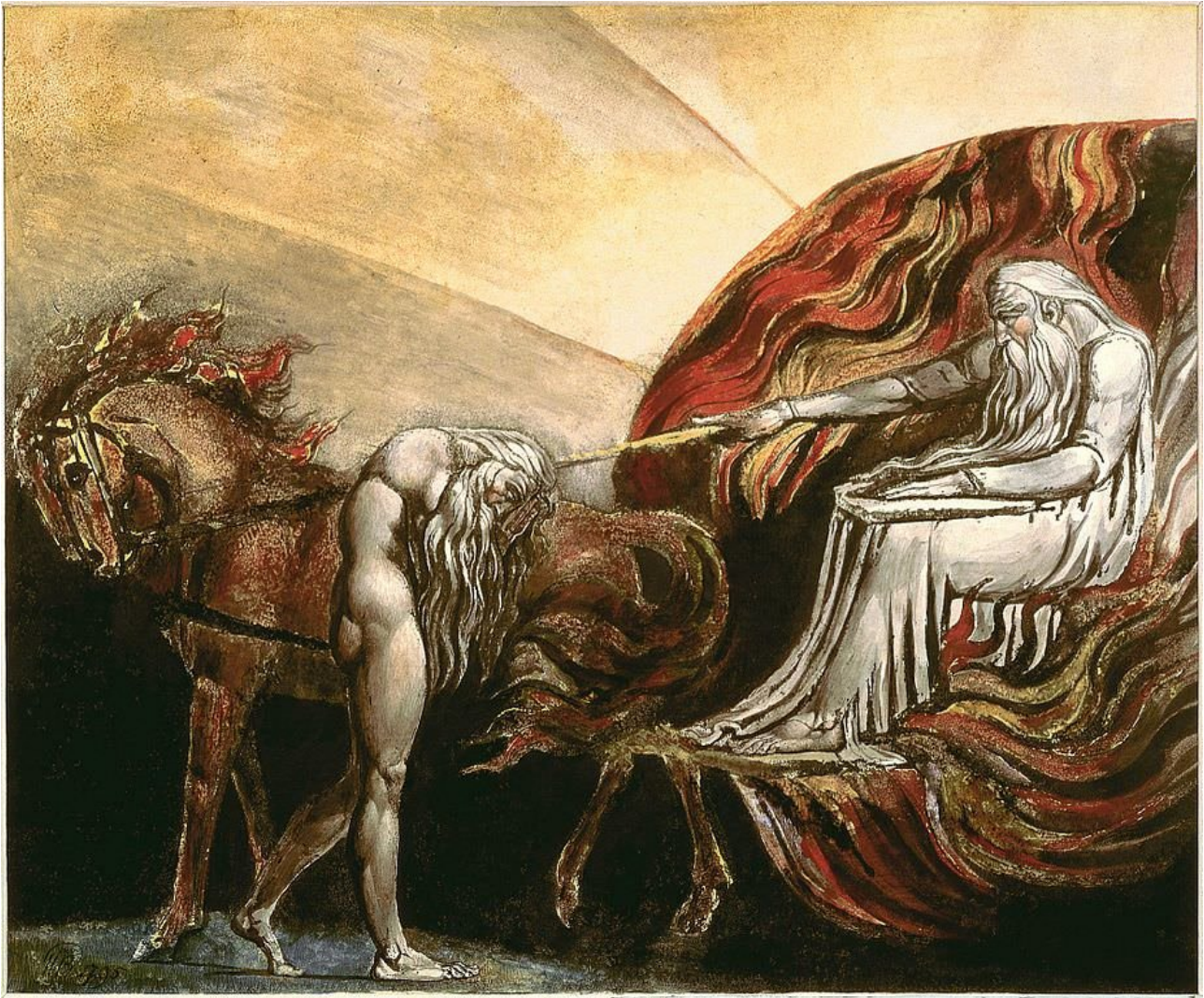
? The fireplace seems to have vanished. Perhaps the reference to Christy's Minstrels, a name once shared by several black-and-white minstrel troupes in the 19th century, is meant to evoke the black faces of chimney sweeps, but this is another long shot.

well to the west The door is in the northwest wall of the bedroom, so this one makes sense.

at the knock out in the park Through the bedroom window, which is in the northeast wall, the Phoenix Park can be seen. So this too makes some sense.

oranges have been laid to rust upon the green The commode, which conceals a chamber pot, symbolizes death and decay. The phrase laid to rest and the word rust reinforce this theme of putrefaction. Later in the novel (RFW 088.01-09), the kitchen midden, or rubbish tip, in the backyard will be closely associated with oranges and orange peel.

devlins first loved livvy HCE and ALP in bed. devlins first can be glossed as Dublin's Fürst (German: Fürst, prince). Note that the first two paragraphs ended with HCE in bed alone, whereas now he is joined by his wife ALP (Anna Livia Plurabelle = livvy). In the real world in 1924, the landlord is a seventy-year-old widower, so he is alone in bed. But in his dreams he is still a married man of thirty, with his wife at his side. This is further confirmation that he is still awake in the first two paragraphs, but has fallen asleep by the end of the third paragraph.



God Judging Adam (William Blake)

The Fall

The first two paragraphs of *Finnegans Wake* are primarily concerned with space and time. The opening sentence answers the question: Where are we? We are in a bedroom in Dublin. The second paragraph answers the question: When are we? We are back at the beginning of a story that has already been told many times before. The third paragraph answers the question: What is that story about? And it wastes no time in answering that question: *Finnegans Wake* is about the fall of man. We are also told the name of that man, the Everyman of our story: Finnegan.

The popular Irish-American ballad *Finnegan's Wake*, from which Joyce took the name of his novel, recounts how a drunken Irish labourer, Tim

Finnegan, while working on a building site in an American city, falls from a ladder and breaks his skull. Assumed dead, he is taken home to be waked. During the wake, a riot breaks out over who loved Tim the most. In the commotion, some whiskey splashes on Tim's lips and he comes back to life. The word whiskey derives from the Irish name of this drink: uisce beatha, which means water of life.

Another popular faller is Humpty Dumpty, who is clearly alluded to in this paragraph. Perhaps the most famous depiction of this figure is in Lewis Carroll's *Through the Looking-Glass, and What Alice Found There* (1872). Carroll—both the man and his works—looms large over *Finnegans Wake*, though Joyce always claimed that he had never read him until people pointed out the similarities between the two writers after the publication of the first fragment from *Work in Progress*:

But the most obvious, and the most important, of Joyce's verbal borrowing from Carroll is the portmanteau-word. Carroll's invention of this is undisputed, and it is Humpty Dumpty ... who defined it first: "Slithy means lithe and slimy. Lithe is the same as active. You see it's like a portmanteau—there are two meanings packed up into one word." Joyce, however, was seldom content with just two meanings. In fact he seems to have aimed at packing as many meanings as possible into every single word. Humpty Dumpty himself, for example, is a symbol of the Fall of Man—he fell off a wall! He also signifies resurrection—an Easter egg! His name may be taken as meaning up and down ... This connects him with Vico's cyclic theory of history. He is also one facet of H.C.E. He sometimes seems to be Finnegan. He is the cosmic egg of Egyptian mythology ... And in addition to all this he is the city of Dublin, and sometimes represents all Ireland. (Atherton 126)

Here, however, there is little more than a fleeting reference to the character in the nursery rhyme, so I will leave Lewis Carroll for another day.

Giambattista Vico

I have previously described how much of the underlying philosophy in *Finnegans Wake* was informed by the work of the 18th-century Italian philosopher Giambattista Vico. Curiously, in yet another of those serendipitous Wakean convergences, Vico once fell from a ladder and was left for dead, only to make a miraculous recovery. He has left us an account of this incident himself in his autobiography:



Giambattista Vico

Giambattista Vico was born in Naples in the year 1670 [recte 1668] to honest parents of good repute. His father was of a sanguine humour, while his mother's was quite melancholic: each contributed something to the character of their son. As a child, he was high-spirited and impatient of rest; but at the age of seven, he fell head first onto the ground from the top of a ladder, and remained motionless and unconscious for about five hours. The right side of his skull was fractured, though the skin was not broken. The fracture caused a large swelling. The boy lost so

much blood as a result of the many deep lancements he required that the surgeon, observing the broken cranium and considering the duration of the coma, gave the following prognosis: that the boy would probably die, but if he survived, he would be an idiot for the balance of his life. But by the Grace of God neither part of his prediction came to pass. (Vico 1, my translation)

Adam Harvey, DON'T PANIC: it's only Finnegans Wake – thunderword #1

Thunder

While we are discussing Vico, we might as well deal with one of the best known and most notorious features of Finnegans Wake: the ten thunder words, the first of which makes its appearance in this paragraph:

“The fall”, and the strange polysyllable following it, introduce us to the propelling impulse of Finnegans Wake. The noise made by the thumping of Finnegan’s body tumbling down the ladder is identical with the Viconian thunderclap, the voice of God’s wrath, which terminates the old aeon and starts the cycle of history anew. (Campbell, Robinson & Epstein 29)

The rainbow, symbol of God’s grace, figured prominently in the first two paragraphs. Thunder, symbol of God’s wrath, is closely related to the rainbow, in the sense that both signify the end of one Viconian cycle and the beginning of the next. Joyce borrowed the rainbow from Genesis, but the thunderclap is Vico’s:

377 Of such natures must have been the first founders of gentile humanity when at last the sky fearfully rolled with thunder and flashed with lightning ... this occurred a hundred years after the Flood in Mesopotamia and two hundred after it throughout the rest of the world ... Thereupon a few giants, who must have been the most robust, and who were dispersed through the forests on the mountain heights where the strongest beasts have their dens, were frightened and astonished by the great effect whose cause they did not know, and raised their eyes and became aware of the sky. And because in such a case, as stated in the Axioms, the nature of the human mind leads it to attribute its own nature to the effect, and because in that state their nature was that of men all robust bodily strength, who expressed their

very violent passions by shouting and grumbling, they pictured the sky to themselves as a great animated body, which in that aspect they called Jove, the first god of the so-called gentes maiores, who by the whistling of his bolts and the noise of his thunder was attempting to tell them something. And thus they began to exercise that natural curiosity which is the daughter of ignorance and the mother of knowledge, and which, opening the mind of man, gives birth to wonder ...

689 At length the sky broke forth in thunder, and Jove thus gave a beginning to the world of men by arousing in them the impulse which is proper to the liberty of the mind, just as from motion, which is proper to bodies as necessary agents, he began the world of nature ...

734 The natural theogony above set forth enables us to determine the successive epochs of the age of the gods, which correspond to certain first necessities or utilities of the human race, which everywhere had its beginnings in religion. The age of the gods must have lasted at least nine hundred years from the appearance of the various Joves among the gentile nations, which is to say from the time when the heavens began to thunder after the universal Flood ...

1097 Let us now conclude this work with Plato, who conceives a fourth kind of commonwealth in which good honest men would be supreme lords. This would be the true natural aristocracy. This commonwealth conceived by Plato was brought into being by providence from the first beginnings of the nations. For it ordained that men of gigantic stature, stronger than the rest, who were to wander on the mountain heights as do the beasts of stronger natures, should, at the first thunderclaps after the universal Flood, take refuge in the caves of the mountains, subject themselves to a higher power which they imagined as Jove, and, all amazement as they were all pride and cruelty, humble themselves before a divinity. (Vico §377, §689, §734, §1097)

Vico invokes the thunder—especially the first thunder after the Universal Flood—about thirty times in his opus magnum, *The New Science*. The rainbow, however, does not interest him.

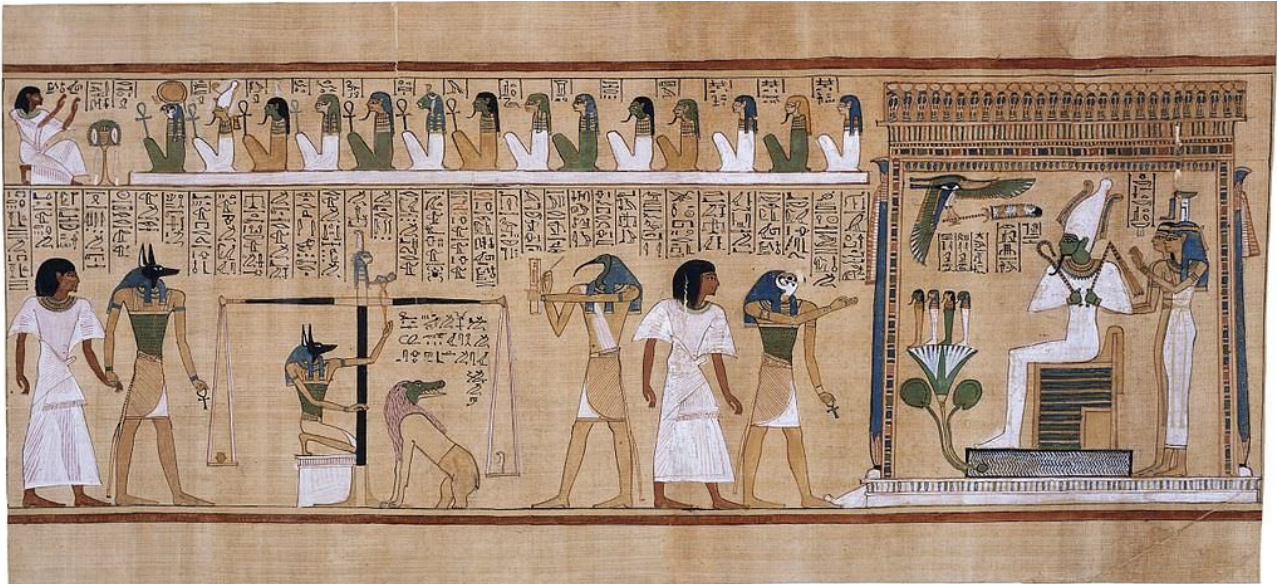
As Campbell & Robinson noted, Vico's thunder is at once (1) the cause of man's fall from a state of rude nature into civilization and (2) the sound-effect of that fall. It is the voice of Jove.



The Confusion of Tongues (Gustave Doré)

The first of Joyce's hundred-letter thunderwords is not only an onomatopoeic representation of a thunderclap, it is also a babel of multilingual thunderbolts. Joyce concocted it from at least thirteen different words for thunder in thirteen different languages. The opening syllables—bababad—connect the word directly to the Tower of Babel and the Confusion of Tongues. They also sound like the word bad being

spoken by someone with a stutter: b-b-bad. In *Finnegans Wake*, stuttering symbolizes sin and guilt. HCE regularly betrays his guilty conscience by stuttering. Joyce was happy to learn that Lewis Carroll stuttered—as did Charles Stewart Parnell, another important character in *Finnegans Wake*.



The Judgment of the Dead in the Presence of Osiris

Osiris

As the landlord of the Mullingar House lies abed, his head is situated in the southeast of the bedroom, while his toes are pointing to the northwest. The image of the portly gentleman lying beneath the bedclothes in this particular orientation is an important one to which I will return in a future article. It will be especially significant from RFW 006.01 on. In *Ulysses*, Leopold Bloom adopts a peculiar orientation when he goes to sleep. He and Molly lie in bed in opposite directions:

In what directions did listener and narrator lie?

Listener, S. E. by E.; Narrator, N. W. by W.: on the 53rd parallel of latitude, N. and 6th meridian of longitude, W.: at an angle of 45° to the terrestrial equator. (*Ulysses* 870)

The quest for Finnegans' toes reminds one of the story of the Egyptian god Osiris:

Osiris was a wise and beneficent king, who reclaimed the Egyptians from savagery, gave them laws and taught them handicrafts. The prosperous reign of Osiris was brought to a premature close by the machinations of his wicked brother Seth, who with seventy-two fellow-conspirators invited him to a banquet, induced him to enter a cunningly-wrought coffin made exactly to his measure, then shut down the lid and cast the chest into the Nile. Isis, the faithful wife of Osiris, set forth in search of her dead husband's body, and after long and adventure-fraught wanderings, succeeded in recovering it and bringing it back to Egypt. Then while she was absent visiting her son Horus in the city of Buto, Seth once more gained possession of the corpse, cut it into fourteen pieces, and scattered them all over Egypt. But Isis collected the fragments, and wherever one was found, buried it with due honour; or, according to a different account, she joined the limbs together by virtue of her magical powers, and the slain Osiris, thus resurrected, henceforth reigned as king of the dead in the nether world. (Chisholm 50)

Osiris is an important character who turns up frequently in *Finnegans Wake*. It is fitting that both he and Lewis Carroll should appear together in this paragraph: Atherton was probably the first to note that references to Lewis Carroll in *Finnegans Wake* are frequently interwoven with references to Ancient Egypt (Atherton 132).

One of Osiris's epithets, *Wenen-nefer* (The Ever Perfect One) gave rise to the names *Onuphrius* and *Onofrio*, which are sometimes Anglicized as *Humphrey*: HCE stands for *Humphrey Chimpden Earwicker*. Osiris is also known as *The God at the Top of the Staircase* (Budge xxv)—but he never fell down and broke his skull!

And it need hardly be pointed out that the Osiris-Isis-Seth triangle is yet another variant of the Shaun-Issy-Shem triangle in *Finnegans Wake*.

There may also be a reference here to an Irish genesis myth, *The Slaying of the Mata*, in which the dismembered body of a mythical beast gives rise to the Irish landscape—including, significantly, the ford of hurdles at Dublin, from which the city derived one of its names: *Áth Cliath* [Ford of Hurdles].

Áth Cliath: When the men of Erin broke the limbs of the *Matae*, the monster that was slain on the *Liacc Benn* [The Stone of Benn] in the *Brug Maic ind Óc* [Newgrange], they threw it limb by limb into the Boyne, and its shinbone (colptha) got to *Inber Colptha* (the estuary of the Boyne), whence *Inber Colptha* is said, and the hurdle of its frame (i.e. its breast [= ribcage?]) went along the sea coasting Ireland till it reached *yon ford* (–áth); whence *Áth Cliath* is said. (Stokes 329)

According to Roland McHugh's Annotations to *Finnegans Wake*, there is an allusion to the Mata in the final chapter of the book (FW 609.06 = RFW 476.18), which McHugh glosses thus:

Mata: 7-headed tortoise; offspring of Eve and the Serpent (McHugh 609)
No source is given for this. In Irish mythology the Mata is usually described as a giant sea-turtle with several heads (typically four), but I have not come across any source which identifies it as the offspring of Eve and the Serpent.



Scheherazade

One Thousand and One Nights

There are ten thunderwords in *Finnegans Wake*. The first nine have 100 letters each : the last has 101 letters. The total, then, is 1001, which is undoubtedly a reference to the Thousand and One Nights. This is the title of a loose collection of Middle Eastern folktales. In the frame story of

the collection, the tales are recounted at night by Shahrazad (or Scheherazade) to her sister Dunyazad, while the Sultan Shahryar listens spellbound. In *Finnegans Wake* Shahrazad and Dunyazad are the two personalities of schizophrenic Issy, and HCE is the Sultan, who overhears Issy talking to herself at night. Remember, Issy's bedroom is above HCE's and her voice is channelled to him down the chimney flue:

Shahrazad and Dunyazad: The sister heroines of the Arabian Thousand Nights and One Night, who regaled King Shahryar with their endless story cycle, and thus distracted him from his cruel design to ravish and slay a maid a night ... Their bedside tales correspond to ALP's letter and *Finnegans Wake* itself. (Campbell, Robinson & Epstein 55 and fn)



An Bradán Feasa (The Salmon of Knowledge)

The Salmon of Knowledge

The word oldparr obviously refers to Old Parr:

"Old Parr" was the nickname of Thomas Parr (1483-1635!), of Shropshire, who lived to be one hundred and fifty-two years old. (Campbell, Robinson & Epstein 29)
But parr is also the name for a stage in the [life-cycle of the salmon](#):

- Alevin Newly hatched salmon
- Fry Young salmon
- Parr Juvenile salmon
- Smolt Adolescent salmon that are ready to go to sea
- Grilse Adult salmon that have returned to the fresh water to spawn after one year

Every schoolchild in Ireland has probably heard the story of Finn MacCool and the Salmon of Knowledge. It is one of the Boyhood Deeds of Finn mac Cumhail and tells how Finn came to acquire the wisdom of the famous Salmon:

Now it is to be told what happened to Finn at the house of Finegas the Bard. Finn ... went to learn wisdom and the art of poetry from Finegas, who dwelt by the River Boyne, near to where is now the village of Slane. It was a belief among the poets of Ireland that the place of the revealing of poetry is always by the margin of water. But Finegas had another reason for the place where he made his dwelling, for there was an old prophecy that whoever should first eat of the Salmon of Knowledge that lived in the River Boyne, should become the wisest of men. Now this salmon was called Finntan in ancient times and was one of the Immortals, and he might be eaten and yet live. But in the time of Finegas he was called the Salmon of the Pool of Fec, which is the place where the fair river broadens out into a great still pool, with green banks softly sloping upward from the clear brown water. Seven years was Finegas watching the pool, but not until after Finn had come to be his disciple was the salmon caught. Then Finegas gave it to Finn to cook, and bade him eat none of it. But when Finegas saw him coming with the fish, he knew that something had chanced to the lad, for he had been used to have the eye of a young man but now he had the eye of a sage. Finegas said, "Hast thou eaten of the salmon?"

"Nay," said Finn, "but it burnt me as I turned it upon the spit and I put my thumb in my mouth." And Finegas smote his hands together and was silent for a while. Then he said to the lad who stood by obediently, "Take the salmon and eat it, Finn, son of Cumhal, for to thee the prophecy is come. And now go hence, for I can teach thee no more, and blessing and victory be thine." (Rolleston 113-114)

In later centuries, Finn was recast as an Irish giant, and it is in this guise that he figures most prominently in *Finnegans Wake*. We will be meeting him again.

First Draft

The first-draft version of this paragraph does not shed much light on the final version. There are, however, a few oddities about it that deserve mention:

The story of the fall is retailed early in bed and later in life throughout most christian minstrelsy. The fall of the wall at once entailed the fall of Finnigan, and the humpty hill himself promptly sends an inquiring one well to the west in quest of his tumptytumtoes. The upturnpikepoint is at the knock out in the park where there have been oranges on the green always & ever since the Devlin first loved liffey. (Hayman 46)

This first draft already incorporates a few second thoughts. After tumptytumtoes. Joyce began to write:

Two facts have come down to us
But he crossed this out and replaced it with:

Their resting
He was obviously going to write Their resting place, but he crossed out what he had written and immediately replaced it with the version given above.

What two facts did Joyce have in mind? Note also that it is the fall of a wall that causes Finnegan to fall, unlike Humpty Dumpty, who falls off a wall, while the wall remains standing. Finally, note how Joyce spells the name Finnigan. Is this a typo? Joyce wrote this draft in October 1926. Surely by then he had settled on Finnegan as the definitive spelling?

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What clashes here of wills gen wonts

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~ [Finnegans Wake – A Prescriptive Guide](#) ~



What clashes here of wills gen wonts, oystygods gaggin fishygods! Brékkek Kékkek Kékkek Kékkek! Kóax Kóax Kóax! Úalu Úalu Úalu! Quáouáuh! Where the Baddelaires partisans are still out to mathmaster Malachus Micgranes and the Verdons catapelting the camibalistics out of the Whoyteboyce of Hoodie Head. Assiegales and boomerinstroms. Sod's brood, be me fear! Sanglorians, save! Arms apeal with larms appalling. Killykillkilly: a toll, a toll. What chance cuddleys, what cashels aired and ventilated! What bidimetoloves sinduced by what tegotetabsolvers! What true feeling for their's hayair with what strawng voice of false jiccup! O here here how hoth sprowled met the duskt the father of fornicationists but (O my shining stars and body!) how hath fanespanned most high heaven the skysign of soft advertisement! But waz iz? Is eut? Ere were sewers? The oaks of ald now they lie in peat yet elms leap where ashes lay. Phall if you but will, rise you must: and none so soon either shall the pharce for the nunce come to a setdown secular phoenish.

The Battle of the Catalaunian Fields (RFW 003.23-004.08)

If the first three paragraphs of James Joyce's *Finnegans Wake* answer the questions Where?, When? and What?, then the fourth paragraph surely answers the question How?

How does the story of *Finnegans Wake* unfold? How does Giambattista Vico's eternal wheel of history continue to turn? What is the driving force behind it? Joyce found the answer to these questions in the works of

another Italian philosopher, Giordano Bruno of Nola. Drawing upon the teachings of his predecessors Heraclitus and Nicholas of Cusa, Bruno adopted the doctrine of *coincidentia oppositorum*, or the unity of opposites. Joyce himself once summed up this idea in a letter to his patron Harriet Shaw Weaver:

His philosophy is a kind of dualism—every power in nature must evolve an opposite in order to realize itself and opposition brings reunion etc etc. (Letters of James Joyce 27 January 1925)

Joyce was probably paraphrasing from the eleventh of Samuel Taylor Coleridge's *Philosophical Lectures*:



Coleridge

In short, the groundwork of [Bruno's] philosophy was ... the law of likeness, arising from what is called the polar principle, (ie in order to manifest itself every power must appear in two opposites, but these two opposites having a ground of identity were constantly striving to reunite, but not being permitted to pass back to their original state, which would amount to annihilation, they pressed forward and the two formed a third something) and in this manner [he] traced in [his] [trichotomous](#) philosophy the facts in nature and oftentimes with most wonderful and happy effects. (Coleridge 323, edited for clarity)

Bruno's principal treatment of this theme occurs in *De la Causa, Principio, et Uno* (Cause, Principle, and Unity), a set of five dialogues published in London in 1584. In the fifth dialogue he discusses the coincidence of opposites. James Lewis McIntyre's study of Bruno and his philosophy, which was reviewed for the *Dublin Daily Express* by a twenty-one-year-old James Joyce, gives the following analysis:



Giordano Bruno

The concluding portion of this dialogue and of the work is taken up with the doctrine of the Coincidence of Contraries, which derives from that of the unity and coincidence of all differences, and which, although it was undoubtedly contained in his own system, Bruno obtained directly from Nicholas of Cusa. It is an indirect proof, from the side of particular things themselves, of the identity of all in the One. The first illustrations are geometrical. The straight line and the circle, or the straight line and the curve, are opposites; but in their elements, or their minima, they coincide, for, as Cusanus saw, there is no difference between the smallest possible arc and the smallest possible chord. Again, in the maximum there is no difference between the infinite circle and the straight line; the greater a circle is, the more nearly it approximates to straightness ... as a line which is greater in magnitude than another approximates more nearly to straightness, so the greatest of all ought to be superlatively, more than all, straight, so that in the end the infinite straight line is an infinite circle. Thus the maximum and the minimum come together in one existence, as has already been proved, and both in the maximum and in the minimum, contraries are one and indifferent ...

So also the "principle" of corruption and of generation is one and the same. The end of decay is the beginning of generation; corruption is nothing but a generation, generation a corruption. Love is hate, hate is love in the end; hatred of the unfitting is love of the fitting, the love of this the hatred of that. In substance and in root, therefore, love and hate, friendship and strife, are one and the same thing. Poison gives its own antidote, and the greatest poisons are the best medicines. There is but one potency of two contraries, because contraries are apprehended by one and the same sense, therefore belong to the same subject or substrate ... (McIntyre 176-177)

Bruno himself concluded with the words:

He who would know the greatest secrets of nature, let him regard and contemplate the minima and maxima of contraries and opposites. Profound magic it is to know how to extract the contrary after having found the point of union. (McIntyre 178)



The Death of Alcibiades (Johannes Jacobus Lens)

The downfall of the Athenian general marked the beginning of the end for Athens in the Peloponnesian War

Conflict

In *Finnegans Wake* much of the action involves conflict between polar opposites. Shem and Shaun, the two sons of HCE and ALP, are the quintessential rival twins or brothers—Romulus and Remus, Cain and Abel, Jacob and Esau, Osiris and Set. Issy is usually accompanied by her mirror image (Issy Through the Looking Glass). HCE himself is being continually challenged by the Oedipal figure (Tristan to HCE's King Mark, St Patrick to HCE's Archdruid, Napoleon to HCE's

Wellington, Mordred to HCE's King Arthur, Goll Mac Morna to HCE's Finn Mac Cumhail, etc).

The fourth paragraph is a catalogue of such conflicts:

Wills against Wonts

Ostrogoths against Visigoths: oystrygods gaggin fishygods refers to the Battle of the Catalaunian Fields in 451 CE between the Romans and the Huns. The Ostrogoths (Eastern Goths) fought for the Huns, while the Visigoths (Western Goths) fought for Rome.

Aeschylus and Euripides, Athens and Sparta, the Old and the New Brékkek Kékkek ... Kóax is taken from the chorus of frogs in Aristophanes' comedy *The Frogs*. Set during the Peloponnesian War between the Delian League (led by Athens) and the Peloponnesian League (led by Sparta), the play sees Dionysus descend into Hades to recover the shade of the recently deceased Euripides, in the belief that Athens needs the great tragedian's counsel now more than ever, as she faces defeat and annihilation in the war. In Hades, Dionysus witnesses a contest of wits between Euripides and another great Athenian playwright, Aeschylus. By the end of the play Dionysus has come to the realization that Athens needs the older Aeschylus more than Euripides. The Old is always better than the New.

Master McGrath and Rose The Irish and English greyhounds who contested the Waterloo Cup in 1868. Master McGrath's victory inspired a popular song.

Protestants against Catholics: bidimetoloves echoes the line Bid me to live, and I will live thy Protestant to be in Robert Herrick's lyric *To Anthea Who May Command Him Any thing*, while tegotetabsolvers echoes the Latin phrase *ego te absolvo* (I absolve thee), spoken by a Catholic priest during the Sacrament of Confession. (In Herrick's lyric, Protestant is probably not being used in its religious sense, but means: "one who protests devotion ... a suitor"—[Oxford English Dictionary](#)).

Jacob and Esau The words What true feeling for their's hayair with what strawng voice of false jiccup! refer to the story in Genesis in which Jacob

tricks his father Isaac into giving him the blessing meant for his elder brother the hairy-armed Esau.

Hayfoot against Strawfoot In the American Civil War, recruits were taught to march by tying hay to the left foot and straw to the right foot (Irish dancing was once taught using the same ploy). Their marching chant—Hayfoot, Strawfoot, Belly-full of beansoup—might also remind one of Jacob's mess of potage. According to *A Skeleton Key to Finnegans Wake*, Hayfoot and Strawfoot were also the names of two antagonistic brothers (Campbell, Robinson & Epstein 33). See, also, the opening chapter of *A Portrait of the Artist As a Young Man*:
—Quick march! Hayfoot! Strawfoot!

Lazare Sainéan



Lazare Sainéan

To supplement the prevailing theme of conflict, Joyce peppered this paragraph with a cluster of French military terms. His source for this material was *La Langue de Rabelais* [The Language of Rabelais], which was written by the Romanian-born philologist Lazare Sainéan. Joyce frequently turned to this volume for inspiration.

When *Ulysses* was first published in 1922, some commentators compared Joyce's style to that of the 16th-century French writer François Rabelais. In his classic study of the novel, Stuart Gilbert called it that lively masterpiece of Rabelaisian humour and rich earthiness. (Gilbert 98), so it is only natural that Joyce should have been drawn to Sainéan's work.

Sainéan spent the last thirty-three years of life in Paris, where *La Langue de Rabelais* was published between 1920 and 1923. The book catalogues Rabelais' use of 3770 words of Middle French. For the fourth paragraph of *Finnegans Wake*, Joyce drew the following words from Sainéan:

Badelaire, « manière d'espée à un dos et un tranchant large et courbant en croissant vers la pointe ainsi que le cimenterre des Turcs » (Nicot) [Badelaire, "a type of sword with one back and one edge broad and curving towards the tip like the scimitar of the Turks" ([Jean Nicot](#))] (Sainéan 70. Under the entry [Badeladre](#), Nicot gives several alternative spellings, but badelaire is not one of them!)

Partisane ou pertuisane, forte pique à fer droit et à deux tranchants [Partisane or pertuisane, a strong pike with a straight iron head and two edges] (Sainéan 72)

Malchus, épée recourbée du genre des braquemards_ [Malchus, a curved sword belonging to the same class as the braquemards] (Sainéan 70. Braquemard is a synonym for Badelaire.)

Migraine, grenade à feu, du prov. migrano, grenade (fruit) [Migraine, fire grenade, from Provençal migrano, pomegranate (fruit)] (Sainéan 90)

Verdun, épée longue et étroite, proprement épée de Verdun, ville de tout temps renommée pour ses fabriques de lames d'acier [Verdun, a long and narrow sword, properly sword of Verdun, a town historically renowned for its manufacture of steel blades] (Sainéan 70)

Baliste (Tite-Live) et catapulte (Vitruve), à côté de béliet (1. IV, ch. LXI) [Baliste ([Livy](#)) and catapulte ([Vitruvius](#), next to battering ram ([Book 4, Chapter 61](#)))] (Sainéan 91)

Camisade (liv IV, ch. XXXII), mot ainsi défini par Monet (1636) « Attaque sur l'ennemi avant l'aube, ou en un autre temps de nuit, des gents armés et couverts de chemises blanches ou autre telle estoffe pour s'entre connoistre » [Camisade ([Book IV, Chapter 32](#)), a word defined thus by [Philibert Monet](#) (1636) "An attack on the enemy before dawn, or at some other time of night, by armed men dressed in white shirts or similar attire so that they may recognize one another in the dark"] (Sainéan 90)

Aze gaye, zagaie (1) nom de lance ... (1) Ce nom nous est venu des Espagnols (de l'arabe berbère az-zagaya, pointe de lance), d'où l'ital. zagaglia, qui, à son tour, nous a donné la forme moderne zagaie. [Aze gaye, zagaie (1) the name of a type

of spear ... (1) This name comes from the Spanish (from the Berber Arabic az-zagaya, point of a spear), whence the Italian zagaglia, which, in its turn, has given us the modern form zagaie] (Sainéan 71)



The Catalaunian Fields?

The Battle of the Catalaunian Fields

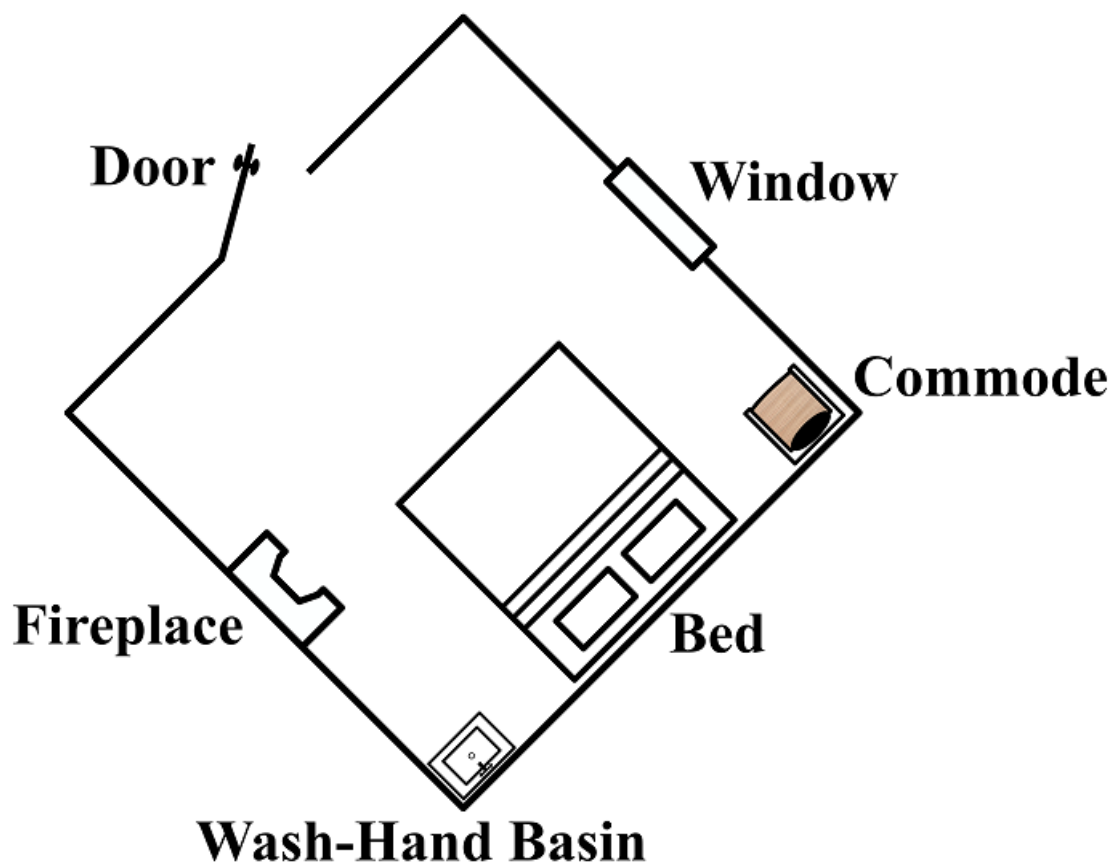
The most notable historical conflict that Joyce references in this paragraph is the Battle of the Catalaunian Fields, also known as the Battle of Châlons, which was fought somewhere near Châlons-en-Champagne in the northeast of France on 20 June 451 CE. In this epic encounter, an army of Romans, Visigoths and their Celtic and Germanic allies defeated—allegedly: the outcome is still debated—an army of Huns, Ostrogoths and assorted allies. The battle is sometimes seen as marking the Twilight of the Roman Empire.

The list of leaders who are said to have taken part in this battle reads like a Who's Who of the 5th century:

- The Romans were led by Flavius Aetius, whom the historian Procopius once called The Last of the Romans.
- The Huns were led by the legendary Attila the Hun.
- The King of the Visigoths, Theodoric I, lost his life in the battle.
- His son and successor, Thorismund, was allegedly crowned on the battlefield.
- Thorismund's brother and successor Theodoric II also took part in the battle.

- Merovech, the semi-legendary founder of the Merovingian Dynasty fought for the Romans.
- Merovech's supposed son and successor, Childeric, fought for Attila—against his father.
- Odoacer, the German soldier who deposed the last Roman Emperor Romulus Augustulus and became the first King of Italy in 476, fought for Attila.

Finnegans Wake: The Master Bedroom



The Master Bedroom in the Mullingar House

The Bedroom

I have already shown how the first two paragraphs of *Finnegans Wake* can be read as memory palaces of the master bedroom of the Mullingar House, the pub in Chapelizod where the novel is set. Seven stations in this room are clearly encoded by the phrases and clauses of those paragraphs. The third paragraph, in which the landlord of the Mullingar House falls asleep, also circulates around the room, but the seven stations are much more difficult to discern. This process of obfuscation, caused by the landlord's loss of consciousness, is taken a step further in the fourth paragraph. This paragraph too takes us on a tour of the same room, past the same seven items of furniture, but the stations are even harder to make out than they were in the third paragraph:

Faucet The opening of the paragraph includes some watery themes (oysters, fish, frogs)

Sink In the second paragraph, this station alludes to Dublin's patron saint Lawrence in Laurens County's gorgios. Here we have St Lawrence in Sanglorians.

Fireplace The fireplace is associated with Issy's voice. Perhaps *bidi* alludes to Issy both as *Biddy* and as a split personality (bi- and di- are both prefixes for two), but this is a little strained.

Door In the second paragraph, the door was explicitly associated with the Biblical story of Jacob and Isaac, mentioned above. Here, What true feeling for their's hayair with what strawng voice of false jiccup! echoes that allusion.

Window In the second paragraph, the window was associated with Issy. Here we have *But waz iz? Is eut?*, which echoes Tristan's first words in Richard Wagner's opera *Tristan und Isolde*: *Was ist? Isolde?* [What's that? Isolde?]

Commode In *Finnegans Wake* the commode and its hidden chamber pot symbolize death and decay. Here we have explicit references to sewers, peat (decaying vegetation) and ashes.

HCE (and **ALP**) in *Bed Phall* has obvious phallic overtones, and *pharce* includes the letters HCE.

The rainbow of the second paragraph is also invoked here: how hath fanespanned most high heaven the skysign of soft advertisement.



The Tunc Page in the Book of Kells

First Draft

The first draft of this paragraph reads:

What clashes of wills & wits were not here & there abouts! What chance cuddleys, what castles aired & ventilated, what biddymetolives sinduced by what egosetabsolvers, what true feeling for hair with false voice of haycup, what rorycrucians byelected by rival emilies! But O here how has sprawled upon the dust the father of fornications but O, my stars & body, how has finespanned in high heaven the skysign of soft advertisement. Was Isot! Ere we sure? The oaks of old

rest in peat. Elms leap where ashes lay. Till nevernever may our pharce be phoenished! ([Hayman 46](#))

When Joyce first drafted this passage, he intended to begin with the second sentence, but after writing What cha, he crossed out the last three letters, and continued with clashes of wills etc. For the most part, later drafts elaborated on the elements established in this first draft, or added new elements. There is, however, one element in the first draft that is not present in the published version:

what rorycrucians byelected by rival emilies!

In time, this was amended to:

what rosycrucians contested of simily!

But at some point Joyce simply removed it. I have no idea what this is about. It seems to involve a byelection contested by rival candidates with the names Rory and Emily, but I cannot fathom why the Rosicrucians are thrown into the mix. Rival Emilies reminds one of the two Esthers (Johnson and Vanhomrigh) who represent Issy's split personality. Possible choices are:

- [Emily Lyons?](#)
- [Emilie Bardach](#)
- [Emily Brontë](#)
- [Emily Sinico](#)

There are a few allusions to the mystical society of the Rosicrucians in *Finnegans Wake*. One of these even involves candidates:

(and then it need not be lost sight of that there are exactly three squads of candidates for the crucian rose awaiting their turn in the marginal panels of Columkiller, chugged in their three ballotboxes, then set apart for such hanging committees, where two was enough for anyone, starting with old Matthew himself, as he with great distinction said then just as since then people speaking have fallen into the custom, when speaking to a person, of saying two is company when the third person is the person darkly spoken of, and then that last labiolingual basium might be read as a suaviuum if whoever the embracer then was wrote with a tongue in his—or perhaps her—cheek as the case may have been then) (RFW 097.11-21)

This passage refers to the Tunc page of the Book of Kells (Matthew 27:38), recounting the crucifixion of Christ and the two thieves. Note the three squads of candidates in the margin, and the elaborate ouroboros between them and the text.



The Empire (1907)

Songs and Music

Bearing in mind that the very title of *Finnegans Wake* was lifted from a popular song, it should not come as a surprise to the reader that songs—and music in general—play a major role in the book. We have already encountered Robert Burns' *Willy Brew'd a Peck o' Maut*. This paragraph, however, has several musical allusions:

- The Frog Chorus In Aristophanes' comedy, the first choral interlude or [parados](#) is sung by the chorus of Frogs. The music, of course, has been lost, but the words survive.
- Master McGrath A popular song about the Irish greyhound.
- There's Hair, Like Wire, Coming out of the Empire According to Louis Mink, this is the title of a song about The Empire Theatre, a music hall in London's Leicester Square (Mink 306). In *Our Exagmination round His Factification for Incamination of Work in*

Progress, Stuart Gilbert describes it as an old music-hall refrain, popular in those “good old days” when the “Empire” in Leicester Square was the happy-hunting-ground of the pretty ladies of London town (Beckett et al 59). When Joyce drafted this paragraph (October 1926), the Empire was mainly being used as a cinema. It was actually demolished and rebuilt as a cinema in 1928.

- To Anthea Who May Command Him Any Thing Robert Herrick’s love-lyric, first published in 1648 in his collection *Hesperides*. It has been set to music a number of times, most notably by [John Liptrot Hatton](#).
- Tristan und Isolde Richard Wagner’s greatest opera. Its Celtic connections ensure that it will figure prominently in *Finnegans Wake*.

This paragraph is also full of sounds, noises, and other auditory sensations:

clashes ... here [hear] ... Brékkek Kékkek Kékkek Kékkek! Kóax Kóax Kóax! Úalu Úalu Úalu! Quáouáuh” ... apeal [a peal of bells] ... larms appalling [alarm bells pealing] ... a toll, a toll [church bells tolling the dead] ... voice ... jiccup! [hiccup!] ... here here [Hear! Hear!]

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Taking Leave of the First Four Paragraphs

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~ [Finnegans Wake – A Prescriptive Guide](#) ~



Dante Alighieri, Giambattista Vico and Giordano Bruno

I have already devoted fourteen articles in this series to the first four paragraphs of James Joyce's *Finnegans Wake*. This might seem like overkill, but one cannot be too familiar with the opening pages of this obscure book. And we are not quite finished with them yet. These are probably the most befarcled paragraphs in the book. The amount of information that Joyce has packed into these thirty-seven lines beggars the imagination.

In the third of those fourteen articles I identified three Italian thinkers—poets and philosophers—as the Three Patron Saints of *Finnegans Wake*:

- [Dante Alighieri](#), whose theory of the [polysemous](#) nature of literature underpins the multilayered structure of *Finnegans Wake*.

- [Giambattista Vico](#), whose cyclic philosophy of history provided Joyce with a framework around which he wrought the cycling wheel of *Finnegans Wake*.
- [Giordano Bruno](#), whose philosophy of the coincidence of opposites —*coincidentia oppositorum*—provided Joyce with an engine to keep that wheel turning.

I also suggested that Joyce had slipped some subtle allusions to these individuals into the first paragraph of the book. Take the phrase *commodious vicus*, for example. These two words alone allude to all three men:

- Dante Alighieri: *commodious* echoes the Italian word *Commedia*, the name by which Dante referred to his masterpiece *The Divine Comedy*.
- Giordano Bruno: *commodious* also alludes to the *commode* in the master bedroom of the Mullingar House. A *commode* is a chair fitted with a chamber pot. A *jordan* is a chamber pot : ergo Giordano Bruno, whose name means Brown Jordan. (Giambattista means John the Baptist, another link between Bruno and Vico.)
- Giambattista Vico: *vicus* obviously refers to Giambattista Vico. In his masterpiece, *The New Science*, Vico's principal interest is Roman history, so even *commodious*—as a reference to the Roman Emperor *Commodus*—could be understood as an allusion to Vico, though *Commodus* is not actually mentioned in *The New Science*.

We could go further:

- *riverrun*, past Eve and Adam's In Dante's *Purgatorio*, the rivers *Lethe* ("Oblivion") and *Eunoë* ("Good Remembrance") flow around Adam and Eve's Earthly Paradise at the summit of Mount Purgatory. *riverrun* can also be glossed as *Erinnerung*, the German for memory, which makes the connection with Dante's rivers even stronger. (Memory is also an important concept in the works of Vico and Bruno.)
- *from swerve of shore to bend of bay* These two expressions describe the curving shoreline of Dublin Bay as seen by the embattled native on the shore and the foreign invader (or returning

exile) at sea respectively. The phrase, then, exemplifies Giordano Bruno's coincidentia oppositorum, or identity of opposites.

- brings us by a commodious vicus of recirculation back to Howth Castle & Environs This is Giambattista Vico's corso and ricorso [course and recurrence]: "This is the Course of Nations ... And having arrived finally at the foot of the statue of Homer, they begin a Recurrence in the same order (Vico §41). The statue of Homer refers to the allegorical frontispiece (depintura) of The New Science.



The Allegorical Frontispiece of Vico's New Science

Each of these Italian thinkers informs one of the following three paragraphs, as we shall now see.



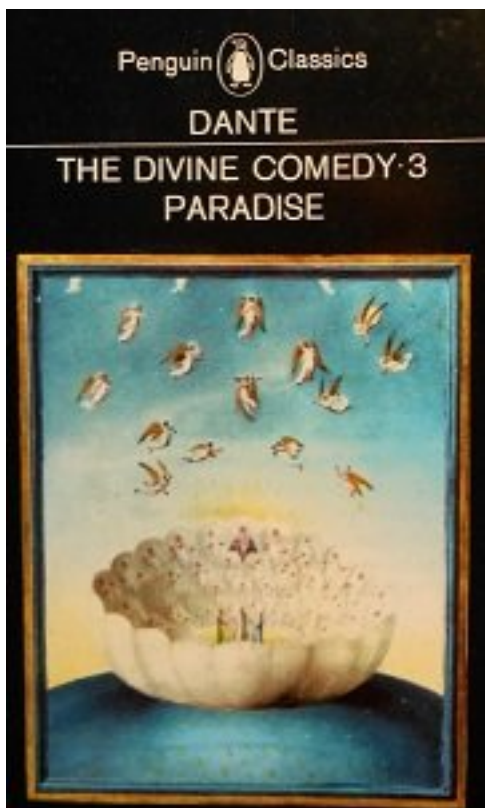
Dante and His Poem (Domenico di Michelino)

Dante Alighieri

In the fifteenth canto of the *Paradiso*, the concluding part of Dante's *Divine Comedy* Dante meets his great-great-grandfather Cacciaguida, who flourished in the first half of the 12th century. Dante's translator Dorothy L Sayers writes of this moment:

In the story, this encounter between Dante and his illustrious ancestor is one of the most poignant and climactic moments in the poem. Of all the souls with whom he has conversed in Hell, Purgatory and Paradise, this is the one from whom his life-blood flows ... From Cacciaguida to Dante flows not only the blood of illustrious forebears but also the past events of Florence, the history of Christendom, the inheritance of sin and of redemption, the burden and the glory of the cross. (Sayers 1984:190)

These words could just as easily be applied to *Finnegans Wake*, which also celebrates the unending flow of blood and history that links us all. But what is of immediate interest to us is the short passage in which Cacciaguida describes 12th-century Florence:



Florence, within her ancient walls embraced,
Whence nones and terce ring still to all the town,
Abode aforetime, peaceful, temperate, chaste.

No glittering chain she wore, she wore no crown;
There went no dames bedizened, no bright girdle
To catch the eye and shine the wearer down;

Nor at a daughter's birth did terror curdle
The father's blood, for date and dower between
Due limits kept both ways, nor leaped the hurdle.

No empty houses in her streets were seen;
Sardanapalus had not come, to show
What chambering and wantonness might mean.

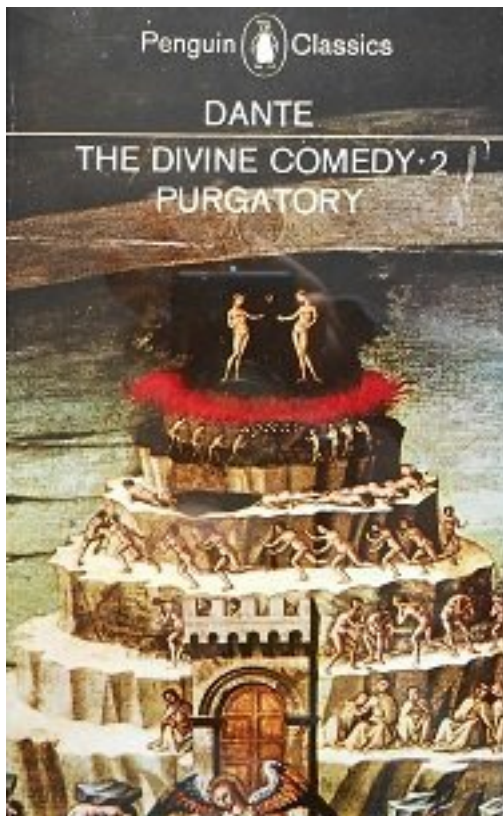
Neither did your Uccellatoi' outgo
Yet Montemalo, which, as in late days
It rose above, so shall it fall below.

(Sayers 1984:188-189)

I do not know who was the first to notice the similarity between this passage and the second paragraph of *Finnegans Wake* with its succession of nor ... nor ... not yet ... not yet. I was first made aware of it by Raphael Slepon, whose encyclopaedic site [FWEET](#) is probably the Internet's best website dedicated to *Finnegans Wake*. In his glosses for this paragraph he notes parenthetically:

the structure of this paragraph bears some resemblance to Dante: *Paradiso* XV.100-111

As we have seen, the second paragraph of *Finnegans Wake* has a clear sevenfold structure that evokes the rainbow of Genesis 9. Earlier in the *Commedia*, in *Purgatorio* 29, Dante too evokes the rainbow (and the moonbow of [Delia](#), which may be even more appropriate for a book of the night like *Finnegans Wake*) during the Pageant of the Sacrament:



The beauteous pageantry flamed forth on high
Far brighter than the brightest moon could shine
At her mid-month in a clear midnight sky ...

And [I] saw the flames advance, leaving the air
Behind them as it had been painted on;
They looked like pictured pennants, as it were,

Whose seven great bands of colour lodged and shone,
Till the sky stood with all those hues engrossed
That streak the Sun's bright bow and Delia's zone.

(Sayers 1983: 299 ... 300)

Note the logical flow from clause to clause in this paragraph of *Finnegans Wake*:

- North Armorica in Clause 1 leads to Dublin, Georgia, in North America in Clause 2.
- Peter Sawyer, the supposed founder of Dublin, Georgia (as Joyce erroneously thought), leads to St Peter in Clause 3.
- St Patrick, who was miraculously transformed into a deer, leads to venison in Clause 4.
- Venison leads to Vanessa in Clause 5.
- Wroth leads to Rot in Clause 6.
- Arclight , both a light in Noah's Ark and the French arc de ciel, leads to the rainbow in Clause 7.

The final clause brings us back to the opening chapter of the Book of Genesis. The seven clauses are the seven days of Creation. The seventh day, when God rested from his labours, even has HCE in bed, resting from his labours!



Vico's Statue in Naples

Giambattista Vico

The following paragraph gives us the first of the ten thunderwords that Joyce created for *Finnegans Wake*. Joyce lifted the thunderbolt from *The New Science* of Giambattista Vico.

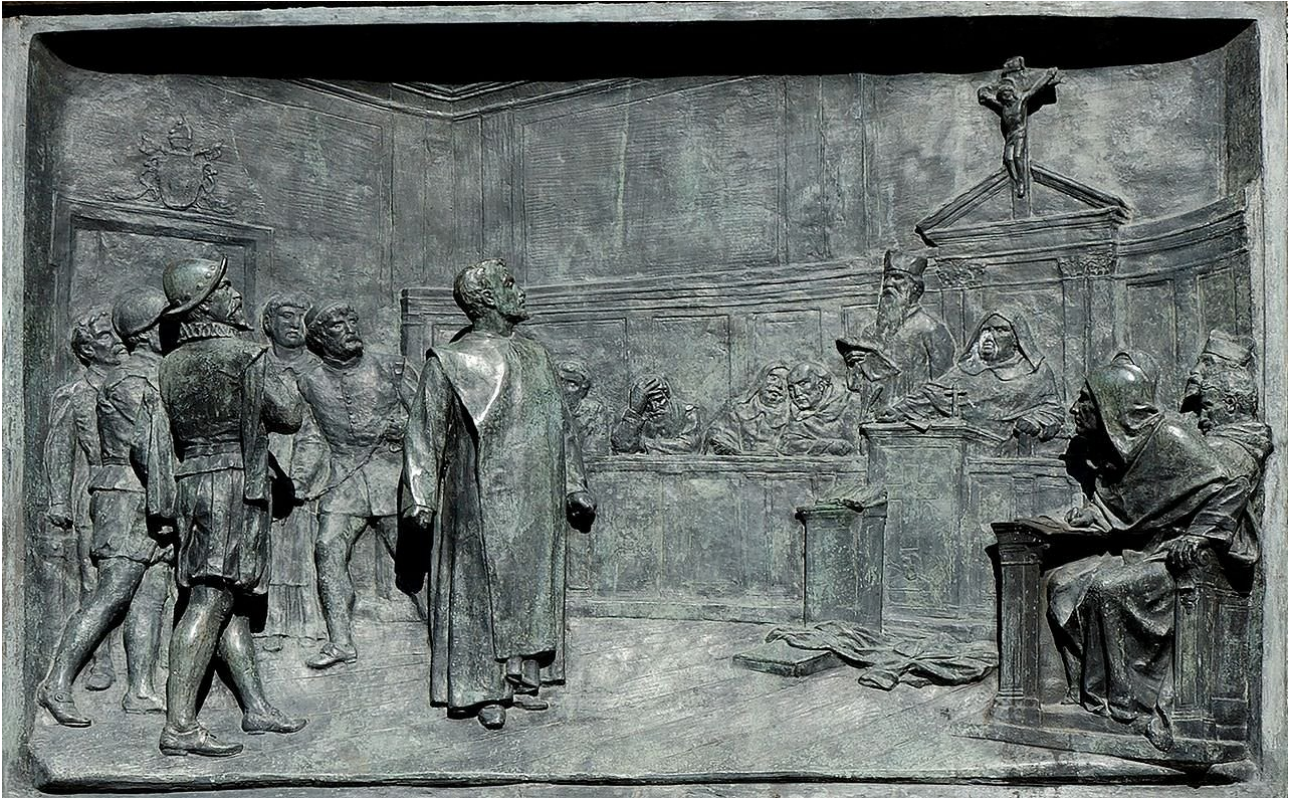
Ulysses ... I made it out of next to nothing. Work in Progress ... I am making it out of nothing. But there are thunderbolts in it. (Mercanton & Parks 720-721)

A contributor to the *FinnegansWiki* website has written:

As each thunderword leads into another part of the book, it fits into Joyce's usage of Vico's philosophy to tell the story. Each thunderword leads to a new cycle and a deeper part of sleep, and a deeper, more muddled state in HCE's mind ([FinnegansWiki](#))

This is an idea I have not come across before, and I will keep it in mind as I read *Finnegans Wake*. I don't know whether it is true, but it certainly makes sense in the case of the first thunderword, which occurs at the precise moment that the landlord of the Mullingar House falls asleep, as indicated by the word fall. HCE is, in some sense, the landlord's dream

self, so a significant alteration in HCE's state of mind does take place at this early point in the novel.



The Trial of Giordano Bruno (Ettore Ferrari)

Giordano Bruno

The fourth paragraph of *Finnegans Wake* is a literary embodiment of Giordano Bruno's concept of *coincidentia oppositorum*, or the identity of opposites. It is a very catalogue of polar opposites in conflict.

What, finally, is *Finnegans wake* all about? Stripping away its accidental features, the book may be said to be all compact of mutually supplementary antagonisms: male-and-female, age-and-youth, life-and-death, love-and-hate; these, by their attraction, conflicts, and repulsions, supply polar energies that spin the universe. Wherever Joyce looks in history or human life, he discovers the operation of these basic polarities. (Campbell, Robinson & Epstein 12-13)

I feel I have only begun to scratch the surface of these opening pages ... but time to be getting on.

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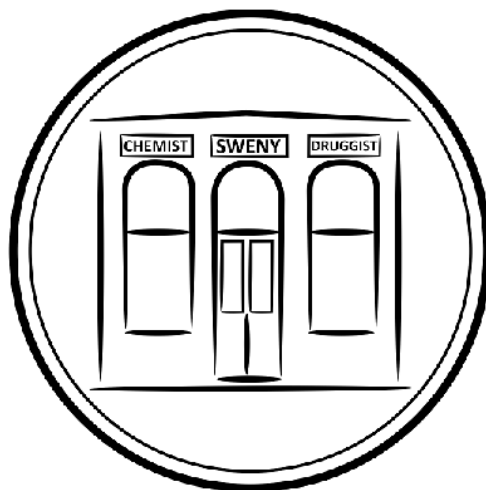
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~ [Finnegans Wake – A Prescriptive Guide](#) ~



Finnegans Wake

I have now shown at some length how the first four paragraphs of James Joyce's *Finnegans Wake* may be read as a short prologue to both the opening chapter and the novel itself. The following four paragraphs (RFW 004.09-005.40) can also be swallowed in a single mouthful. These seventy-two lines retell the story of *Finnegan's Wake*, the Irish-American ballad from which Joyce adapted the title of the novel. It is curious that this is one of the few moments in the book when Joyce draws directly upon this popular song. There are of course many other places in *Finnegans Wake* where a line or a phrase from the song is echoed in the text, but this passage is probably the only extended section—all four paragraphs of it!—where the song provides the foundation of the text.



Listening to the Text

Several recordings of this passage are now available online. They are rather a mixed bag, but no one really knows how one is supposed to read this book. What tempo should one adopt? How should one pronounce words that are not to be found in any dictionary?

There is something very Irish about a text that sounds different everytime you hear it. Traditionally, our myths and legends were not written down as literature to be read or recited—like, say, the Bible, the Iliad, the Odyssey, the Aeneid, Beowulf or the Nibelungenlied. Instead, a trained storyteller known as a [seanchaí](#)—or custodian of tradition—was entrusted with this material. The seanchaí was expected to improvise oral performances of these tales, adding his own flourishes and fleshing out the bare bones. Every performance, then, was meant to be unique.

On Waywords and Meansigns, the whole of Finnegans Wake has now been recorded three times. Each recording is an imaginative blend of music and the spoken word. Mariana Lanari & Sjoerd Leijten lead the way with their musical rendition of the first chapter:

- [RFW 004.09-005.40](#): Time 5:00 - 13:07

Barry Smolin and Double Naught Spy Car are responsible for the opening pages in the second of these recordings:

- [RFW 004.09-005.40](#): Time 4:51 - 11:25

The Here Comes Everybody Players recorded the first ten pages of the original edition (RFW 003.01-008.40) in the third of Waywords and Meansigns' recording:

- [RFW 004.09-005.40](#): Time 4:11 - 11:57

Patrick Horgan recorded the whole of the Wake in 1985, primarily as an audiobook for the blind. It is still warmly recommended, though the quality of the audio is quite poor.

- [RFW 004.09-005.40](#): Time 5:37 - 11:30

Another recording, by The Most Ever Company, is available on YouTube.

- [RFW 004.09-005.40](#): Time 3:06 - 9:05

My own recording of this section, for what it's worth, is available on DSound.

- [Bygmester Finnegan](#)

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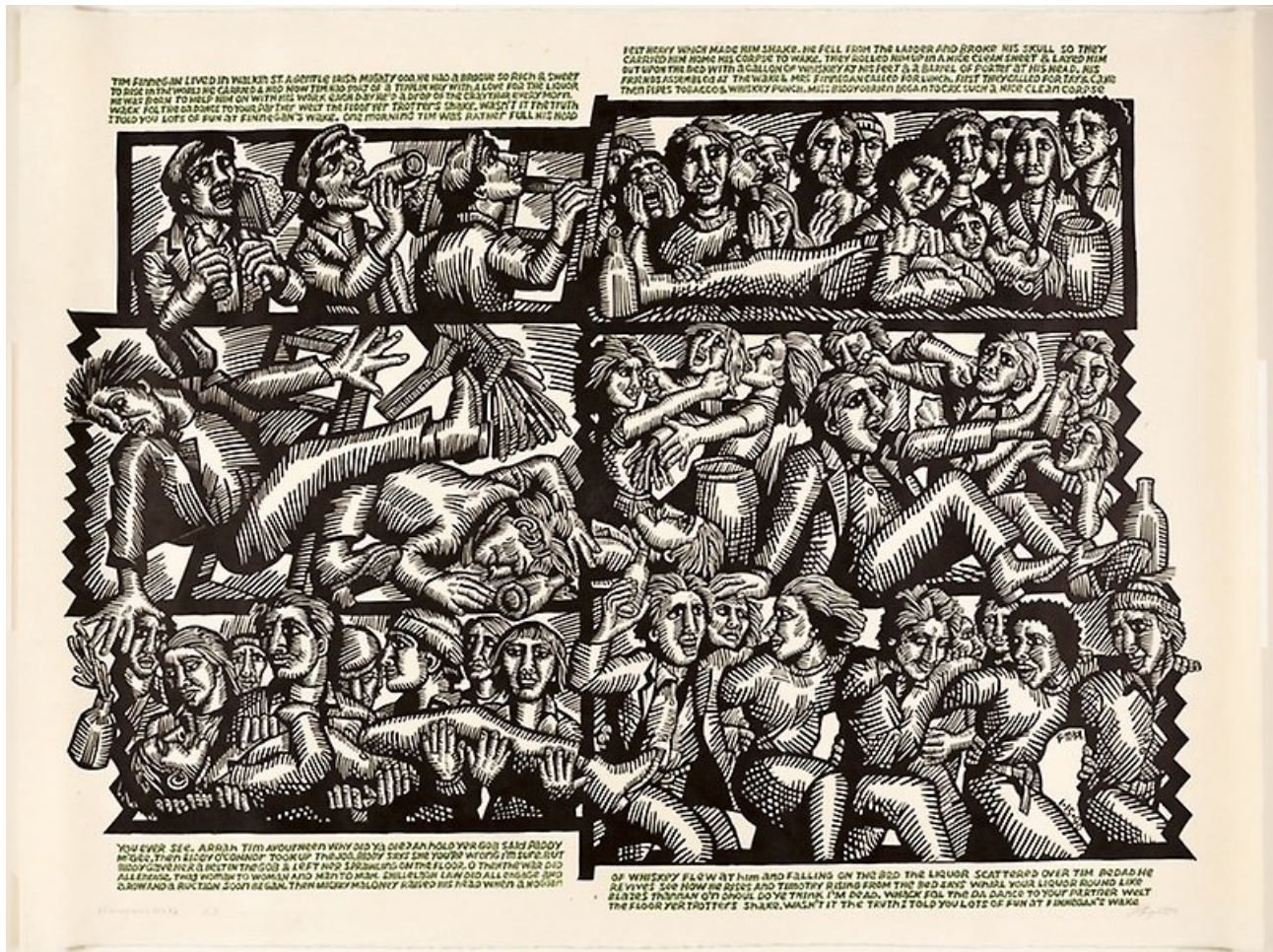
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Finnegan's Wake - Origins

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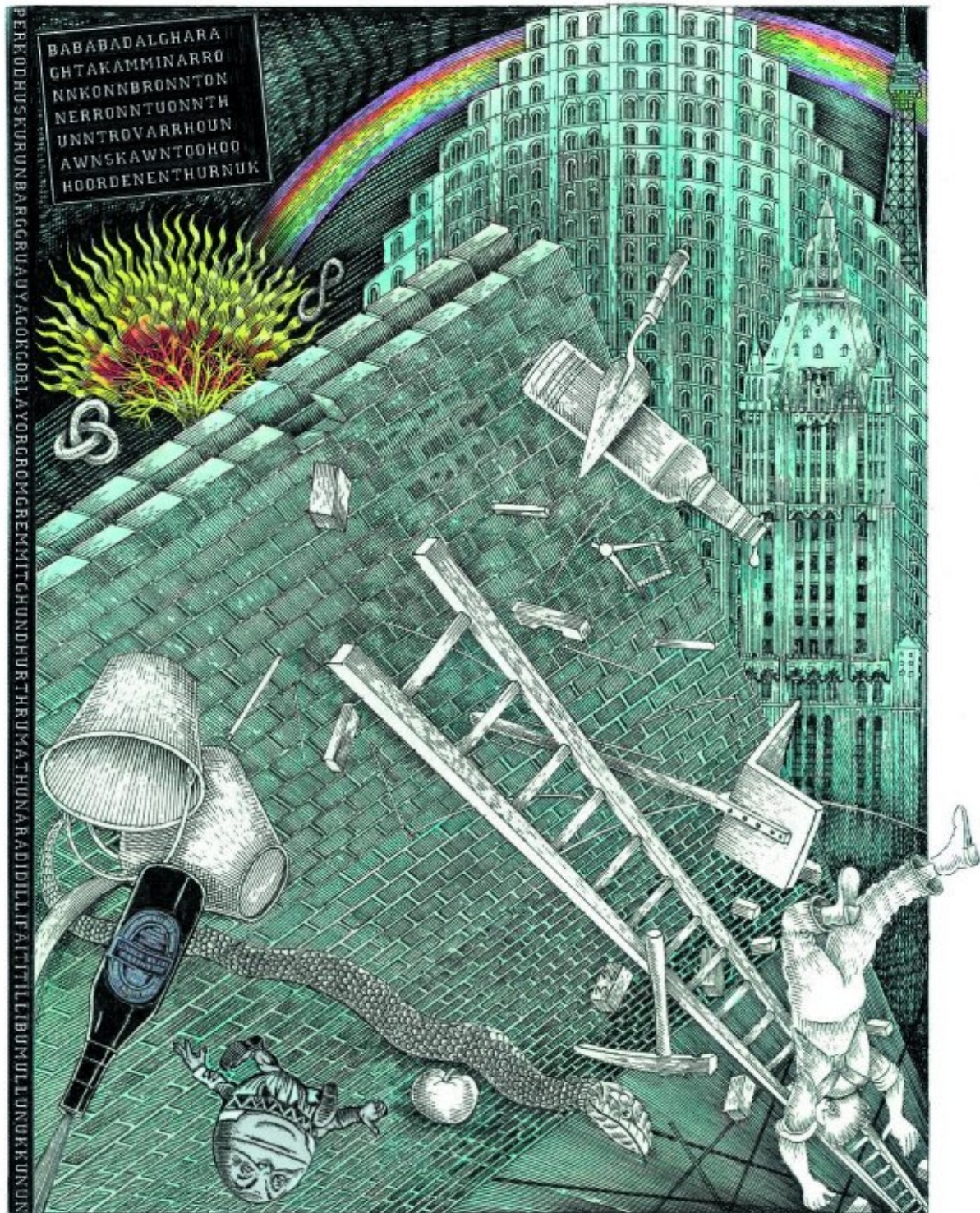


Finnegan's Wake (Gourfain)

In the preceding article of *A Prescriptive Guide to Finnegans Wake*, I pointed out how the fifth, sixth, seventh and eighth paragraphs of the book retell the story of the ballad of Finnegans Wake, the song from which Joyce adapted the title of the novel. Before we take a closer look at the song, let's listen to a performance of it by the legendary band The Dubliners (who borrowed their name from Joyce's collection of short stories):

The Dubliners: Finnegans Wake

Finnegans Wake the song is a bit like Finnegans Wake the book: it's a little different every time you hear it. No two singers seem to agree on the words, or even the music.



Tim Finnegan's Fall (Lord)

The Origins of Finnegans Wake

The origins of the song are obscure. No one really knows who wrote the lyrics, or who composed the music, or when—though opinions on these matters are not lacking. The song dates back to the middle of the 19th century—allegedly—but even that is uncertain.

It was probably written in New York in the early 1850s or the early 1860s. At that time one of the most popular forms of public entertainment was [music hall](#), a type of variety show featuring popular songs, comedy routines and specialty acts. Irish songs, both comic and sentimental, were in great vogue and there was no shortage of songsmiths capable of turning out a passable imitation of the real thing. With an eye to the amateur market, those that became popular were usually published in simple arrangements for voice and piano. The majority of these had short lives on the stage before being consigned to the dusty shelves of music libraries.

The Library of Congress's [Historic Sheet Music Collection, 1800 to 1922](#) has thousands of these popular songs online. Browsing through the collection, I find that most of them I have never heard of. Among the Irish—or pseudo-Irish—songs and dances in this collection are such rarities as:

- Woods of Green Erin
- The Poor Man's Bride
- Willie Sullivan's Return
- Norah McShane
- I'll Look for Thee, Mary
- Land of Sweet Erin
- Blue-Eyed Mary
- The Irish Washerwoman
- St Patrick's Day
- Biddy McShane
- Kitty Neil
- The Poor Irish Boy
- Dear Land of My Fathers
- Katy Darling

- Shylie Avourneen
- Paddy Boghree, The Irish Tiff
- Kathleen of Kildare
- Erin Weeps Forsaken
- The Lament of an Irish Mother
- Widow Machree

And this is just a small selection. Restricting the search parameters to the years 1850-59 and including the word Irish in the title or description returned 112 items!



John Brougham

The Fine Ould Irish Gintleman

Another Irish-American comic song of this era cannot be overlooked. [The Fine Ould Irish Gintleman](#), written and sung by [John Brougham](#), tells a tale in its last two verses that is remarkably similar to the plot of Finnegans Wake. Brougham's song was first published in

Boston in 1845, by George P Reed, which means that it probably preceded the composition of *Finnegan's Wake*.

Brougham was a Dublin-born actor and dramatist. He first made a name for himself on the stage in London, before moving to New York, where he wrote several successful melodramas and managed a number of theatres. His song, *The Fine Ould Irish Gentleman*, was a parody of [Henry Russell's](#) *The Fine Old English Gentleman* of 1835, which celebrated the good old days when everyone knew his place. The success of this song—perhaps the most popular of nineteenth century broadside ballads (Hepburn 77)—led to a slew of imitations and parodies:

- The Fine Young English Gentleman
- The Fine Old Color'd Gentleman
- The Fine Old Dutch Gentleman
- The Fine Young German Gentleman
- The Fat Old Parish Vestryman
- The Old English Lady
- The Old English Publican
- The Old English Constable
- The Fine Old English Pawnbroker
- The Fine Old English Labourer
- The Fine Old Border Squatter

Even Charles Dickens got in on the act, writing his own satirical celebration of those good old days: [The Fine Old English Gentleman, New Version](#).

The original source of all these ballads, including Russell's, was [The Queen's Old Courtier](#), also known as [The Old and Young Courtier](#), an anonymous 17th-century ballad which contrasts the reign of James I with the good old days of Good Queen Bess (Elizabeth I). This song was revised and given a new lease of life in the middle of the 18th century by [Joseph Vernon](#), who sang it in a production of Thomas Shadwell's play *The Squire of Alsatia*. But Russell's revival of 1835 proved to be the most lasting.

The ballad is to be chanted, ad libitum, upon one note, except the final syllable of each stanza, and the burden "Like an old Courtier" &c. (Chappell 300)

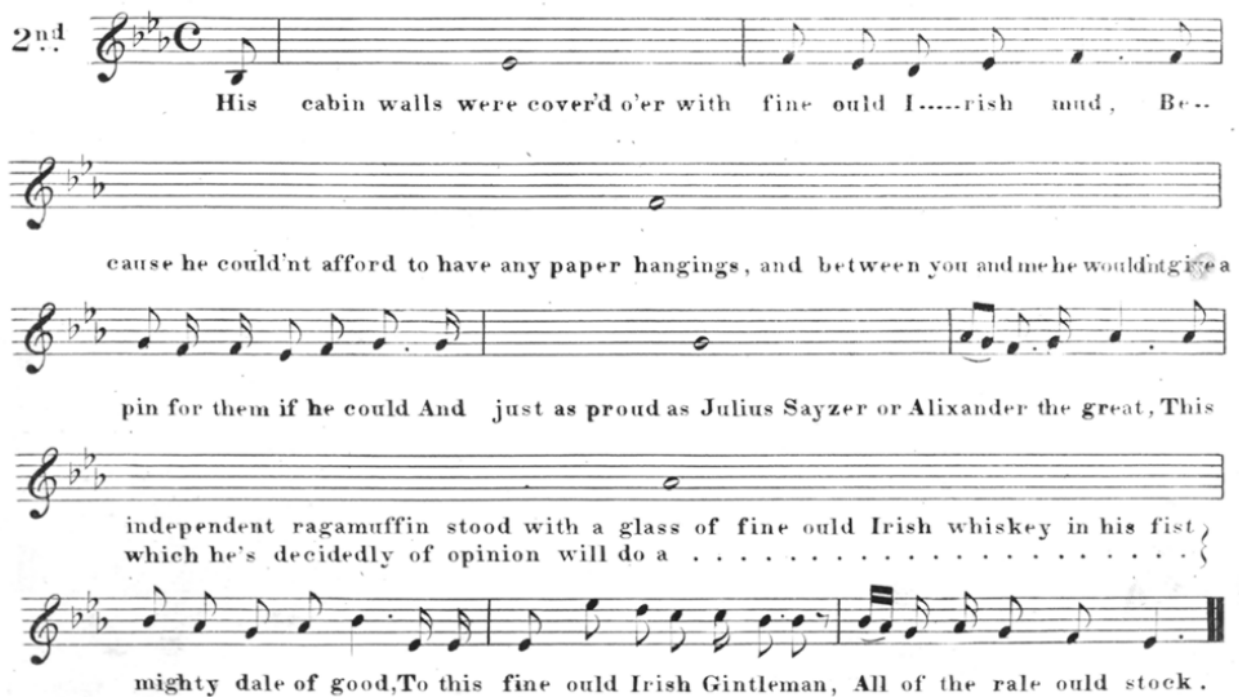
To be sung ad. lib. upon one note.

With an old song, made by an old ancient pate,
 Of an old worshipful gentleman, who had a great estate,
 Which kept an old house at a bountiful rate,
 And an old porter to relieve the poor at his gate. Like an

old Cour - tier of the Queen's, And the Queen's old Courtier.

The Queen's Old Courtier (Harmony by G A MacFarren)

Russell's revival of 1835 replaced this improvised chant with a proper melody, and most of the imitations and parodies of Russell's song retain his [music](#). The two versions can be compared in [C H Purday's edition](#). Brougham reverts to the original format for the stanzas, stretching out the lines of his parody to ridiculous lengths, to great comic effect. His burden, or refrain, however, is the same as Russell's:



The Fine Ould Irish Gentleman

I'll sing you a fine ould song made by a fine ould Paddy's pate,
 Of a fine Ould Irish Gintleman who had the devil a taste of an estate,
 Except a fine old patch of pitaty's that he liked exceedin'ly to ate
 For they were beef to him and mutton too and barring a red herring or a
 rusty rasher of bacon now and thin almost ev'ry other sort of mate.
 Yet this Fine Ould Irish Gintleman was one of the rale ould stock.

His cabin walls were cover'd o'er with fine ould Irish mud,
 Because he couldn't afford to have any paper hangings, and between
 you and me he wouldn't give a pin for them if he could.
 And just as proud as Julious Sayzer or Alixander the great, this
 independent ragamuffin stood
 With a glass of fine ould Irish whiskey in his fist which he's decidedly of
 opinion will do a mighty dale of good
 To this fine ould Irish Gintleman, All of the rale ould stock.

Now dis fine ould Irish gintleman wore mighty curious clothes,
 Tho' for comfort I'll be bail that they'd bate any of your fashionable
 beaux,
 For when the sun was very hot the gintle wind right through his
 ventilation garments most beautifully blows,

And he's niver troubled with any corns and I'll tell you why, because he despises the wakeness of wearing anything as hard as leather on his toes,
Yet this fine ould Irish gentleman was one of the rale ould stock.

Now this fine ould Irish gentleman has a mighty curious knack,
Of flourishing a tremendous great shillaly in his hand and letting it drop down with a most uncompromising whack,
So of most superiour shindies you may take your oath if you ever happen to be called upon for it he very nearly never had a lack,
And it's very natural and not at all surprising to suppose that the fine ould Irish mud was well acquainted with the back
Of this Fine Ould Irish Gentleman, All of the rale ould stock.

This fine ould Irish gentleman he was once out upon a spree,
And as many a fine ould Irish gentleman has done and more betoken will do to the end of time he got about as dhrunk as he could be,
His senses was complately mulvathered and the consequence was that he could neither hear nor see,
So they thought he was stone dead and gone intirely, So the best thing they could do would be to have him waked and buried dacintly,
Like a Fine Ould Irish Gentleman All of the rale ould stock.

So this fine ould Irish gentleman he was laid out upon a bed,
With half a dozen candles at his heels and two or three dozen more or less about his head,
But when the whiskey bottle was uncorked he couldn't stand it any longer so he riz right up in bed,
And when sich mighty fine stuff as that is goin about says he you don't think I'd be such a soft headed fool as to be dead,
Oh this fine ould Irish Gentleman it was mighty hard to kill.

Clearly, the final two stanzas provided the creator of Finnegans Wake with the gist of his tale. There are also a few details in the earlier stanzas—the flourishing of the Shillelagh with an uncompromising whack, and the love of fine ould Irish whiskey, for example—that also found their way into Finnegans Wake.

Finigans Wake

Popular
COMIC SONG

ARRANGED FOR THE

PIANO
BY
JOHN DURNAL.



NEW YORK
PUBLISHED BY JOHN J. DALY 419 GRAND ST.

Entered according to Act of Congress, in 1854, by John J. Daly in the Clerk's Office of the District Court of the Southern District of New York.



Finigans Wake (1854 or 1864?)

Finigans Wake

Like The Fine Ould Irish Gentleman, the earliest version of Finnegan's Wake that I have managed to track down is in the Lester S Levy Sheet Music Collection in the [John Hopkins Sheridan Libraries](#) . There it is listed as [Finigans Wake](#)—without the apostrophe! A typo, of course, but a mighty prescient one.

The music was arranged for piano and voice by John Durnal, and published in New York in 1854 by John J Daly. I don't know who John Durnal was, other than a prolific arranger of the time. Certainly, he was regularly hired by John J Daly. He is sometimes credited with the composition of Finigan's Wake, words and music. Personally, I don't believe he was ever more than an arranger of popular songs. But who knows? His name crops up in connection with many Irish, pseudo-Irish and American songs of the time, usually ones published by John J Daly. See, for example, the following at the [Hathi Trust Digital Library](#):

- When Johnny Comes Marching Home
- Larry O'Brien
- Green Little Shamrock
- Limerick Races
- The Wild Irish Boy
- Hurrah for the Days of Old

It is interesting that some of these have Arranged for the Piano by J. Durnal or Arranged by John Durnal, while others have Music by J. Durnal. In those cases where the lyrics are specifically attributed to an author, it is never Durnal. John Durnal was obviously a composer and arranger, not a writer. His possible contributions to the music of Finnigans Wake will have to be investigated further, but I do not think he wrote the words of the song.

A word of warning, though. Although the title page of Finigans Wake has the date 1854 (and this is the date under which it is catalogued in the John Hopkins Sheridan Libraries), the second page of the score is dated 1864! Also, the six songs arranged by John Durnal in the Hathi Trust Digital Library are all dated between 1863 and 1867, and the three songs arranged by him in the Library of Congress bear the dates 1863,

1865 and 1876. So there is a very good chance that 1864 is the correct date. This means that this may not be the original version of the song.



Dan Bryant

Finigan's Wake

Finnegan's Wake was also published in New York in 1864 by William A Pond & Co under the name [Finigan's Wake](#). This version was performed by the minstrel [Dan Bryant](#) (Dan O'Neill)—“with enthusiastic applause”—in an arrangement by [Charles Glover](#). During the American Civil War, Finigan's Wake and Lanigan's Ball were staples of the Bryant Minstrels, a black-and-white minstrel troupe founded by two brothers, Jerry and Dan O'Neill, from upstate New York. Bryant's version differs slightly from Durnal's in both its lyrics and its music.



C W Glover

The arranger of the Bryant version, Charles William Glover, was an English composer. He is generally credited with the composition of the music for the popular Irish ballad *The Rose of Tralee*. He died in 1863, shortly before the publication of his arrangement of *Finigan's Wake*.

This version of the song also appeared in Beadle's Dime Song Book No. 13, which was published in 1864. The publishers, Beadle and Company, acknowledge "Wm. A. Pond & Co." as the "owners of the copyright" (Beadle 6).

In 1864, another New York music publisher, D S Holmes of Brooklyn, published [Finigan's Wake](#) in an arrangement for solo piano by L L Parr. No words are included and no information is given concerning the source of the song.

Tim Finigan's Wake

Another man commonly credited with the composition of Finnegan's Wake is John F Poole. His version of the ballad appeared under the title *Tim Finigan's Wake* in a song collection of 1867. The air to which the words are to be sung is identified as *The French Musician*, but only the lyrics are printed.



John F Poole

John F Poole was born in Dublin in 1833 (Fields 44) or 1835 (Meehan 69) and emigrated to America when he was twelve. His career in the theatre and music hall only began in 1863. He made a name for himself as a prolific writer of songs and comic skits. He was also the manager of several theatres in New York, including for a time the Olympic Theater on Broadway (Fields 87). His best known work is the serious protest song No Irish Need Apply.

Poole is alleged to have written the words to Tim Finigan's Wake for Tony Pastor, an impresario and variety performer who was so successful in his day that he is now remembered as the Father of Vaudeville. Poole died at his home in Sheepshead Bay, Brooklyn, in 1893. Curiously, his death from dropsy was occasioned by a fall from a ladder! (Meehan 69)

In 1976, the Joyce scholar Jane S Meehan identified Poole as the creator of Finnegan's Wake. Her article, Tim Finigan's Wake appeared in a 1976 issue of A Wake Newslitter and is an excellent source for the details of Poole's life and career. In her researches, Meehan did discover the connection between Finnegan's Wake and Brougham's The Fine Ould Irish Gentleman, but the Durnal and Bryant/Glover arrangements escaped her notice. Her article can now be downloaded (with the rest of this valuable Wakean journal) from [JoyceTools](#), Ian Gunn's wonderful online tribute to the late Clive Hart. It was only when researching Meehan that I came across this treasure trove of Joycean delights. I warmly recommend it.

I suppose we can forgive Meehan her error, considering the era in which she carried out her research. Today, thanks to the Internet and Google, we can say with certainty that John F Poole did not create Finnegan's Wake. Poole was born in 1833 or 1835, and Tony Pastor in 1837. Poole was only nineteen or twenty-one and working as a clerk when John Durnal's arrangement of Finigans Wake came out in 1854—if, indeed, that is the correct year. Significantly, the 1864 edition of Tony Pastor's songbook—[Tony Pastor's Complete Budget of Comic Songs](#)— does not include Tim Finigan's Wake, even though this collection was edited by John F Poole. Tim Finigan's Wake is, however, in the 1867 edition—[Tony Pastor's Book of 600 Comic Songs](#). I think it is safe to conclude that sometime between 1864 and 1867 Poole simply rewrote the Durnal or Bryant/Glover version of the song. An examination of the lyrics suggests that it was the latter version of 1864 that Poole reworked.

Even if it turns out that the Bryant/Glover version was published in 1863 before the Durnal version, that still anticipates the Poole/Pastor version. (As we shall see in the next article, the lyrics of Poole's version also suggest that he was reworking an earlier version of the song.)

OBITUARY.

John F. Poole, whose death was chronicled in **THE MIRROR** last week, was a few years ago one of the best known theatrical managers in this city. He was born in Dublin, came to this country at the age of twelve, and after being graduated from St. John's College undertook the theatrical business. His first efforts were in the writing of songs and one-act plays. One of his best-known songs was "Finnegan's Wake." One of his sketches, *Shin Fane*, obtained considerable popularity. In 1864 he formed a partnership with Thomas Donnelly and opened a variety show at No. 37 Bowery. Later, with this partner, he secured control of the Olympic Theatre, No. 625 Broadway, where they ran one of the best variety performances in the city. Mr. Poole is said to have been the first manager that paid large salaries to variety performers. In 1876 Poole and Donnelly undertook the management of the Grand Opera House, in which they established popular prices and were successful. Donnelly died in 1880, and his widow continued as Mr. Poole's partner until 1882, when they dissolved business relations. Mr. Poole then formed a partnership with E. G. Gilmore, and took Niblo's Garden, where they remained together until 1886, when Mr. Poole withdrew and took a lease of the old St. Ann's Church property in Eighth Street, near Broadway. This was changed to Poole's Theatre, and was managed by him until 1889, when he retired from active business. In the same edifice his wedding was celebrated thirty-seven years ago. Gus Williams, Francis Wilson, Sol Smith Russell and Louis and Alice Harrison were among the actors brought out by Mr. Poole. He was a charter member of the Actors' Fund and the Elks, and was noted for his charity and generosity. The funeral was held from St. Mark's Roman Catholic Church at Sheepshead Bay on Thursday. The interment was at Calvary Cemetery.

Later Versions

Finnegan's Wake has retained its popularity to the present day. Since the 1860s, it has been republished countless times in countless places and has undergone several minor alterations, though the basic tale of Tim Finnegan's death and resurrection by whiskey has been preserved. The success of the song in the hands of Tony Pastor ensured that its fame would spread quickly—and it did. As early as 1866, the [Finnigan's Wake Polka](#) was published in Adelaide, Australia, by G L Egremont-Gee. It was composed by a local clarinetist and bandmaster, Theodor Heydecke, and arranged for piano by his English friend George Loder. Heydecke died in 1867 and Loder in 1868 (Temperley 164, 165).

Another early work to cash in on the popularity of Tony Pastor and John F Poole was the Tim Finigan's Wake Songster: Comprising Many of the Most Humorous Irish and Other Racey Comic Songs, Interspersed with Beautiful Sentimental Ballads Adapted to Popular Airs. This small collection was published in New York by Robert M de Witt in 1867. It was 72 pages long and sold for 10 ¢.

In 1870, the Complete Catalogue of Sheet Music and Musical Works listed two songs relevant to our inquiry (Board of Music Trade 30):

- Finigan's Wake, Glover.
- Finnigan's Wake, Miller.

Who is this Miller to whom the second song is attributed? Possibly Harry Miller, who arranged many popular songs of that era.

John F Poole's words also appeared in Patrick J Kenedy's The Universal Irish Song Book, which came out in New York in 1884. Outside Ireland, Poole's version and title remained popular to the end of the century. Take, for example, [Tim Finigan's Wake](#), a broadside published by Henry J Wehmann in 1899.

By the beginning of the 20th century the song had been claimed by the Irish as though it were a native son come home from the States. It was probably in Ireland that the spelling Finnegan's Wake became established, as that was the commonest spelling of the surname in the Ould Sod. In the [Census of 1901](#), the following results were returned:

Spelling	Number of Records
Finnegan	2158
Finegan	1297
Finnigan	520
Finigan	159

Finally, one might briefly mention a few other popular songs of the day that involve that quintessential part of Irish social life, the wake:

- The Dan McGinness Wake
- Mike McCarthy's Wake
- The Wake of the Absent
- The Wake of William Orr
- The Bridal Wake
- An Iligant Wake
- Pat Malone Forgot that He Was Dead
- Granny O'Reilly's Wake
- Mulligan's Wake

What relationship, if any, these may have had with Finnegan's Wake I leave to the curious-minded to look into.

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- [Finnegans Wake \(1854\)](#): Lester S Levy Sheet Music Collection, Public Domain
- [Dan Bryant](#): Wikimedia Commons, American Minstrel Show Collection, Harvard University, Public Domain
- [C W Glover](#): IMSLP, Petrucci Music Library, Public Domain
- [John F Poole](#): Public Domain

- [Obituary of John F Poole](#): New York Dramatic Mirror, 29 July 1893, Public Domain

Useful Resources

- [The Traditional Tune Archive](#)
- [Joyce Tools](#)
- [FWEET](#)
- [The James Joyce Scholars' Collection](#)
- [FinnegansWiki](#)
- [Annotated Finnegans Wake \(with Wakepedia\)](#)

Finnegan's Wake - The Origin of the Species

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FINNEGAN'S WAKE

and other

Irish Folksongs

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FOLK-LYRIC
FL 113



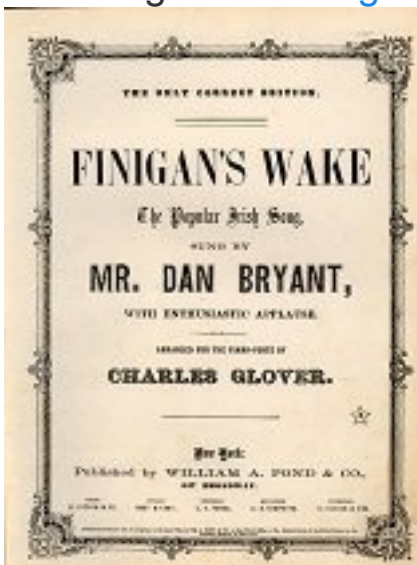
Finnegan's Wake (Dominic Behan)

In the preceding article in this series, I tried to trace the iconic Irish-American ballad Finnegan's Wake back to its roots, but without complete success. After posting that article to Steemit, I discovered some new facts that entailed a few hasty edits before the editing window closed. This article is an attempt to bring a little clarity to what has become a very confusing state of affairs.

In summary, my researches have turned up three slightly different versions of the song, any one of which could be the original:

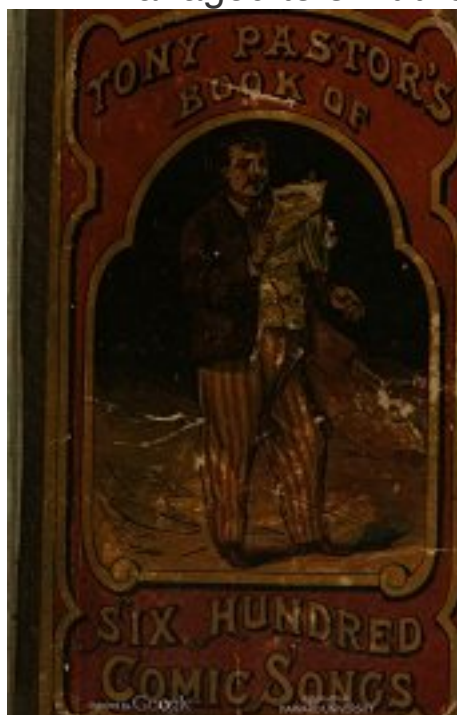


- **Durnal Version** Finigan's Wake, published in New York by John J Daly in an arrangement by John Durnal. The date on the front cover of the sheet music is 1854, but on the second page of the score the date is given as 1864. The latter, I now believe, is the correct date. Finnegan's Wake was in vogue in the mid-1860s. I have not been able to find any references to it between 1854 and 1864. And all the musical arrangements by John Durnal that I have found are dated to 1863-76. On the other hand, John J Daly was publishing music in New York since at least 1849, and the engraver **George W Quidor** was certainly active in the early 1850s.



- **Bryant-Glover Version** Finigan's Wake, published in New York by William Pond & Co in an arrangement by the English composer Charles William Glover. The work is described on the cover of the sheet music as The Only Correct Edition, which suggests that a rival edition was already in print. The byline reads: The Popular Irish Song, Sung by Mr Dan Bryant, with Enthusiastic Applause. We do know that Dan Bryant of Bryant's Minstrels sang

the song in Mechanic's Hall on Broadway on 18 February 1864, according to the surviving [Playbill](#). The date on the sheet music is 1864. This version of the song also appeared in the same year—allegedly with the publisher's permission—in [Beadle's Dime Song Book No. 13](#). The publishers, Beadle and Company, acknowledged Wm Pond & Co as the owners of the copyright, but they still managed to omit the song's final climactic stanza!



- Poole Version Tim Finigan's Wake, By John F. Poole, As Sung by Tony Pastor, Air: "The French Musician". This version was published by Dick & Fitzgerald in New York in [Tony Pastor's Book of Six Hundred Comic Songs and Speeches](#). The date, 1867, is relatively late, but I have since discovered that this version of the song appeared in print as early as 1864 in [Bryants' New Songster](#), where it bears the title Tim Finigan's Wake, with the byline As sung by Bryants' Minstrels, though of course it is not the version sung by Dan Bryant. Obviously Poole must have written his version of the song no later than 1864. However, it does not appear in [Tony Pastor's Complete Budget of Comic Songs](#), which Poole edited and which was published in 1864.

Some Points to Note

1864 seems to be emerging as a pivotal year in the early history of Finnegan's Wake—especially if we discount the anomalous 1854 on the cover of the Durnal Version.

The Bryant Version's The Only Correct Edition may have been a response to the appearance of Bryants' New Songster, which includes the Poole Version but describes it incorrectly As Sung by Bryants' Minstrels. It is obvious that Bryant's Minstrels were not involved in the publication of this song book, which misspells the name of their troupe.



C W Glover

The original version of Finnegan's Wake must go back to 1863 at the latest. The arranger of the Bryant-Glover Version, Charles William Glover, died on 23 March 1863. Obviously he cannot have arranged Finigan's Wake after that date. This gives us a terminus ante quem for the creation of the song.

Or does it? The [Dictionary of National Biography](#) tells us that C W Glover was born in 1806 and died in 1863, but I have come across other sources that claim he was born in 1797 and died in 1868! For example, the [Choral Public Domain Library](#). The Irish songwriter and composer Samuel Lover lived from 1797 to 1868, so perhaps this is the source of the confusion: Lover, Glover? The Cyclopedia of Music and Musicians supports the DNB:

GLOVER, CHARLES WILLIAM, born in London, February, 1806, died there, March 23, 1863. Violinist, pupil of T. Cooke; was engaged at the Drury Lane and Covent Garden Theatres; musical director of Queen's Theatre, 1832. Has composed songs, duets, and pianoforte music. (Champlin & Apthorp 157)

That settles it.

John F Poole

John F. Poole, who is credited with writing the words of the version popularized by Tony Pastor, may have only begun his career in the theatre in 1863 (Fields 44). This would reduce his chances of being the true creator of the song, but it would not extinguish them completely. Accurate biographical information on Poole is sorely lacking, and the situation is not helped by the similarity of his name to that of the contemporary English playwright John Poole (1786-1872).



John F Poole

We know that John F Poole died on 17 July 1893—the event was widely reported in the newspapers at the time—but we do not know the exact year of his birth. According to Armond Fields he was born in 1833. His obituary in *The New York Times* (18 July 1893), however, gives his age as fifty-eight (Meehan 69), which implies that he was born in 1834-35. And his obituary in [The Sun](#) reports his age as fifty-four, which would put his birth in 1838-39.

Several sources—Fields and newspaper obituaries—state that Poole came to America when he was twelve years old. It so happens that in the [National Archives of the United States](#) there is a record of a twelve-year old boy called John Poole arriving in New York from Dublin on the Famine ship *Fag an Bealac* [Fág an Bealach, Irish for Get Out of the

Way!] on 17 May 1847. So John F Poole was indeed born in 1835, and he was 58 at the time of his death. Score one for The New York Times.

Armond Fields claims that Poole only embarked on a career in theatre at the age of thirty (1863 according to Fields's chronology), but Fields was wrong when he told us that Poole was born in 1833 so why should we believe him now?

Jane Meehan cites George Odell's *Annals of the New York Stage* to the effect that Poole first made a name for himself with his drama *Nick Whiffles* in 1858:

According to *The Annals of the New York Stage* (Columbia University Press, Vol. VII, p. 134), Poole was a leader among popular dramatists of the day at least by 1858, when 'Nick Whiffles' [sic], his successful 'scout and indian drama' was presented at the Bowery Theatre on 23 August. The following season, he was named 'chartered dramatist' of the New Bowery Theatre, opened by the previous managers of the original Bowery. Poole operated at a frantic pace; between 10 September and 9 November of the 1858 season, he was credited with seven productions (Meehan 69)

[Nick Whiffles](#) was a fictional American frontier character created by John Hovey Robinson in a serial that ran in the *New York Weekly* in the summer of 1858. A very successful melodrama based on the serial was premiered in 1858 and became the most widely performed frontier play prior to the American Civil War, but I have not been able to confirm that this particular melodrama was written by Poole. Roger A Hall, *Performing the American Frontier, 1870-1906*, refers to it as "John Hovey Robinson's *Nick Whiffles*" (Hall 31). Rosemarie Bank mentions "several versions of *Nick Whiffles*, the most successful probably J. H. Robinson's in 1858" (Bank 152)

Nevertheless, there is solid evidence that Poole was active on the stage by 1858 or 1859:

An even more prolific playwright who worked hard to feed the insatiable appetites of American theatre managers and their audiences was Dublin-born John F. Poole (1835-1893) ... John F. Poole came to America when he was twelve years old, graduated from St. John's College and by 1859, according to Odell, was the chartered dramatist of the Old Bowery theatre in New York, a young man of twenty-four years. From the opening of the fall season in August through November, 1859, Poole adapted or wrote eleven plays for this theatre, and this was only the beginning of his prolific career. Among his plays are *The Venetian*

Buccaneer (1859, a story by Cobb); The Privateer and the Pirate; or, Our Country's Flag (1859); The Massacre of Wyoming (1859); Santa Claus; or, A Christmas Dream (1862); Cudjo's Cave (1864, adaptation of a Trowbridge novel); The Bounty Jumper of the Bowery (1865); The Ballet Girls of New York (1868), and Divorce (1872). (Meserve 16-17)

Poole's *Excelsior, or Life's Struggles* was produced on the stage at Chatham Theatre, New York, on 27 February 1858 (Brown 328). The Cambridge Guide to American Theatre even goes so far as to claim that Poole was house dramatist at the Old Bowery Theatre by 1852, when he was just seventeen years old (Wilmeth & Miller 312).

If Poole was already active in the music-hall industry before 1860, then his claim to the authorship of *Finnegan's Wake* cannot be dismissed out of hand. Meehan, who first identified him as the author in 1976, may have been right after all.

John Durnal

If information on John F Poole is sorely lacking, in the case of John Durnal it is all but non-existent. I have been unable to learn anything substantial about this man or his career. When and where was he born? When and where did he die? Was he married? Did he have any children? What did he look like? All we know is that he was an arranger and composer of popular songs in New York in the 1860s and '70s.

Impasse

We seem to have reached an impasse. Unless new information comes to light, the only course to take is to examine the lyrics and music of the different versions and see if any conclusions can be drawn from them.

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- [C W Glover](#): IMSLP, Petrucci Music Library, Public Domain
- [John F Poole](#): Public Domain

Useful Resources

- [American Minstrel Show Collection](#)
Libraries, Digital Collections
- [Joyce Tools](#)
- [FWEET](#)
- [The James Joyce Scholars' Collection](#)
- [FinnegansWiki](#)
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Finnegan Wakes

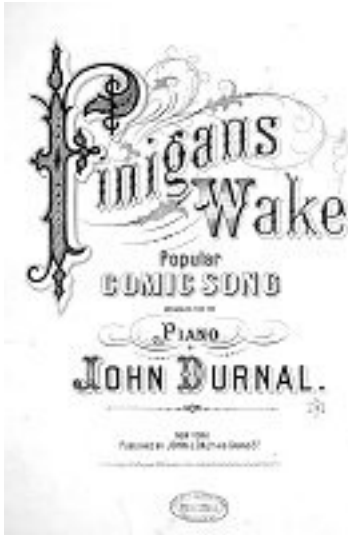


Finnegan Wakes (The Dubliners)

In the two preceding articles in this series, I attempted to trace the ballad Finnegan's Wake back to its origins. I was unsuccessful in that endeavour, but I did discover that there were three slightly different versions of the song in print in the mid-1860s, any one of which could be the original.

- Durnal Version: [Finigans Wake](#)
- Bryant-Glover Version: [Finigan's Wake](#)
- Poole Version: [Tim Finigan's Wake](#)

Although the basic story of Finnegan's Wake has remained unchanged over the lifetime of the song, the lyrics have undergone many minor alterations, including, of course, the title. In this article I am going to compare the words of these three versions in the hope of establishing which of them came first.



We do not know when Finnegan's Wake was first written. We do not even know when it first appeared in print. Possibly it was published for the first time in New York by John J Daly in an arrangement by John Durnal. The date on the title page of this edition is 1854, but the copyright notice on the second page of the score bears the date 1864, and I am inclined to believe that 1864 is the correct date. So this is probably not the earliest version of the song that we have. But who knows? Perhaps 1854 is the correct date, after all, so let us start here.

Durnal Version

Finigans Wake

Tim Finigan lived in Walker Street,
He was a gintleman mighty odd,
He was fond of a dhrop o' the crature nate,
And to rise in the world he carried the hod.
Now Tim one mornin' got rather full,
His head felt heavy, his hands did shake,
So he fell off the ladder and smashed his skull,
And his friends took home his corpse to wake.

Chorus

With my phillaloo, hubbaboo, whack hurroo boys,
Didn't we sing till our jaws did ache,
And shout and laugh 'till all was blue
With the fun we had at Finigan's wake.

They rould him up in a clane white sheet,
And laid him out upon the bed,
With eight dipped candles around his feet,
And a dozen at laste around his head;
Miss Biddy O'Brian began to cry,
Mrs Finigan cried "asthore machree,
Millia murther Tim darlin' och! why did you die?"
"Arrah none o' yer prate" sez Judy Mc Gee.

Chorus

Thin Peggy O'Connor took up the cry,
"Now, Judy," sez she, "yer wrong I'm sure;"
But Judy soon gev her a belt on the eye,
Which left her sprawlin' on the flure.
Both sides in the row did soon engage,
('Twas woman to woman and man to man)
Shillelagh's and "nails" wor all the rage,
An' a "tarin'" ruction soon began.

Chorus

Micky Mulvany jist show'd his head,
When Tim Donavan flung a full quart at him,
It missed him, an'—fallin' on the bed—
The liquor was spilt on the face of Tim;
Now the sperrits new life gev the corpse, my joy,
Tim jump'd like a Trojan from the bed,
Cryin'—whilst he walloped aitch girl an' boy—
"Tare an' ages, yer sowls, d'ye think I'm dead?"

Chorus

Glossary

Walker Street A street in New York

gintleman gentleman

mighty odd very odd—but why is Tim odd?

dhrop drop

crature creature, a slang term for whiskey

nate neat, undiluted

hod a builder's receptacle for carrying bricks over the shoulder

full drunk

phillaloo Irish interjection, loud wail, cry of lamentation (cf *Úalu* at RFW 003.24)

hubbaboo Irish interjection, loud wail, cry of lamentation

whack hurroo a cry expressive of triumph or exultant excitement

'till all was blue to drink till all is blue = to become very drunk

rould rolled

clane clean

dipped candles hand-made by repeatedly dipping a weighted wick in melted wax

at laste at least

asthore machree Irish terms of endearment: a *stór* [my treasure], mo *chroí* [my heart]

Millia murther Irish interjection: *míle murdar* [a thousand murders]

och! Irish interjection: *Och!* [Alas!]

Arrah! Irish interjection: *Ara*, an expression of impatience found at the beginning of a statement

prate prattle, chatter

sez says

gev gave

flure floor

Shillelagh's Irish cudgels traditionally made of blackthorn

"nails" "Finger nails, the women's weapons, of course"

wor were

tarin' tearing, great, huge

ruction a disturbance, a riot

jist just

sperrits spirits

aitch each

Tare an' ages Tears and agues! (An Irish oath, referring to Christ's tears)

and Passion)
yer sowls your souls

Bryant-Glover Version



C W Glover

The lyrics of the Durnal Version are certainly crude and unpolished. Some of the lines seem forced. It does strike me as a crude attempt to reconstruct from memory a song one has heard a few times. William Pond & Co published a slightly different version of Finigan's Wake in 1864. The arranger, Charles W Glover, died on 23 March 1863, which establishes a terminus ante quem for the creation of this version. As is the case with the Durnal Version, we do not know who wrote the words. Possibly it was a member of Bryant's Minstrels, though other songs sung by Dan Bryant and published by Wm Pond & Co identify the writer and composer. For example, the sheet music for [Lanigan's Ball](#), which was published in 1863, attributes the words to Tony Pastor and the music to Neil Bryant. The lack of any such attributions on the sheet music for Finigan's Wake may mean that the publishers simply did not know who wrote the original version of the song.

Finigan's Wake

Tim Finigan liv'd in Walker Street,
An Irish gintleman mighty odd,

He'd a beautiful brogue so rich and sweet
And to rise in the world he carried the hod.
But you see he'd a sort of a tipling way:
With a love for the liquor poor Tim was born,
And to help him through his work each day,
He'd a drop of the creature ev'ry morn.

Chorus

Whack, hurrah, dance to your partners,
Welt the flure your trotters shake,
Isn't it the truth I've told ye,
Lots of fun at Finigans wake.

One morning Tim was rather full,
His head felt heavy, which made him shake,
He fell from the ladder and broke his skull;
So they carried him home his corpse to wake:
They rolled him up in a nice clean sheet,
And laid him out upon the bed,
With fourteen candles round his feet,
And a couple of dozen round his head.

Chorus

His friends assembled at his wake,
Missus Finigan called out for the lunch:
First they laid in tay and cake,
Then pipes and tobacky and whiskey punch.
Miss Biddy O'Neil began to cry:
"Such a purty corpse did ever you see:
Arrah! Tim avourneen, an' why did ye die?"
"Och, none of your gab," sez Judy Magee.

Chorus

Thin Peggy O'Connor took up the job,
"Arrah, Biddy," says she, "ye'er wrong I'm shure."
But Judy then gave her a belt on the gob.
I left her sprawling on the flure.
Each side in war did soon engage:

'Twas woman to woman and man to man;
Shillelah law was all the rage,
And a bloody ruction soon began.

Chorus

Mickey Mulvaney raised his head,
When a gallon of whiskey flew at him.
It missed him—and hopping on the bed,
The liquor scattered over Tim!
Bedad! he revives! see how he raises!
An' Timothy jumping from the bed,
Cries, while he lathered around like blazus:
“Bad luck till yer souls, d’ye think I’m dead!”

Chorus

Glossary

brogue Irish accent

welt the flure beat the floor (with your feet)

trotters feet

tay tea

tobacky tobacco. You can’t have an Irish wake without snuff.

whiskey punch whiskey diluted with boiling water and sweetened with sugar

purty pretty

avourneen Irish term of endearment: a mhuirnín, my dear

shure sure

Shillelah Shillelagh

Bedad! By God! (altered to avoid taking the Holy Name)

Thimothy Timothy (in Irish the [t] is dental rather than alveolar)

lathered beat, struck, hit

like blazus like the devil (blazes = the fires of Hell)

till yer souls to your souls

Poole Version

The lyrics of the Bryant-Glover Version are generally more sophisticated than those of the Durnal Version. Does that imply that this is a later,

improved version? Or was the Durnal version a cheap pirated edition? Some of the so-called [bad quartos](#) of Shakespeare's plays are vastly inferior to the Bard's originals precisely because they were cheap knock-offs made on the fly by hacks.



John F Poole

The Poole Version also appeared in print in 1864 (though incorrectly identified as the version Dan Bryant sang). Tim's first name has been added to the title, but otherwise these lyrics are fairly close to those of the Bryant-Glover Version. In fact, the Poole Version and the Bryant-Glover Version are so similar that it is reasonable to assume that one of them was based on the other—but which came first? Significantly, the words of the Poole Version were expressly attributed to John F Poole, while the music was identified as a traditional tune, The French Musician:

Tim Finigan's Wake

Tim Finigan lived in Walker street,
A gentleman Irishman—mighty odd—
He'd a beautiful brogue, so rich and sweet,
And to rise in the world he carried the hod.
But you see, he'd a sort of a tippling way—
With a love for the liquor poor Tim was born,
And to help him through his work each day,
He'd a drop of the craythur' every morn.

Chorus

Whack, hurrah! blood and 'ounds, ye sowl ye!

Welt the flure, yer trotters shake;
Isn't it the truth I've tould ye,
Lots of fun at Finigan's wake!

One morning Tim was rather full,
His head felt heavy, which made him shake;
He fell from the ladder and broke his skull,
So they carried him home his corpse to wake.
They rolled him up in a nice clean sheet,
And laid him out upon the bed,
With fourteen candles round his feet,
And a couple of dozen around his head!

Chorus

His friends assembled at his wake,
Missus Finigan called out for the lunch;
First they laid in tay and cake,
Then pipes and tobaccy and whiskey punch.
Miss Biddy O'Brien began to cry:
"Sich a purty corpse did ever you see?
Arrah! Tim avourneen, an' why did ye die?"—
"Och, none o' yer gab!" says Judy Magee.

Chorus

Then Peggy O'Connor took up the job:
"Arrah, Biddy," says she, "ye're wrong I'm sure."
But Judy then gave her a belt on the gob,
And left her sprawling on the flure.
Each side in war did soon engage,
'Twas woman to woman and man to man;
Shillalah-law was all the rage,
And a bloody ruction now began.

Chorus

Mickey Mulvaney raised his head,
When a gallon of whiskey flew at him.
It missed him, and, hopping on the bed,

The liquor scattered over Tim!
Bedad! he revives! see how he raises!
And Timothy, jumping from the bed,
Cries, while he lathered around like blazus,
“Bad luck till yer souls, d’ye think I’m dead?”

Chorus

Glossary

blood and ’ounds! a traditional oath: Christ’s blood and wounds!
ye sowl ye pejorative form of address
tould told

Lilting

The first line of the chorus—

With my phillaloo, hubbaboo, whack hurroo boys
Whack, hurrah, dance to your partners,
Whack, hurrah! blood and ’ounds, ye sowl ye!

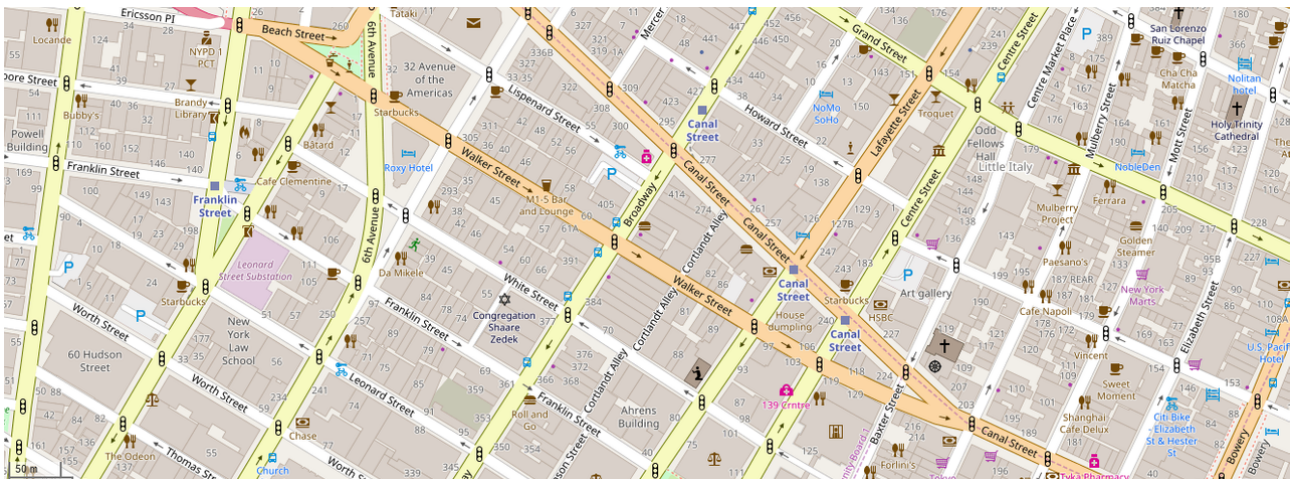
—is an example of lilting. It does not really mean anything, but is rather an outpouring of unbridled excitement. Lilting is also used when there is a hole in the ballad: that is, when the singer can’t remember the words. Modern versions of the song include numerous variants on these nonsensical phrases: Whack fol-de-dah is particularly popular.

An Anachronism or a Hole in the Ballad?

The Durnal version kills off Tim and introduces his wake in the first stanza—before the chorus, which describes the wake. In the other two versions, however, Tim only falls from the ladder in the second stanza. This means that we are first told of all the fun at Finigan’s wake while Tim is still alive and well. Does this mean that the Durnal Version is the original, and the later versions introduced this anachronism? Or did the writer of the Durnal version simply forget the lines about Tim’s beautiful brogue and his habit of drinking whiskey for breakfast?

“Nails”

In the penultimate stanza of the Durnal Version, the word “nails” is printed inside quotes, and a footnote at the bottom of the page (reproduced in the glossary above) explains that these are the women’s finger nails. Did the writer of that line also write the footnote? Was this a new addition to the song that required an explanation?



Walker Street, New York

Walker Street

Tim Finigan lived in Walker Street. Being that the song hails from New York, it is only natural that Tim should live in the Big Apple. Walker Street is nestled between Chinatown and TriBeCa in lower Manhattan. It begins at Tribeca Park, adjacent to West Broadway and Beach Street, and from there it runs in a southeasterly direction for about 650 m until it joins Canal Street. It is named for Benjamin Walker, an English-born officer of the American Revolutionary War, and later a Congressman for New York’s 9th District.

In later versions of the song, Walker Street was replaced with a variety of alternatives, some simple corruptions of Walker Street, others local substitutes:

Several uncredited song sheets were published by Philadelphia companies. Two such sheets were entitled “Tim Finigan lived on Market Street” (Philadelphia’s main

street), and one was called “Tim Finigan lived in Ballymacree”. (Meehan 71. See also [Wolf 157](#))



The Junction between Walker Street (left) and Canal Street (c 1870)

In Ireland, Walkin Street is the commonest form one hears. There is a Walkin Street in Kilkenny, but the name is probably just a corruption of Walker Street. Watling Street, which is down the road from Guinness's brewery in Dublin, is sometimes substituted. Another recent variant is [Rankin Street](#), which is in St John's, Newfoundland, and is the name of a local traditional group who have added the song to their repertoire.



John Brougham

Candles

All three early versions of the song have candles at the head and feet of Tim's corpse. Modern versions have whiskey at his feet and porter [Guinness] at his head. The candles, of course, are taken from John Brougham's song [The Fine Ould Irish Gentleman](#) (1845), which was the immediate inspiration for Finigan's Wake:

With half a dozen candles at his heels and two or three dozen more or less about his head.

The Durnal Version's eight dipped candles sounds to my ears like a later evolution of this image.

Rhyme

In the Poole Version, the four lines of the chorus rhyme (more or less) abab:

Whack, hurrah! blood and 'ounds, ye sowl ye!
Welt the flure, yer trotters shake;
Isn't it the truth I've tould ye,
Lots of fun at Finigan's wake!

But in the other two versions, the first and third lines of the chorus don't rhyme:

Durnal Version

With my phillaloo, hubbaboo, whack hurroo boys,
Didn't we sing till our jaws did ache,
And shout and laugh 'till all was blue
With the fun we had at Finigan's wake.

Bryant-Glover Version

Whack, hurrah, dance to your partners,
Welt the flure your trotters shake,
Isn't it the truth I've told ye,
Lots of fun at Finigans wake.

Does this mean that the Poole Version came first and the other versions are the imperfect copies? Or did John F Poole improve the original chorus by "correcting" the faulty rhyme of the original? Note, by the way, that if the word boys is dropped from the Durnal Version, the lines will rhyme. Today, most performers sing dance to your partner[s], which could be cited to show that the Bryant-Glover Version came later and ousted the earlier versions.

Who left her sprawling on the flure?

Another line that raises questions is:

Durnal Version

Which left her sprawlin' on the flure.

Bryant-Glover Version

I left her sprawling on the flure.

Poole Version

And left her sprawling on the flure.

Here, the Bryant-Glover Version does not make any sense. The intrusion of the first-person narrative is completely out of place. It sounds like a misheard line. Is this version, then, the imperfect copy and one of the other two the original?

Personae Dramatis

There are also interesting variations in the names of the personae dramatis:

Durnal	Bryant-Glover	Poole
Tim Finigan	Tim Finigan	Tim Finigan
Biddy O'Brian	Biddy O'Neil	Biddy O'Brien
Mrs Finigan	Missus Finigan	Missus Finigan
Judy Mc Gee	Judy Magee	Judy Magee
Peggy O'Connor:	Peggy O'Connor	Peggy O'Connor
Micky Mulvany	Mickey Mulvaney	Mickey Mulvaney
Tim Donovan	-	-

Unfortunately, none of this helps us establish which version came first.

Conclusion

Without more information, it is still impossible to pin down the origins of the song. For every argument that favours one version, there is another that favours a different version. And there is always the possibility that the true original preceded all three of these printed versions and was written by an unknown amateur. My gut feeling is that the Durnal Version is a crude copy of an already extant song, but further than that I dare not go.

In the next installment, I will try to discover how Joyce fits into the story of Finigan's Wake

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- [Finnegan's Wake](#), Duke University Libraries, Digital Collections
- [Finigans Wake](#)

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- [Joyce Tools](#)
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James Joyce (Zürich 1915)

According to his biographer Richard Ellmann, James Joyce was familiar with the ballad *Finnegan's Wake* from an early age. Recording the memories of Joyce's childhood friend and neighbour, Eileen Vance, Ellmann writes:

But the best memory of all for Eileen Vance was the way the Joyce house filled up with music when May Joyce, her hair so fair that she looked to Eileen like an angel, accompanied John, and the children too sang. Stanislaus had for his specialty Finnegan's Wake, while James's principal offering for a time was Houlihan's Cake. James's voice was good enough for him to join his parents in singing at an amateur concert at the Bray Boat Club on June 26, 1888, when he was a little more than six. (Ellmann 27)

Is it a coincidence that these two songs, Finnegan's Wake and Miss Hooligan's Christmas Cake (as it was known in Ireland), are featured in the description of HCE's wake in the opening chapter of *Finnegans Wake* (RFW 004.09-005.40)?



R Ellmann

Ellmann also includes a version of the song in his biography, and it is significantly different from the three early versions of the ballad that we have been examining (the Durnal, Bryant-Glover and Poole Versions). The Ellmann Version—to give it a name—comes closer to the lyrics that are usually sung in Ireland today, but it is not necessarily the version Joyce knew. Here it is:

Finnegan's Wake

Tim Finnegan lived in Walkin Street,
A gentleman Irish mighty odd.
He had a tongue both rich and sweet,
An' to rise in the world he carried a hod.
Now Tim had a sort of a tipplin' way,
With the love of the liquor he was born,
An' to help him on with his work each day,
He'd a drop of the craythur every morn.

Chorus

Whack folthe dah, dance to your partner,

Welt the flure, yer trotters shake,
Wasn't it the truth I told you,
Lots of fun at Finnegan's Wake.

One morning Tim was rather full,
His head felt heavy which made him shake,
He fell from the ladder and broke his skull,
So they carried him home his corpse to wake.
They rolled him up in a nice clean sheet,
And laid him out upon the bed,
With a gallon of whiskey at his feet,
And a barrel of porter at his head.

His friends assembled at the wake,
And Mrs. Finnegan called for lunch,
First they brought in tay and cake,
Then pipes, tobacco, and whiskey punch.
Miss Biddy O'Brien began to cry,
"Such a neat clean corpse did you ever see?
Arrah, Tim avourneen, why did you die?"
"Ah, hould your gab," said Paddy McGee.

Then Biddy O'Connor took up the job,
"Biddy," says she, "you're wrong, I'm sure,"
But Biddy gave her a belt in the gob,
And left her sprawling on the floor;
Oh, then the war did soon enrage;
'Twas woman to woman and man to man,
Shillelagh law did all engage,
And a row and a ruction soon began.

Then Micky Maloney raised his head,
When a noggin of whiskey flew at him,
It missed and falling on the bed,
The liquor scattered over Tim;
Bedad, he revives, see how he rises,
And Timothy rising from the bed,
Says, "Whirl your liquor round like blazes,
Thanam o'n dhoul, do ye think I'm dead?"

Glossary

Walkin Street probably a corruption of Walker Street, New York
porter a dark well-hopped beer of which Guinness is the best known variety

hould your gab Shut your trap!

Thanam o'n dhou! Your soul to the devil! Irish: D'anam 'on diabhal!

This is quite close to the Bryant-Glover and Poole Versions. There are numerous minor dissimilarities, of course, but a handful of more significant differences may be noted:

Ellmann	Bryant-Glover	Poole
Tim Finnegan lived in	Tim Finigan liv'd in	Tim Finigan lived in
He had a tongue both rich and sweet	He'd a beautiful brogue so rich and	He'd a beautiful brogue, so rich and
Whack folthe dah, dance to your partner	Whack, hurrah, dance to your	Whack, hurrah! blood and 'ounds, ye sowl
With a gallon of	With fourteen	With fourteen candles
And a barrel of porter at his head	And a couple of dozen around his	And a couple of dozen around his
Such a neat clean corpse did you ever	Such a purty corpse did ever you see	Sich a purty corpse did ever you see?
"Ah, hould your gab," said Paddy McGee	"Och, none of your gab," sez Judy	"Och, none o' yer gab!" sez Judy Magee
Then Biddy O'Connor took up the	Then Peggy O'Connor took up	Then Peggy O'Connor took up the
But Biddy gave her a belt in the gob	But Judy then gave her a belt in the gob	But Judy then gave her a belt in the gob
Oh, then the war did	Each side in war did	Each side in the war
Shillelagh law did all	Shillelah law was all	Shillalah-law was all
And a row and a	And a bloody ruction	And a bloody ruction
Then Micky Maloney	Mickey Mulvaney	Mickey Mulvaney

When a noggin of	When a gallon of	When a gallon of
Says, “Whirl your liquor round like	Cries, while he lathered around like	Cries, while he lathered around like
Thanam o’n dhoul, do ye think I’m dead?	Bad luck till yer souls d’ye think I’m dead!	Bad luck till yer sowls! d’ye think I’m dead?

Note how it is Tim who is mighty odd in most versions of the song, but in Poole’s Version the punctuation seems to imply that what is mighty odd is the combination of gentleman and Irishman in the same person! I wonder whether this was the original signification of that mighty odd phrase.

The Ellmann Version is unique in having two mourners called Biddy—a confusing feature that anticipates *Finnegans Wake*, where both these roles are taken by the schizophrenic Issy.

The candles around Tim are a common feature in the three early versions, and were borrowed from John Brougham’s song *The Fine Ould Irish Gintleman* of 1845, which was the immediate inspiration for *Finigan’s Wake*. I do not know who replaced these candles with whiskey and porter, or when, but most of the major changes probably occurred in Ireland, where the American song was adopted and soon came to be regarded as an Irish classic.



James and Giorgio Joyce (Paris 1939)

Joyce Version

We do not know who wrote the original lyrics of *Finigan's Wake*. John F Poole is one of the main suspects and there is no doubt that some of his songs have phrases that are echoed by lines in *Tim Finigan's Wake*. In 1864, Poole's song *Mrs. McLaughlin's Party* appeared in [Tony Pastor's New Irish Comic Songster](#). This song is also mentioned in [The Arkansas Traveller's Songster](#), which was published in 1863. The first stanza and chorus are worth quoting:

Ould Ireland's the place for a frolic,
The boys and the girls are frisky;
They never can feel melancholic—
They're the devils for tippling the whiskey.

For a row or a ruction—oh, murther,
The boys they go in strong and hearty;
Now I'll tell yez, before I go further,
Of Mrs. McLaughlin's party.

Chorus

Whoo! it's welt the flure, Peter O'Dougherty;
Shake your leg, Biddy McCarty;
Dance to your partners, ye divils,
At Mrs. McLaughlin's party!

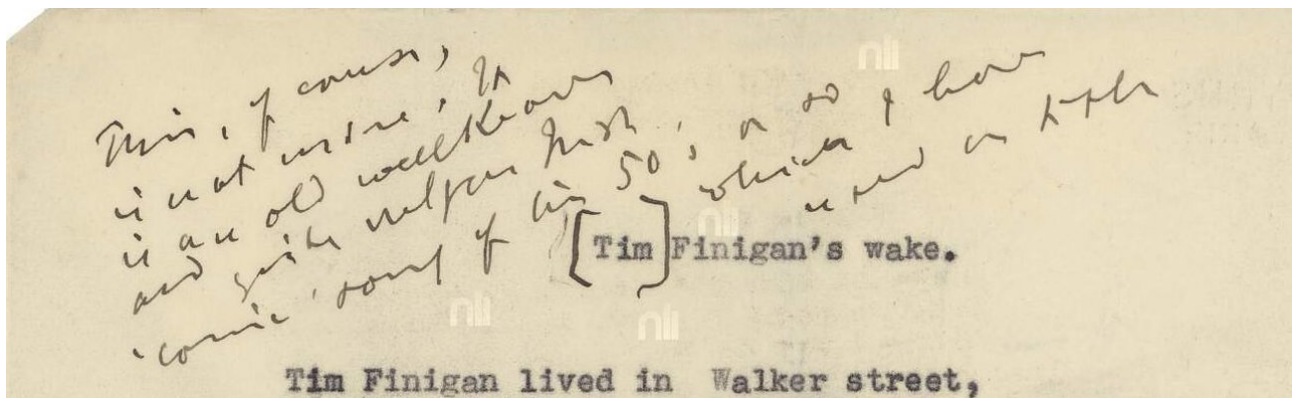
Of course, even if John F Poole did write the words of the Poole Version, it does not necessarily follow that this was the earliest version of the ballad. Poole may have simply put his unique stamp on the Durnal Version. Poole regularly rewrote popular works. His most famous song, No Irish Need Apply, may have been based on a song of the same name by [Kathleen O'Neil](#), another immigrant from Dublin who worked with Tony Pastor (Silverman 146).

But what version of the song did Joyce and his brother Stanislaus sing? Of the three early versions that I have recognized, the Poole Version seems to have had the greatest currency at the end of the 19th century. It appeared, for example, in Manus O'Connor's [Irish Come-All-Ye's](#) of 1901. But I do not think that this was the version Joyce knew. A few pieces of evidence support this conclusion.

In 1957, Patricia Hutchins noted that:

When shown this version [the Poole Version], Stanislaus Joyce said at home the third verse was not considered proper! (Hutchins 214)

This is an interesting detail. In the Durnal Version, the third verse is the one in which the riot breaks out. But in the other three versions, the third verse describes the wake (tay and cake, etc) and Biddy's keening. Only the last line, in which Biddy is told to shut up, could be considered objectionable. The riot only breaks out in the fourth verse. Did Stanislaus, therefore, sing some variant of the Durnal Version?



Joyce's Handwritten Note on Tim Finigan's Wake

In the National Library of Ireland, among the Hans E Jahnke Bequest, there is a typed carbon copy of “[Tim Finigan's Wake](#)”, in what is essentially John F Poole's version. Joyce added a handwritten note. His spidery script is difficult to decipher, but here is my best guess:

This, of course, is not mine. It is an old wellknown and quite vulgar Irish “comic” song of the 50's or so which I have used as title.

If I understand this aright, Joyce is not endorsing this particular version of the song. It is interesting to see that he appears to date it to the 1850s or so. Also, he emended the title from Tim Finigan's Wake to Finigan's Wake. The former was the official title of the Poole Version. The date of this note is unknown, but if I have correctly transcribed the closing words, in which Joyce reveals that he has borrowed the title of this song, then it must date from after 2 August 1938, when Eugene Jolas correctly guessed the title of *Finnegans Wake*. Up till then, the book was known to the public only as *Work in Progress* (Ellmann 708).

The biggest piece of evidence, however, that the Joyce Version of *Finnegan's Wake* was not one of the three early versions we have been studying is to be found in the pages of *Finnegans Wake* itself. Joyce does echo a few lines of the song here and there—though very rarely, which is somewhat surprising—and they do not fit any one version of the song, including the Ellmann Version:

RFW 004.19 tuck up your partinher.

RFW 005.38-40 They laid him brawdawn alanglast bed. With a bockalips of finisky fore his feet. And a barrowload of guenesis hoer his head.

RFW 011.26-27 illigant brogues, so rich in sweat.

RFW 019.23 Anam muck an dhoul! Did ye drink me doornail?

RFW 229.06 your sow to the duble!

RFW 242.31 he daddle a drop of the cradler on delight

RFW 387.14-14 and a dozen and one by one tilly tallows round in ringcampf

RFW 474.12 lovesoffun at Finnegan's Wake.

It might be an interesting exercise to try and reconstruct the Joyce Version from these scattered remains. Note, however, that Joyce not only echoes the passage about a gallon of whiskey at his feet but also the earlier versions' fourteen candles round his feet. He also quotes both Your souls to the devil and Thanum 'on dhoul. Did Joyce consult multiple editions of the song?



An Irish Wake (Harper's Weekly 1873)

The final piece in this jigsaw puzzle is the music of Finnegan's Wake, a subject to which I shall turn in the next article.

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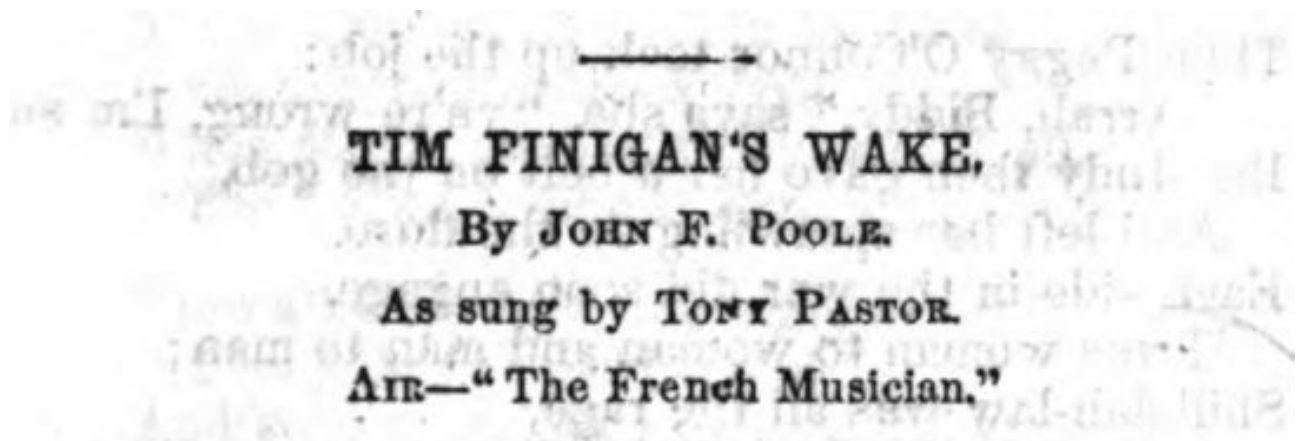
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The Dubliners (1970)

Unlike the lyrics, which were written from scratch around 1860, the music of *Finnegan's Wake* was adapted from traditional Irish melodies. Of the three early versions which I have identified, only one—the Poole Version—identifies the source music:



Tim Finigan's Wake

[The Traditional Tune Archive](#) has more information on this subject:

FINNEGAN'S WAKE (Tórram Uí Finngúine). AKA - Tim Finnegan's Wake. AKA and see Bhean Spáinneach (An) [The Spanish Lady], Doran's Ass, French Musician (The), Paddy Doyle, Spanish Lady (The). Irish, New England; Air (cut time), Polka or March (2/4) ... A tune derived from a comic "stage-Irish" song, which Bayard (1981) says was known in Pennsylvania as a folk song called Dolan's Ass. The first part of the tune, he observes, is perhaps older than the second. The sheet music was listed as published in New York by Wm. A. Pond Co. in 1864, while a different reference from the same year names the air to the song as The French Musician. The Journal of the Folk Song Society, vol. IV, p. 294, gives three sets of the air, two from the early 18th century and one from camp meeting spirituals known in Britain and the U.S. (all sets resemble the first strain of Finnegan's Wake). The song Willie Taylor is sometimes sung to this tune in Ireland.

Jane Keefer's [Folk Music Index](#) adds even more information, identifying Pat Malone as a related tune. She also identifies The Rakes of Mallow (or The Rakes of Marlow) as the same tune, which it certainly isn't.

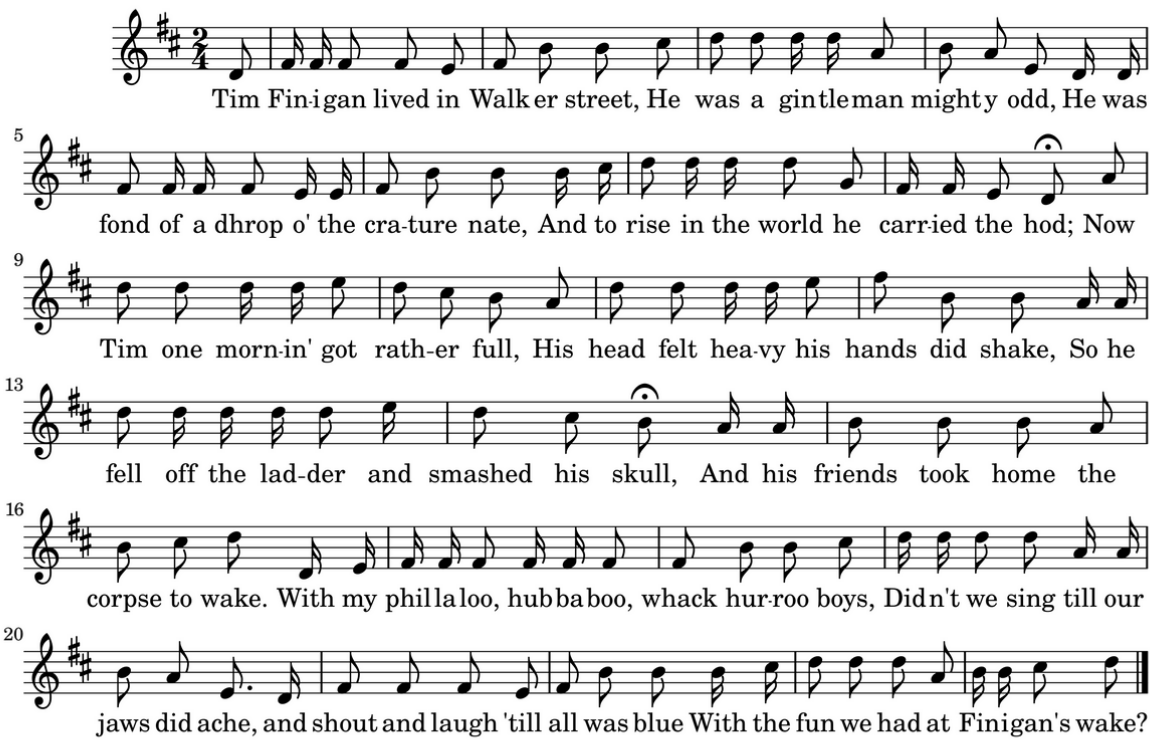
So the melody may be the same as—or adapted from—that of older traditional pieces of folk music, such as The French Musician, Dolan's Ass (or Doran's Ass), The Spanish Lady, Paddy Doyle and The Rakes of Mallow. Online searches also turned up another variant called Biddy O'Toole. That's a lot to take in. Let's see what melody was actually published in 1864.

Durnal Version

The Durnal Version was published by John J Daly in New York in 1864 (misdated as 1854 on the title page). The arrangement for pianoforte was made by John Durnal, of whom very little is known:

Finigans Wake

John Durnal



Tim Finigan lived in Walker street, He was a gintleman mighty odd, He was
 5 fond of a dhrop o' the cra-ture nate, And to rise in the world he carried the hod; Now
 9 Tim one morn-in' got rath-er full, His head felt hea-vy his hands did shake, So he
 13 fell off the lad-der and smashed his skull, And his friends took home the
 16 corpse to wake. With my philla loo, hubbaboo, whack hur-roo boys, Didn't we sing till our
 20 jaws did ache, and shout and laugh 'till all was blue With the fun we had at Finigan's wake?

John J Daly, New York (1864)

Finigans Wake (Durnal Version 1864)

Bryant-Glover Version

The Bryant-Glover Version was published by William A Pond & Company in New York in 1864. The arrangement for pianoforte was made by the English composer Charles William Glover, who had actually died on 23 March 1863. Although there are numerous minor differences between this version and the Durnal Version, they share what is essentially the same tune:

Finigan's Wake

C W Glover

Tim Fin-igan liv'd in Walker Street, An Ir-ish gintleman mighty odd, He'd a
5 beauti-ful brogue so rich and sweet, And to rise in the world he carried the hod; But you
9 see he'd a sort of a tip-pling way: With a love for the liquor poor Tim was born, And to
13 help him through his work each day, He'd a drop of the crea-ture ev'-ry morn.
17 Whack, hur-rah, dance to your part-ners, Welt the flure your trot-ters shake,
21 Is - n't it the truth I've told ye, Lots of fun at Fin-i-gans wake.

Wm A Pond & Co, New York (1864)

Finigan's Wake (Bryant-Glover Version)

Poole Version

When John F Poole's song Tim Finigan's Wake appeared in Tony Pastor's Book of Six Hundred Comic Songs and Speeches in 1867, no music was printed. Instead, the song bore the rubric: Air—"The French Musician". According to the [Folk Music index](#), this is the same as Doran's Ass, and it is sufficiently different from the melody of the Durnal and Bryant-Glover Versions that Keefer distinguishes the two as Finnegan's Wake - I and Finnegan's Wake - II.

The French Musician and Doran's Ass are the names given to the tune that appears under the title Finnegan's Wake in O'Neill's Irish Music (p 352), which was published in Chicago in 1903. Francis O'Neill was an

Irish cop with a passion for Irish and Irish-American music. His opus magnum contains 1850 pieces. Finnigan's Wake, as he calls it, is No 265. Only the melody is given, and it is clearly not the same as the melody of the Durnal or Bryant-Glover Version of 1864. But it does closely resemble another traditional tune, The Spanish Lady.

O'Neill only gives two periods of eight bars each. That's enough music for a stanza of Finnegan's Wake, but what about the chorus? In the Durnal and Bryant-Glover Versions, the chorus closely resembles the first period, so perhaps O'Neill's first period could be repeated after the second, generating the familiar ABA structure.

Finnigan's Wake

Air: *The French Musician*

F O'Neill



6

10

Lyon & Healy, Chicago (1903)

The French Musician (O'Neill 265)

Note that O'Neill's music is in C-major, but both periods end on the dominant G. I cannot say with any certainty that this is the melody Tony Pastor used when he sang Tim Finigan's Wake in the 1860s. It is difficult to see how Poole's lyrics could be fitted to O'Neill's music:

There is no doubt that of these two versions of Finnegan's Wake, the Durnal-Bryant-Glover Version more closely resembles the melody which is usually heard today, while O'Neill's melody is much closer to The Spanish Lady. Here, again, is a famous rendition of Finnegan's Wake by The Dubliners, with the legendary Ronnie Drew on lead vocals:

The Dubliners: Finnegan's Wake

This is my attempt at transcribing Ronnie Drew's inimitable rendition:

Finnegan's Wake

The Dubliners

Ah, Tim Fin-i-gan lived in Walk-in Street, A gen-tle-man Ir-ish
might-y odd. He had a brogue both rich and sweet, And to rise in the world he
carr-ied a hod; Ah, but Tim had a bit of a tip-pler's way: With a love of the liq-uor
he was born, And to send him on his way each day, He'd a drop of the cray-thur
ev'-ry morn. Whack fol-the-dah, will you dance to your part-ner, A-round the floor your
trot-ters shake, Is-n't it the truth I tell you, Lots of fun at Finnegan's wake.

Chyme Records, Dublin (1978)

Finnegan's Wake (The Dubliners)

Structure of the Music

The music of Finnegan's Wake has a tripartite structure: ABA. Each stanza comprises two quatrains. These are then followed by the chorus, which is also a quatrain. Each of the three quatrains is set to its own

musical period of eight measures. The first and third periods are essentially the same, while the second period provides some contrast. Each period subdivides into two phrases of four bars each.

In the context of Joyce's *Finnegans Wake*, this tripartite structure is particularly apt. It echoes the terza rima of Dante's *Divine Comedy* and the division of that work into three cantos. It also reflects the three ages of Vico's philosophy of history.

Reduced to its bare bones, the melody is as follows:

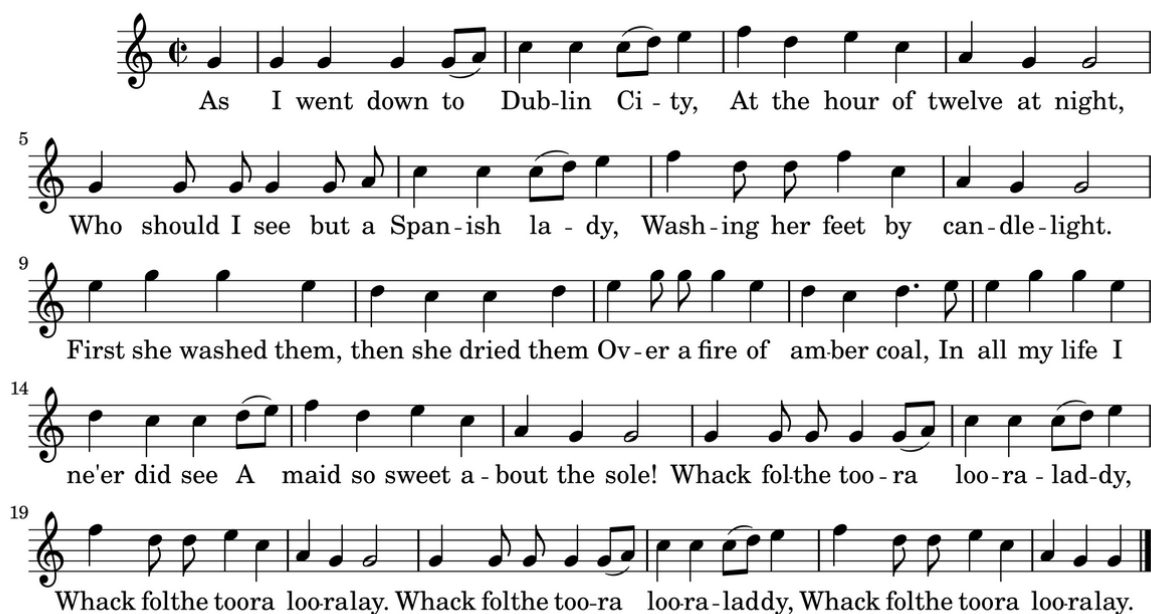


Finnegans Wake (Outline)

The tune is simple and elegant. One is reminded of Haydn's Emperor's Hymn or Beethoven's Ode to Joy, both of which have the same melodic simplicity, with an emphasis on conjunct motion and diatonic notes. And like *Finnegans Wake*, each of those masterpieces has a musical pedigree going back at least a century.

It is instructive to compare the outline of *Finnegans Wake* with *The Spanish Lady*, a melody that is often mentioned in connection with the origins of the former:

The Spanish Lady



As I went down to Dub-lin Ci - ty, At the hour of twelve at night,
5 Who should I see but a Span-ish la - dy, Wash-ing her feet by can-dle-light.
9 First she washed them, then she dried them Ov-er a fire of am-ber coal, In all my life I
14 ne'er did see A maid so sweet a - bout the sole! Whack folthe too - ra loo-ra - lad-dy,
19 Whack folthe toora looralay. Whack folthe too-ra loora-laddy, Whack folthe toora looralay.

The Spanish Lady

Both melodies have similar ABA structures, with three periods of eight bars each, and each period comprising two phrases of four bars. Their melodic contours are also quite similar, but they are not so close that one could be considered a variation of the other. The Spanish Lady was probably one of several pieces that influenced the evolution of Finnegans Wake, but that is as far as one can go.

The history of The Spanish Lady is every bit as obscure as that of Finnegans Wake. It is certainly much older than the latter, with versions of the song appearing in the late 17th or early 18th century in both Ireland and England (Shepard). But to try and trace it back to its origins would take us too far out of our course. This musical digression has dragged on long enough as it is.

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- [The Traditional Tune Archive](#)
- [The Folk Music Index](#)
- [Joyce Tools](#)
- [FWEET](#)
- [The James Joyce Scholars' Collection](#)
- [FinnegansWiki](#)
- [Annotated Finnegans Wake \(with Wakepedia\)](#)

Finnegan's Wake and Finnegans Wake

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~ [Finnegans Wake – A Prescriptive Guide](#) ~

Finigans Wake

John Durnal

Tim Finigan lived in Walker street, He was a gintleman mighty odd, He was
5 fond of a dhrop o' the cra-ture nate, And to rise in the world he carried the hod; Now
9 Tim one morn-in' got rath-er full, His head felt hea-vy his hands did shake, So he
13 fell off the lad-der and smashed his skull, And his friends took home the
16 corpse to wake. With my philla loo, hubbaboo, whack hur-roo boys, Didn't we sing till our
20 jaws did ache, and shout and laugh 'till all was blue With the fun we had at Finigan's wake?

John J Daly, New York (1864)

The Plot

The plot of *Finnegan's Wake* is fairly simple, but the variant readings of the lyrics have confused some of the details. In outline, the story goes as follows:

Tim Finnegan is an Irish emigrant to America. He lives in Walker Street, New York, and is employed as a [hodman](#) on a building site. He is a chronic alcoholic, who starts each day with a glass of whiskey. One morning he goes to work quite drunk and falls from a ladder. He breaks his skull and is presumed dead. His friends take him home and prepare his wake. Tim's "corpse" is wrapped up in a white sheet and laid out on the bed, with a gallon of whiskey at his feet and a barrel of porter at his head. Mrs Finnegan (who may be Tim's mother or his wife) provides tea, cakes, pipes, tobacco and whiskey punch for the guests, who then commence to dance.

— Such a neat clean corpse did you ever see? says Biddy O'Brien, a young woman who fancied Tim. Arrah, Tim avourneen, why did you die?

— Ah, hould your gab! says Judy Magee, a rival lover.

A third woman, Peggy O'Connor, rebukes Judy:

— Now, Judy, says she, you're wrong, I'm sure.

But Judy responds by giving her a belt on the mouth.

Everyone takes sides and a riot ensues. The women claw at one another with their finger nails, while the men beat one another with shillelaghs. When Mickey Mulvaney sticks his head in, Tim Donovan flings a measure of whiskey at him. It misses but lands on the bed and some of the whiskey splashes on Finnegan's face. To everyone's amazement, Tim comes back to life. He rises from the bed and proceeds to attack both the men and the women:

T'anam 'on dhiabhal! D'ye think I'm dead!

Taking a synoptic view of all four versions of the song, I would have to say that the Durnal Version is the most faithful one to this simple story. Its lyrics are quite crude, but they are internally consistent. The other three versions all have certain inconsistencies or plot holes:

- As I pointed out in an earlier article, only the Durnal Version kills off Tim before we first hear the chorus describing his wake. The other versions describe the dancing and the fun at Tim's wake when Tim is still alive and well.
- In the Durnal Version the argument that leads to the riot proceeds logically: Biddy and Mrs Finigan bewail Tim's death : Judy tells them to shut up : Peggy rebukes Judy : Judy punches Peggy : A riot ensues.
- In the Bryant-Glover Version, Peggy rebukes Biddy, which makes no sense. Then Judy punches Peggy, which also makes no sense. The next line—I left her sprawling on the flure—is also anomalous. Clearly, the writer of this version has mixed things up. The Poole and Ellmann Versions are also inconsistent here.
- The line 'Twas woman to woman and man to man, occurs in all four versions, making the point that in the riot the men and the women fight separately. But only the Durnal Version mentions two types of weapons: Shillelaghs for the men and “nails” for the women. Shillelagh law may have been all the rage in the men's riot, but Irish women would not attack one another with shillelaghs.

It may be ridiculous to look so closely into the lyrics of a vulgar comic song from a New York music hall—'Twere to consider too curiously, to consider so—but if there is any merit in this analysis, it suggests that the Durnal Version, for all its crudities, may be the original version after all. Perhaps it was published in 1854, as the title page claims.

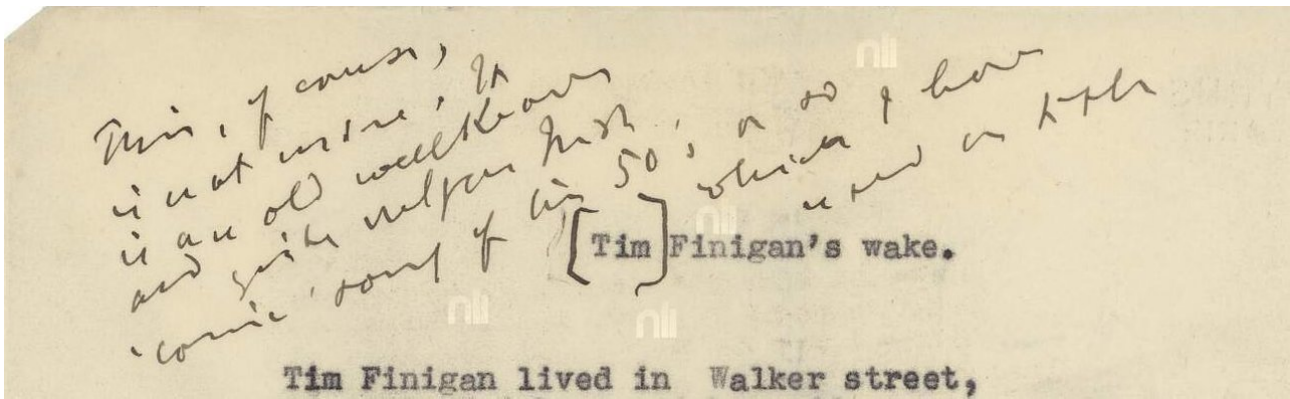


James Joyce (Zürich 1915)

Joyce and Finnegans Wake

What was it about this vulgar song that Joyce found so appealing? Around the time *Finnegans Wake* was published, someone sent Joyce a typescript of the lyrics of the [Poole Version](#) of the song and Joyce scribbled the following message on the sheet:

This, of course, is not mine. It is an old wellknown and quite vulgar Irish “comic” song of the 50’s or so which I have used as title.



Joyce's Handwritten Note on Tim Finigan's Wake

So even Joyce considered it quite vulgar. And note how “comic” is dressed up in quotes. Is Joyce suggesting that behind the vaudevillian slapstick there is a serious side to the song?

In the 1950s, Richard Ellmann saw Finnegans as a latter-day version of a mythical character of the past:

The title came from the ballad about the hod-carrier who falls from a ladder to what is assumed to be his death, but is revived by the smell of the whisky at his wake. But behind this Irish master builder was a more ancient Irish prototype, the legendary hero and wise man Finn MacCumhal. (Ellmann 543-544)

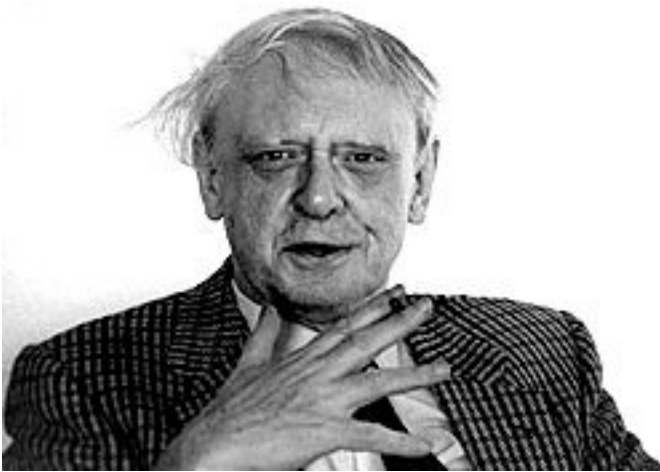
Roland McHugh also saw a connection between Tim Finnegans and the legendary Irish hero:

Finnegans's name suggests that of the hero Finn MacCool, of monumental stature and exploits. (McHugh 14)

This is all very fine, and no one would deny the connection, but Finn MacCool is really beside the point. McHugh came closer to the mark when he interpreted the song as a resurrection myth:

One of the primary ... avatars [of HCE] is Tim Finnegans the builder, who falls from a ladder and is taken home with a fractured skull, assumed dead. When splashed with whiskey during his wake he revives. The resurrection myth is influential in I.1. Finnegans falls at 006.07-10 [RFW 005.22-25] and attempts to rise at 024.15 [RFW 019.23], the words of the ballad being parodied at both points. (McHugh 13)

Finnegans's Wake as resurrection myth is a much more important element—one which Anthony Burgess had already pointed up in 1967:



Anthony Burgess

This ballad may be taken as demotic resurrection myth and one can see why, with its core of profundity wrapped round with the language of ordinary people, it appealed so much to Joyce. (Burgess xx)

The first serious examination of the role of Finnegan's Wake in Finnegans Wake was Adaline Glasheen's article Notes Towards a Supreme Understanding of the use of "Finnegan's Wake" in Finnegans Wake, which appeared in A Wake Newslitter V:1 in 1968. Glasheen was blazing a trail with this short essay, but to my knowledge no one has followed in her footsteps. Even she failed to provide a promised sequel. What she has left us, however, is full of illuminating observations:

The classic, simple and beautiful way to make a mock-epic is to shrink the large heroic into small social potatoes, and that is what Joyce does in Ulysses, reduces gods, kings, warriors to muddle-crass Dubliners ... When he came to Finnegans Wake, Joyce did the opposite. Starting off from a bare, unbeautiful ballad, he raised a humble hod-carrier up in the world, up to be gods, kings, warriors. The two processes—bringing-down-from and carrying-up-to—are opposites that move to the one, the identical epiphany: Leopold Bloom and Tim Finnegan shown to be Everyman, 'a state more exalted than kings'. (Glasheen 4-5)

It is not at all unusual for myth and literature to be brought down to the demotic level. I am reminded of Richard Wagner's discovery, while he was researching German myth and literature for his operatic tetralogy The Ring of the Nibelung, that the Grimms' fairy tale The Boy Who Went Forth to Learn What Fear Was was essentially the story of the Teutonic hero Siegfried.

Glasheen also makes an interesting point about the plethora of different versions of *Finnegan's Wake*:

Variant readings are thickest in “*Finnegan's Wake*” when it comes to the names, sex, and actions of the guests. Look at any four versions of the ballad. You cannot get from them a coherent account of who did what to whom in the skirmishing that leads up to the war at the wake. Look at 11 versions, or 32 versions, and you will end up looney like the man of [Samuel Butler's] *The Fair Haven* who tried to harmonize the gospels ... In *Finnegans Wake* Joyce tells and tells again and again some few naive stories about people who are not pictorially described, who have no “character” as the novelist knows character. From telling to telling, often within a given telling, the people's names, sex, roles change—a little or a lot—without warning or explanation. As is well known, people and events in *Finnegans Wake* remain the same, though different; are different, though the same. It seems to me that in *Finnegans Wake* Joyce employs a delicate, deliberate, complex technique of obscurity that imitates the obscurity of the popular ballad as it moves through time and oral transmission. Indeed, the popular ballad, with its infinite capacity for corruption, is a principal model for *Finnegans Wake*. (Glasheen 8 ... 9-10)

Textual and narrative fluidity is a theme that Joyce explores extensively in *Finnegans Wake*, so the mere idea that there is a definitive version of the ballad is inherently anti-Joycean.

Mythic Elements in *Finnegan's Wake*

As McHugh and Burgess noted, *Finnegan's Wake* is, at its core, a death-and-resurrection story. This brings it within the orbit of many ancient myths, in which a heroic figure or deity dies only to be subsequently resurrected:

- Jesus
- Osiris
- Adonis
- Tammuz

Several of these figures appear in *Finnegans Wake*, Jesus and Osiris being particularly prominent. In *Finnegan's Wake* whiskey is the cause of both Finnegan's death and his resurrection. The word whiskey comes from the Irish *uisce beatha*, or water of life.

Tim Finnegan's fall is preceded by his rise in the world. This too is a prominent motif in both myth and literature. In ancient Greek tragedy, the hero's fall was typically precipitated by his hubris, or pride, which caused

him to fly too high. The same idea can also be found in a Judaeo-Christian setting in the Fall of Lucifer and the Fall of Man. The former was precipitated by Lucifer's pride, the latter by man's desire to become like God. In literature, the protagonist of Henrik Ibsen's play *The Master Builder* describes the same trajectory.

Another theological and mythical motif that is hinted at in the lyrics of *Finnegan's Wake* is the Mastication of the Host, or Eating the God, which Joyce found in James Frazer's classic study of mythology *The Golden Bough*:

We have now seen that the corn-spirit is represented sometimes in human, sometimes in animal form, and that in both cases he is killed in the person of his representative and eaten sacramentally. (Frazer 479-480)

In time, the literal sacrifice and cannibalism of a human victim was replaced by a figurative substitute, such as the bread and wine of the Catholic Mass:

The custom of eating bread sacramentally as the body of a god was practised by the Aztecs before the discovery and conquest of Mexico by the Spaniards. (Frazer 488)

In *Finnegan's Wake* Mrs Finnegan calls for lunch, and the items on the menu are enumerated: tay [tea], cake, tobacco and whiskey punch. The eating and drinking take place in the presence of Tim's "corpse", so it is not much of a stretch to see in this another symbolic instance of the Mastication of the Host, with Tim as the sacrificial victim or god:

We are then presented with a full-length portrait of Shem and at the same time introduced to the big food-theme which plays so important a part in the story. At that wake of Finnegan, the flesh to be devoured was that of the dead hero; with the coming of the brothers, it is the substance of the father HCE which must nourish the new rulers. Shem eats all the wrong food: he will not take the Irish salmon of Finn MacCool, for instance, but prefers some foreign muck out of a tin. (Burgess xxii)

Love and War

The rivalry between Tim's lovers is reflected in the love triangles with which the text of *Finnegans Wake* abounds. And the riot that this rivalry precipitates at his wake can be seen as an analogue for the wars and historical conflicts that drive the wheel of history and ensure that it keeps on rolling. Throughout all of human history, it seems, Shillelagh Law has been all the rage.

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Bygmester Finnegan, of the Stuttering Hand

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~ [Finnegans Wake – A Prescriptive Guide](#) ~



Alla Nazimova and Walter Hampden in *The Master Builder* (Bijou Theater, Broadway, 1907)

The first four paragraphs of *Finnegans Wake* comprise the opening prelude of the book. The next four paragraphs retell the story of the Irish-American ballad *Finnegan's Wake*. Well, the opening few verses, at any rate: Tim Finnegan's resurrection will be deferred for several hundred pages:

Tim Finnegan is an Irish emigrant to America. He lives in Walker Street, New York, and is employed as a [hodman](#) on a building site. He is a chronic alcoholic, who starts each day with a glass of whiskey. One morning he goes to work quite drunk and falls from a ladder. He breaks his skull and is presumed dead. His friends take him home and prepare his wake. Tim's "corpse" is wrapped up in a white sheet and laid out on the bed, with a gallon of whiskey at his feet and a barrel of porter at his head. Mrs Finnegan (who may be Tim's mother or his wife) provides tea, cakes, pipes, tobacco and whiskey punch for the guests, who then commence to dance.

— Such a neat clean corpse did you ever see? says Biddy O'Brien, a young woman who fancied Tim. Arrah, Tim avourneen, why did you die?

It is quite easy to trace the outline of this simple story through the next four paragraphs, from Bygmester Finnegan, of the Stuttering Hand to Tee the tootal of the fluid hang the twoddle of the fuddled, O! (RFW 004.09-005.40). These four paragraphs can also be read as the four parts of a Viconian Cycle.

Henrik Ibsen

Bygmester may sound like a Wakean version of Big Master—an appropriate description of the book's protagonist, HCE (Campbell & Robinson 37)—but it is also a perfectly good word in Norwegian bokmål, the literary language in which Henrik Ibsen's plays are written. *Bygmester Solness*, or *The Master Builder*, is one of Ibsen's finest dramas, and a key text for *Finnegans Wake*. There is considerable overlap in the themes explored by the two works, and the play is well worth reading for the light it casts on *Finnegans Wake*.

Bygmester is usually translated as master builder or architect. In Einar Haugen's celebrated *Norwegian English Dictionary*, the spelling is

slightly different than Ibsen's and the brief definition Haugen gives is quite mundane:

byggmester building contractor (Haugen 92)

Joyce first discovered Ibsen in 1898, when he was sixteen and attending Belvedere College:



Henrik Ibsen

But the principal new pressure upon him was the work of Ibsen, another genius who arose from a small, parochial people. Ibsen was then seventy years old, and his name was of course well known in England, less so in Ireland ... [Joyce] caught from Ibsen what he called “a spirit of wayward boyish beauty” that blew through him “like a keen wind” [[A Portrait 204](#)]. Although he could read him as yet only in translation, drinking him, as Yeats said, through William Archer's hygienic bottle, he perceived that his master's irony went hand in hand with idealism. The notion of artistic honesty carried to the point where it is almost self-defeating encouraged Joyce in his own rigorous self-examination. For him as for Ibsen, truth was then more an unmasking than a revelation. He approved also of the quality of aloofness in Ibsen that led him to leave his country and call himself an exile. Truth as judgment and disclosure, and exile as the artistic condition: these were to be the positive and negative poles of Joyce's own state of mind. The figure of Ibsen, whose temper, he said in *Stephen Hero*, was that of an archangel [[Stephen Hero 93](#)], occupied for Joyce in art the place that the figure of Parnell had taken on for him in national life. (Ellmann 54)

The importance of Ibsen's new drama to Joyce's evolution as a writer cannot be overstated. Joyce himself acknowledges it in the pages of *Stephen Hero*, an autobiographical novel he worked on between 1904

and 1907, before setting it aside in favour of *A Portrait of the Artist as a Young Man*.

In the spring of 1900—Joyce, still in his teens, was now attending the Catholic University—the *Fortnightly Review* published his review of Ibsen's latest play *When We Dead Awaken*:



Richard Ellmann

When the *Fortnightly Review* was published on April 1, 1900, with “Ibsen's New Drama” by James A. Joyce included in it, his fellow-students were dumbfounded. That he received twelve guineas for it amazed them still more, and encouraged several to try, unsuccessfully, to follow his example. From now on Joyce was the man who had published the article in the *Fortnightly* and this confirmation of his good opinion of himself encouraged him to stand even more aloof. What exalted him, however, was not their admiration, but a compliment from Ibsen himself. The master wrote from Christiania to Archer on April 16 ... Archer relayed this message to Joyce on April 23: “I think it will interest you to know that in a letter I had from Henrik Ibsen a day or two ago he says _I have read, or rather spelt out, a review by Mr. James Joyce in the *Fortnightly Review* which is very benevolent (‘velvillig’) and for which I should greatly like to thank the author if only I had sufficient knowledge of the language. (Ellmann 74)

Ellmann observed:

Before Ibsen's letter Joyce was an Irishman; after it he was a European. He set himself to master languages and literatures, and read so widely that it is hard to say definitely of any important creative work published in the late nineteenth century that Joyce had not read it ... John Joyce gave him money to buy foreign books whether or not the family had enough to eat. James's signature and the dates 1900 or 1901 appear on plays of Hauptmann (*Hanneles Himmelfahrt*) and Ibsen (*The Master Builder* in Dano-Norwegian) ... (Ellmann 75)

Joyce was studying modern languages at college—French and Italian—but he also began to study Dano-Norwegian so that he could read Ibsen in the original. His progress was such that in March 1901 he even wrote

a letter to the famous playwright in the language. Ellmann described it as the sort of letter that the recipient discards hastily and the writer files away (Ellmann 87). Only Joyce's English draft survives.

Joyce never lost his interest in either Ibsen or the language. Many years later, when he visited Copenhagen, he astonished his guide Ole Vinding with the quality of his Danish.

Viconian Cycle

These four paragraphs also delineate Giambattista Vico's cyclical view of history, according to which human history passes through three phases before collapsing into the chaos of uncivilization, which ultimately leads back to the first phase and the beginning of a new cycle:

- Theocratic Phase, or the Age of Gods
- Aristocratic Phase, or the Age of Heroes
- Democratic Phase, or the Age of Men
- Collapse and Ricorso, or Reflux

In the first paragraph, HCE is described as the godlike creator of a new world. Tim Finnegan does help to build the skyscrapers of New York, so it is not so far-fetched. Moses and the Old Testament are invoked, as are the riverine cities of the ancient World, both Babel in Mesopotamia and the Chinese cities on the Hwang Ho.



Vasily Buslayev

The second paragraph is decidedly Medieval, with an emphasis on heraldic scutcheons, and an explicit reference to the Russian hero Vasily Buslayev. Vasily was a bogatyr, the Russian equivalent of the knight-errant of Western folklore. In Vico's *New Science*, the type of language characteristic of the Second Age was heroic blazonings, with which arms are made to speak (Vico § 930).

The third paragraph strikes a new tone. The fall of Finnegan from his ladder is treated like a mundane industrial accident that must be inquired into by the relevant authorities. Throughout *Finnegans Wake*, the Four Old Men spend much of their time carrying out such "Inn Quests" into the activities of the book's other characters. Here, as always, they are accompanied by their donkey—Cropherb the crunchbracken—who even contributes something to the debate.



A Traditional Irish Wake

The fourth paragraph describes the wake itself, the passage of Tim from this world to the next—or, in Viconian terms, the passage of human history from the end of one cycle to the beginning of the next. Note how this paragraph ends with the letter “O”, an ouroboros that epitomizes Vico’s cycle.

As usual, the details add many more layers of meaning to these paragraphs, some of which we shall explore in the next few articles.

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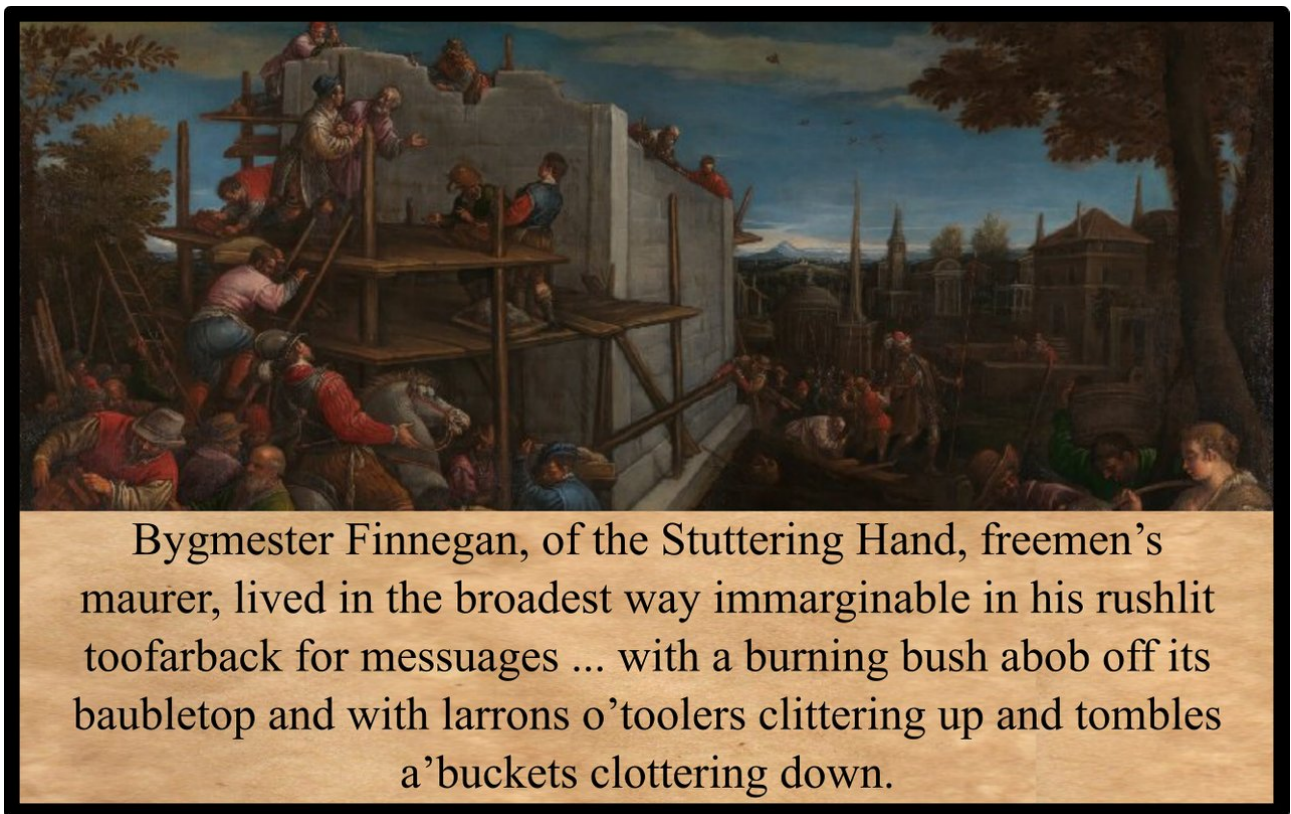
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Bygmester Finnegan, of the Stuttering Hand

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~ Finnegans Wake – A Prescriptive Guide ~



The Tower of Babel (Leandro Bassano)

In the preceding article in this series, we saw that the four paragraphs of Finnegans Wake from

- RFW 004.09: Bygmester Finnegan, of the Stuttering Hand, freemen's murer, lived in

to

- RFW 005.40: head. Tee the tootal of the fluid hang the twoddle of the fuddled, O!

delineate a Viconian Cycle, after Giambattista Vico's cyclical view of history, according to which human history passes through three phases before collapsing into the chaos of uncivilization, which ultimately leads back to the first phase and the beginning of a new cycle:

- Theocratic Phase, or the Age of Gods
- Aristocratic Phase, or the Age of Heroes
- Democratic Phase, or the Age of Men
- Collapse into chaos, and Ricorso, or Reflux

This three-plus-one pattern recurs constantly throughout the book. *Finnegans Wake* is a fractal work, in the sense that the large-scale structure of the book is repeated at lower and lower levels of the text. There are even individual sentences and phrases in which an entire Viconian cycle is expressed. So one should always be on the look-out for this pattern. Here Joyce is using the Viconian paradigm as a template for the popular ballad *Finnegan's Wake*.

Of the first age, the Age of Gods, Vico remarked:

925 The first [governments] were divine, or, as the Greeks would say, theocratic, in which men believed that everything was commanded by the gods. This was the age of oracles, which are the earliest thing we read of in history...

929 The first [kind of language] was a divine mental language by mute religious acts or divine ceremonies ... This language belongs to religions by the eternal property that it concerns them more to be revered than to be reasoned, and it was necessary in the earliest times when men did not yet possess articulate speech. (Vico § 925, § 929)

Let us now take a closer look at the first of these four paragraphs, in which the protagonist of the book, HCE, is portrayed as a godlike creator of new worlds—a divine Tim Finnegan, if you like.

The most striking thing about this paragraph is the conflation of the old and the new, the ancient and the modern, the lofty and the lowly. Parallels are drawn between Finnegan's personal history and the history of the Israelites, just as the *Book of Invasions* (a medieval corpus of Irish mythical history) models the prehistory of the Irish race on the Biblical history of the Israelites. The Biblical overtones are underscored by allusions to the first seven books of the Old Testament (the *Heptateuch*—seven has already been identified as a significant number in *Finnegans Wake*): *Genesis*, *Exodus*, *Leviticus*, *Numbers*,

Deuteronomy, Joshua and Judges. Finnegan is compared to Moses: both made large bodies of liquid disappear and both had speech impediments (Exodus 4:10).

In Vico, the first age rises out of the ashes of the previous cycle. So it is not surprising to find some echoes in this paragraph of that decay: dung, addle, wither.

First Draft Version

It often helps to see what the first draft of a passage was like before Joyce buried it beneath layers of obfuscation. This particular paragraph began life as a surprisingly short and transparent passage:

Bygmister Finnegan, builder, lived on the broadest way imaginable and during mighty odd years this man of Hod made building upon building on the banks of the livers by the Soandso. He addle iddle wife and he hugged the liddle crathur wither tear tuck up your pardner. ([Hayman 47](#))

The passage in parenthesis (one yeastyday ...) was added later, as was the second half of the paragraph (Oftwhile balbulous ...). This does not mean that these additions are not important, but they are probably not as important as the first-draft elements.

The Master Builder

Finnegan is described at once as a divine (this man of God) creator of great cities and as a simple family man who works on a building site. Ibsen's Bygmester Solness was a builder of towers. HCE's initials are encoded in the phrase hod, cement and edifices.

The Stuttering Hand sounds like the name of a pub—appropriate for a book that is set, after all, in the Mullingar House. In *Finnegans Wake*, HCE's stutter is always a sign of his guilt. In the Durnal Version of the ballad, Tim Finnegan's "hands did shake". (Other versions have "His head felt heavy, which made him shake", a reference to delirium tremens, or the "Irish Jig", the uncontrollable shaking brought on by chronic alcoholism.) HCE shares a speech impediment with several of his counterparts in the book, most notable among whom are Lewis Carroll, Charles Stewart Parnell, and Moses. Later in this paragraph, Finnegan is described as balbulous, which combines both the English

word bibulous (addicted to drinking) and the Latin word balbus (stuttering).

Tim Finnegan's alcoholism informs much of this paragraph and there are several echoes of the popular song. In Genesis, Noah becomes intoxicated in the post-Diluvian world (the very water was evaporated), which was the setting for Vico's first Age of the Gods.

Lord Willingdon

Finnegan is also described as freemen's mauer. This continues the building theme: Maurer is the German for mason and bricklayer. In the first draft of this passage, Joyce wrote simply builder. But HCE is also being identified as a Freemason—German: Freimaurer. In Ireland, Freemasonry is associated with Protestantism. Freemasons are obsessed with sacred architecture, which is alluded to later in the word hierarchitectitiptitoploftical.



Lord Willingdon

Freemen's probably also alludes to Freeman Freeman-Thomas, 1st Marquess of Willingdon, a British politician who served as Governor General of Canada and Viceroy of India. Later, he will be conflated with the Duke of Wellington, an Irishman who also served in India.

Lord Willingdon was the Viceroy of India during the second and third Round Table Conferences, 1931-32, which were held in London to

discuss constitutional reform in India. There may be a reference to these in the phrase roundhead staple near the end of the paragraph.



Broadway, New York

Broadway

In the ballad, Tim Finnegan lives in Walker Street, New York, which is not far from Broadway. Placing him on Broadway, however, connects him with Dublin's streets broad and narrow. The pregnant phrase toofarback for messuages locates Finnegan in both space and time. The spatial elements include:

- two pair back and passages: a standard rental unit in Dublin tenements, consisting of a single room at the back of a tenement on the second floor. The two pair refers to the two flights of stairs one must climb in order to reach the apartment, while passages refers to the appropriate access.
- farback: in Dublin, this was slang for a house with two back rooms.
- messuage: a dwelling house with its outbuildings and the adjacent land belonging to it.

But the phrase also implies that Finnegan lives so far back in the mythical past that messages from him cannot reach us. Or he lived in the days before there were cities or houses: according to Vico's *New Science*, the earliest humans lived in caves. This is immediately reinforced by a passage in which the first seven books of the Old Testament—the Heptateuch—are named. But why does Joyce replace Leviticus with Helviticus? [FinnegansWiki](#) lists several possible reasons, but I don't find any of them entirely satisfying. That is just the way things are when you read a book as obscure as *Finnegans Wake*: there are always going to be things that make little sense, even after you have reread them several times and researched them online.



Jonathan Swift

The passage in parenthesis, which describes Finnegan's penchant for strong liquor, is replete with interconnecting allusions. Sterne and Swift refer to Laurence Sterne and Jonathan Swift, two Irish-born writers who figure prominently in *Finnegans Wake*. Sterne wrote *Tristram Shandy*, while Swift wrote *A Tale of a Tub*, both of which are key texts for *Finnegans Wake*. Concerning the latter, James Atherton made the following pointed observation:

Swift's works are continually mentioned and are amongst the most noticeable features of the background of *Finnegans Wake*. Perhaps *A Tale of a Tub* is named most often. The allusion to it which was the first to be written is in the Anna Livia chapter [I.8] when one of the washerwomen says: 'That's what you may call a tale of a tub' (212.21[RFW 166.33]). So it is possible that when it is named in other sections of the *Wake* the reference may be to the conversation of Joyce's washerwomen as well as to Swift's book. (Atherton 118)

It is significant that the phrase appears here in a passage describing Finnegans washing the features of his face. So it is very possibly meant as a pre-echo of that later passage in which two women wash HCE's dirty linen in the Liffey.

In Finnegans Wake, Swift and Sterne are often yoked together, as they are here. Atherton again:



Laurence Sterne

Another strange aspect of Joyce's use of Swift remains to be discussed: this is the way in which Joyce uses the two names Swift and Sterne as if there were some close tie between them. Swift has Sterne as a doppelgänger whenever he is mentioned by his own surname ... But why—the question remains—does Joyce 'mate authors'? [RFW 029.20] ... Various suggestions have been made as to the reason for this pairing. Mrs. Glasheen says that 'Joyce felt that Sterne and Swift should have exchanged their names in order to describe their work properly'. Perhaps the connection is that when H. G. Wells reviewed *A Portrait of the Artist as a Young Man* he said that the book was 'to be ranked with the works of Sterne and of Swift'. Joyce was very sensitive to criticism and Wells's appreciation was one of the first laudatory reviews he ever received. Possibly Swift and Sterne stayed together in his mind for ever afterwards. (Atherton 122-123)

The explanation may simply be that Sterne shared a surname with John Sterne, Swift's immediate predecessor as the Dean of St Patrick's Cathedral.



Alice Pleasance Liddell

ALP

HCE's wife, the female protagonist of the book, is ALP, or Anna Livia Plurabelle. If HCE is a personification of Dublin City, then ALP is a personification of the River Liffey—once known as Annie Liffey, after its Irish name Abhainn Life. But ALP appears in the book in many other guises as well. Here, the acrostic phrase addle liddle phifie—a ... l ... p—also refers to Alice Pleasance Liddell, the girl who inspired Lewis Carroll's *Alice's Adventures in Wonderland*. In another of Carroll's

works, Through the Looking-Glass, and What Alice Found There, the character of Humpty Dumpty makes an appearance. In *Finnegans Wake* he is used as a recurring symbol of the Fall of Man, and as a pertinent commentator on the use of language in the book. As he tells Alice:

‘Don’t stand there chattering to yourself like that,’ Humpty Dumpty said, looking at her for the first time, ‘but tell me your name and your business.’

‘My NAME is Alice, but—’

‘It’s a stupid enough name!’ Humpty Dumpty interrupted impatiently. ‘What does it mean?’

‘MUST a name mean something?’ Alice asked doubtfully.

‘Of course it must,’ Humpty Dumpty said with a short laugh: ‘MY name means the shape I am—and a good handsome shape it is, too. With a name like yours, you might be any shape, almost.’

...

... There’s glory for you!’

‘I don’t know what you mean by “glory,”’ Alice said.

Humpty Dumpty smiled contemptuously. ‘Of course you don’t—till I tell you. I meant “there’s a nice knock-down argument for you!”’

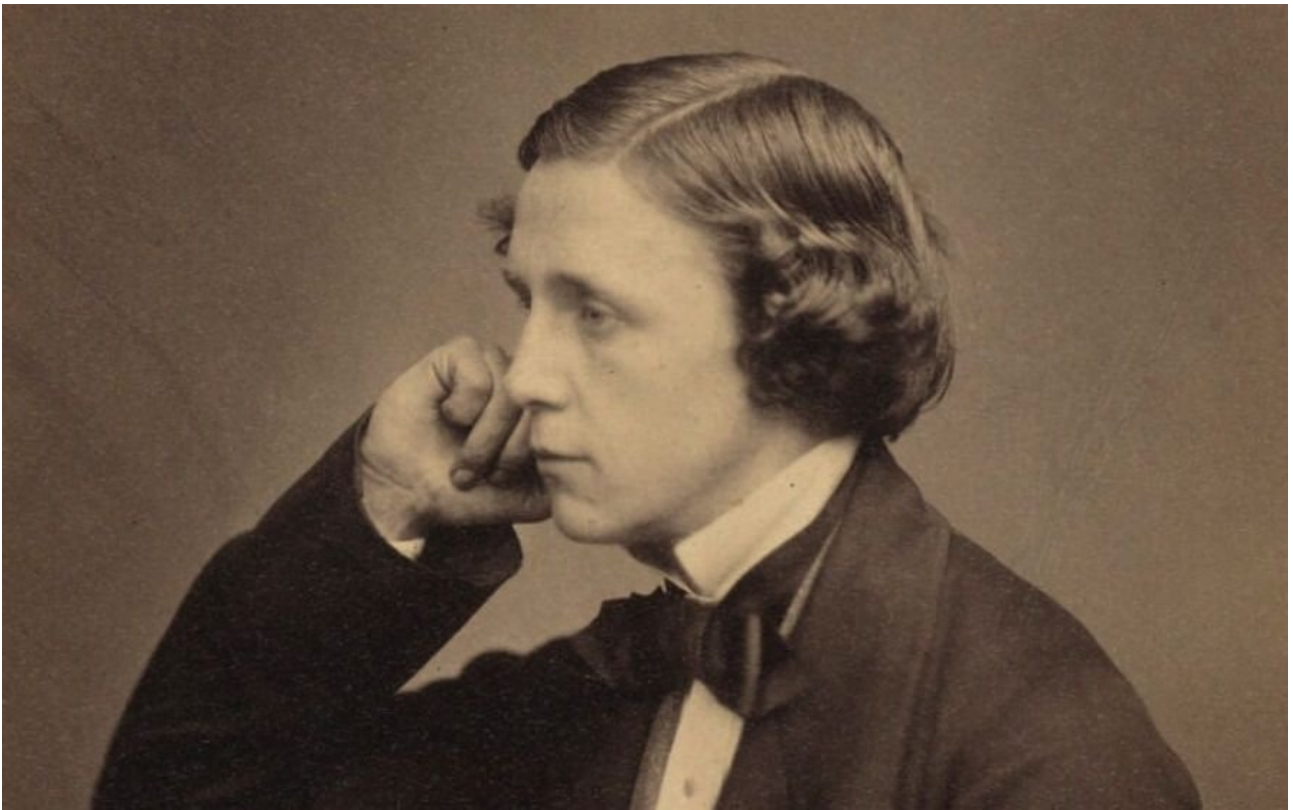
‘But “glory” doesn’t mean “a nice knock-down argument,”’ Alice objected.

‘When I use a word,’ Humpty Dumpty said in rather a scornful tone, ‘it means just what I choose it to mean--neither more nor less.’

‘The question is,’ said Alice, ‘whether you CAN make words mean so many different things.’

‘The question is,’ said Humpty Dumpty, ‘which is to be master—that’s all.’

Alice was too much puzzled to say anything, so after a minute Humpty Dumpty began again. ‘They’ve a temper, some of them—particularly verbs, they’re the proudest—adjectives you can do anything with, but not verbs—however, I can manage the whole lot of them! Impenetrability! That’s what I say!’ (Carroll 115-124) Impenetrability! He could just as easily be describing *Finnegans Wake*.



Lewis Carroll

Laurence O'Toole and Thomas à Becket

Another important motif that is explored over and over again in *Finnegans Wake* is that of the warring brothers: Cain and Abel, Jacob and Esau, Romulus and Remus. They represent HCE and ALP's twin sons Shem and Shaun. Joyce, however, is happy to use any two contrasted characters so long as there is something "fraternal" about their relationship—brothers-in-arms, fellow travellers, rivals, counterparts. Swift and Sterne comprise such a pair. St Laurence O'Toole and St Thomas à Becket comprise another.

Laurence O'Toole was the Archbishop of Dublin at the time of the Anglo-Norman invasion of Ireland (1169 ff). Thomas à Becket was the Archbishop of Canterbury around the same time. Both men were later canonised. Laurence O'Toole is now the patron saint of Dublin. As Adaline Glasheen noted:

[Laurence O'Toole] rose in favor with Henry II as St Thomas à Becket fell.
Hence: with larrons o'toolers clittering up and tombles a'buckets clottering down.



Laurence O'Toole (Christ Church Cathedral)

Lorcán Ua Tuathail, as he is known in Irish, was born in County Kildare. The year of his birth is uncertain, but according to some sources it was 1132, a significant number in *Finnegans Wake*, as we shall see later (Webb 426, Eblana 11). His father Maurice O'Toole was King of Uí Muiredaig, a minor sept in Leinster. As a young boy, Laurence spent two years as a hostage of Diarmait Mac Murchada, the King of Leinster, who treated him poorly. His half-sister Mór married Diarmait and bore him three children, including Aoife. Laurence was educated at the monastery of St Kevin in Glendalough, and later became the leader of the community. In 1162 he was appointed Archbishop of Dublin, the first in the city's history.

In 1170, when the Norman army of Strongbow and Diarmait Mac Murchada besieged Dublin, Laurence was sent to parley with them on behalf of Asculf, the Norse-Gaelic king of the city. (Strongbow had only recently married Laurence's niece and Diarmait's daughter Aoife.) The

negotiations, however, were cut short when two of Strongbow's knights, Miles de Cogan and Raymond le Gros, breached the walls and took possession of the city. Asculf fled into exile, where he levied forces in the hopes of retaking the city.

The following year, Laurence rallied the Irish, urging them to expel the foreigners while they still had a realistic chance of doing so. He persuaded the High King of Ireland Roderick O'Connor to raise an army and they marched on Dublin. Before they arrived, the Normans routed Asculf's forces outside the city walls. With death of Asculf, the Scandinavian Era of Dublin's history (841-1171) came to an end and the Norman Era began.

Roderick's siege of the city was unsuccessful. The following year, when Henry II visited his allies in Dublin, both Roderick and Laurence submitted to him. The remaining nine years of Laurence's life were devoted to his clerical and political duties. He attended several councils as ambassador or mediator, both at home and abroad. The most notable among these were the Council of Windsor in 1175 and the Third Lateran Council in 1179. He died in Normandy—at Eu in 1180—on his way to confer with Henry, who was not pleased with his behaviour at the Lateran Council.

A significant biography of St Laurence O'Toole was written by John O'Hanlon, who appears in the Nausicaa episode of Ulysses as one of the concelebrants at Mary Star of the Sea Church in Sandymount.

De la mort de sainte Catherine



Thomas à Becket

Thomas à Becket was born in London around 1118 to parents of Norman extraction. He distinguished himself at the Council of Reims in 1148, and in 1155 he was appointed Chancellor of England by Henry II, a post he purchased rather than merited. He developed a close relationship with the King, becoming the latter's mentor and possibly also the guiding hand of the affairs of state. In 1162 he was appointed Archbishop of Canterbury, making him the primate of All England.

If Henry hoped that Thomas would continue to place state matters above those of the Church, he had sorely misjudged him. Thomas's appointment marked the beginning of a rift between the two, as Becket found himself again and again opposing Henry's policies. Things came to a head over the Sixteen Constitutions of Clarendon, a set of legislative procedures designed to curb the independence of the clergy and the power of Church of Rome in England. Thomas opposed them, but was eventually compelled to accept them. In 1164, when he tried to go to France without permission, he was arrested and tried on what appear to be trumped-up charges. He eventually succeeded in escaping into exile in disguise. In 1166, from the safety of the France, he threatened Henry with excommunication.

By 1169 tempers had cooled, and when Henry and Louis VII were in conference at Montmirail, Thomas presented himself, fell at Henry's feet, and offered to be reconciled to him. But Henry was not so easily appeased and rejected the offer. Protracted negotiations ensued, and by the end of the year an agreement had been hammered out which would allow Thomas to return to England and be reinstated in the king's favour. But the following summer, before any of this could take place, Henry had his young son, Henry the Young King, crowned by the Archbishop of York, Roger de Pont L'Évêque. This was taken as a deliberate insult to Thomas and the Papacy, as coronations were traditionally carried out by the Primate. Pope Alexander III responded by suspending Roger and all those bishops who took part in the coronation, the most notable of whom were the Bishops of London and Salisbury.

Thomas landed in England in December 1170 and repaired to Canterbury to resume his duties, but the coronation controversy would not go away. On his arrival at Canterbury, he was met some of the king's officers who demanded the immediate and unconditional absolution of the suspended bishops. Thomas offered to absolve the Bishops of London and Salisbury if they swore obedience to the Pope, but insisted that only Alexander could absolve Roger. The three bishops went abroad to appeal directly to the king.

On 29 December, when Thomas was performing his sacred ministry at Canterbury, he was visited by four knights, Hugh de Morville, William de Tracy, Reginald Fitzurse and Richard le Breton. They demanded in the name of Henry, from whose court they had come, that he absolve the three bishops. Thomas repeated his former reply. A violent altercation ended with the withdrawal of the knights, but they returned shortly at the head of an armed force. Thomas and his attendants sought sanctuary in the cathedral. The knights burst in, accompanied by the clerk Hugh of Horsea, and they again bade Thomas absolve the bishops. He again refused. They tried to drag him out of the cathedral, but failing, they struck him down where he stood. Thomas was canonised by Alexander in 1173. The following year, Henry did penance at his tomb for the murder.

Becket and O'Toole

In their *Skeleton Key to Finnegans Wake*, Joseph Campbell and Henry Robinson make the following pointed observation:

In Joyce's text, the phrase "with larrons o'toolers clittering up and tombles a'buckets clottering down" refers to Laurence O'Toole and Thomas `a Becket, bishops respectively of Dublin and Canterbury in the time of Henry II. The former advanced his personal career, the latter was martyred. (Campbell et al, 38 fn)

Laurence began as an Irish nationalist and opposed Henry, but finally bent the knee and prospered : Thomas began as Henry's champion, but finally opposed him and died for it.

Thomas died after the Anglo-Norman Invasion of Ireland had begun but before Dublin had been captured. Did he ever meet Laurence? It is unlikely. An interesting story, however, is told about Laurence that ties the two men together. In 1175, O'Toole participated in the negotiations

that led to the Treaty of Windsor—a pact between Henry II and Roderick O’Conor. During the conference, while Laurence was saying Mass at the shrine of St Thomas in Canterbury Cathedral, he was attacked by a madman, who thought the church needed a new martyr:

On one of Laurence’s visits, a madman, hearing that the Archbishop of Dublin was commonly reputed to be a Saint, thought that it would be an act of virtue to make a martyr of him, and that he would be performing a great service for God and the Church. One day, therefore, when the Saint, clothed in his episcopal vestments, mounted the altar to celebrate the holy mysteries in the Church of the Holy Trinity, where St Thomas, Archbishop of Canterbury and martyr, was buried, the madman struck him such a blow on the head with his staff that he fell to the ground as though dead. The place immediately erupted with the cries and lamentations of Laurence’s assistants. The local clergy, who had joyfully welcomed him into their house, considering themselves blessed to be visited by so holy a man, rushed to his assistance. The holy bishop, having regained consciousness, called for water. He blessed it with the Sign of the Cross, and recited the Lord’s Prayer over it. Then he asked that his wound be washed with it. As soon as this was done, he was completely healed and was able to celebrate Solemn Mass as though nothing had happened. However, the blow left a scar which he retained for the rest of his life. A large fracture could still be seen on his cranium which ought to have killed him. The King condemned the madman to be hanged, but the Saint interceded on his behalf and he was pardoned. (Guérin 404-405)

The Church of the Holy Trinity in Canterbury Cathedral, which houses the Shrine of St Thomas, was actually constructed in the 1180s, after the death of Laurence, so Guérin’s account should perhaps be taken with a grain of salt.

In The Fable of the Mookse and the Gripes, which Shaun recounts in I.6 (The Quiz), the lives of Thomas à Becket and Laurence O’Toole are entwined with the Papacy of Alexander’s predecessor Pope Adrian IV. Adrian was an Englishman, Nicholas Breakspear, and he played a crucial role in instigating the Anglo-Norman Conquest of Ireland.

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Nikolai Okhlopov (Vasily Buslayev), Valentina Ivashova (Olga Danilovna) and Andrei Abrikosov (Gavrilo Oleksich) in Aleksandr Nevskiy (1938)

This short paragraph—it is less than seven lines long in my preferred text, *The Restored Finnegans Wake*—has to be read in conjunction with the preceding paragraph and the following two paragraphs. Taken together, these four paragraphs interpret the popular Irish-American ballad of *Finnegan's Wake* in terms of the Viconian Cycle. According to Giambattista Vico's cyclical view of human history, civilization passes through three phases before collapsing into the chaos of uncivilization. This ultimately leads back to the first phase and the beginning of a new cycle:

- Theocratic Phase, or the Age of Gods
- Aristocratic Phase, or the Age of Heroes
- Democratic Phase, or the Age of Men
- Collapse into chaos, and Ricorso, or Reflux

The second stage, the Aristocratic Phase or Age of Heroes, had its own characteristic language:

928 Three kinds of languages ...

930 The second was by heroic blazonings, with which arms are made to speak; this kind of speech, as we have said above, survived in military discipline. (Vico §928, §930)

The first half of this brief paragraph takes up this theme of heroic blazonings, or, as we call it today, heraldry. The following expressions are all heraldic terms:

- of the first the first [tincture](#), or colour, mentioned in a [blazon](#)
- coat of arms a heraldic display on a shield
- crest a heraldic device borne on top of the helm
- heraldry the science of arms and blazonry
- hure the bodiless head of a wild boar or a salmon
- vert green
- argent silver
- Poursuivant an officer of the [College of Arms](#)
- horned said of a bull, unicorn or owl, when its horns are of a different tincture to its body
- escutcheon a heraldic shield bearing a coat of arms
- fesse a horizontal bar covering the middle third or fifth of the heraldic field
- archers a not uncommon figure on coats of arms.

- heliotrope a sunflower
- of the second the second colour mentioned in a blazon

In addition to these, Joyce has managed to cram in a few other terms that, while not actual heraldic expressions, have an obvious heraldic ring to them:

- ancillars supporters (or tenants) are figures that are depicted supporting the two sides of a heraldic shield. The coat of arms of Dublin City is flanked by two female tenants. Ancilla is Latin for handmaiden.
- hegoak the goat and the oak appear on various coats of arms. Their French equivalents, *chèvre* and *chêne*, have similar spellings and pronunciations. This particular creature, however, is described as horrid (shaggy) and horned, which suggests that he-goat is the primary meaning. Horrid horn is *cant* for fool, said to derive from the Irish word *amadán*. Horned also suggests cuckoldry, which adds an Oedipal flavour to the passage.
- troublant the *attitude* or disposition of animals on a coat of arms is typically described by a medieval French gerundive, such as *couchant* (lying down), *rampant* (rearing up on its hind legs), or *sejant* (sitting). In French, *troublant* means perturbing, troubling, upsetting.
- strung stringed is the heraldic term used to describe the strings of bugle-horns, harps, bows, mitres, etc when they are of a different tincture to the rest of the object.



The Dublin City Coat of Arms

First Draft Version

In Joyce's first draft, this paragraph was not yet separated from the preceding one, and only its second half existed. All the heraldic terms were added later:

Haitch is for Husbandman planting his hoe. Hohohoho Mister Finn you're going to be Mr Finn again. Comeday morning when your senday end you're Vinegar. Hahahahaha Mister Finn you're going to be fined again. ([Hayman 47](#))

It appears, then, that it was only at a later date that Joyce decided to make a Viconian Cycle out of these paragraphs.



Vasily Buslayev (Pavel Dmitrievich Bazhenov)

Vasily Buslayev

We have already met this character. [Vasily Buslayev](#) was a heroic figure who appeared in three of the Bogatyr Epics, a cycle of Russian epic poems from the Middle Ages. He came from Novgorod and in one of his tales, Vasily Buslayev and the People of Novgorod, he makes a drunken boast that he can defeat all the men of Novgorod single-handed. Only the intervention of his mother saves the men of Novgorod from annihilation. Vasily is not very well known in the West—what was Joyce’s source?—but he remains a popular figure in Russian folklore. Sergei Eisenstein gave him a role in the defence of Russia against the Teutonic Knights in his epic movie [Alexander Nevsky](#), and in 1982 he was the subject of the popular Soviet movie Vasiliy Buslaev.

Why did Joyce choose a Russian character to represent the Age of Heroes? One might have expected a character from the Arthurian romances—the Round Table was alluded to in the previous paragraph, and Sir Tristram was mentioned on the previous page—but it seems that Joyce wanted a hero with a penchant for strong liquor, like his own hero Tim Finnegan. Not only does Vasily’s name accommodate Joyce’s puns on [wassail](#) and [booze](#), but it also incorporates the Irish word for hero: laoch. In Russian, buslai means drunkard (O’Neill 216). It is also the name of Vasily’s father.

In 1973, [Petr Skrabanek](#), the Bohemian-born physician and Joycean, wrote a short but detailed article on Wassaily Booslaeugh (of Riesengeborg), which appeared in *A Wake Newslitter* (New Series X:3). It is a fine illustration of just how much meaning can be wrung from a few words in *Finnegans Wake*:



Petr Škrabánek

Vasilii Buslaev is a hero-warrior of the Novgorod cycle of byliny (epic poems) from the fifteenth century, a Russian equivalent of Finn Mac Cool. The name Booslaeugh of Riesengeborg also anticipates Buckley and 'rising gianerant' (368.08 [284.38]) ([German] Riese = giant).

The Christian name Vasilii is of Greek origin, being from basileus (king) (cf. e.g. basilisk glorious with his weeniequeenie', 577.02 [449.11-12]), which, incidentally, we might hear also in Booslaeugh. Buslaev comes from buslai, which is shortened from the name Boguslav ('glory to God'). Buslai, however, means also 'fallen man (heruntergekommener Mensch)' or 'drunkard' (Vasmer's Russisches Etymologisches Wörterbuch). The latter meaning ties well with an English reading of Booslaeugh as 'boose-love' (... with a love of liquor Tim was born ...).

Wassail, incorrectly etymologized by Brewer as 'water of life' (AS waes hoel) and perpetuated by Joyce (see e.g. 'wassailhorn tot of iskybaush', 91.27 [073.07]) combines with death in Booslaeugh ([Irish] bás) to be immediately counterpointed with life (-laeugh). Similar combinations are found, e.g. in 'a viv baselgia' (243.29

[192.18-19]) or 'a live ... baas' (608.14-15 [475.22-23]). Basil Finnegan is brought back from death to life with water of life.

Vassal is cognate with Irish uasal now standing for 'Mr' in a title. A complete Irish version could be constructed as Uasal Buadh-Sliabh, where Buadh- means triumphant or joyous, and Sliabh means 'a mountain', or 'a range of mountains' (= [German] Gebirge), 'the Mountain of Joy' (76.04 [060.24-25]).

There are several other less relevant allusions, e.g. [Danish] Bøsseløb (gun-barrel), [French] bosse (knoll, hillock), bossu (hunchback), or bouse (dung). Boos- alludes to 'Bous Stephanoumenos' and to the supernatural bull Finnbhennach 'Whitehorned' from the Táin Bó Cuailnge.

The place-name Riesengeborg refers to Riesengebirge, Giant Mountains, the tertiary mountain range forming a natural border between Bohemia and Poland. The German name was used by Sudetic German inhabitants before 1945. The Czechs call them 'Krkonoše' and the Poles, 'Karkonosze'. Hence, 'Krzerszonese' (347.09 [268.13]), 'mountains from his old continence' (462.32 [359.09]), the abode of the bearded giant Krakonoš ([German] Rübezahl).

In Riesen- we also have the Latin root ris- (laugh). Booslaeugh splits into the derisive 'boo' and 'laugh'. Buckley-Burrus-Shaun kills the laughable father-giant-general, thus committing 'a risicide' (161.17). Could we read Riesengeborg also as 'born (G. geboren) in laugh' or 'born laughing', as some prophets?— PETR SKRABANEK

Much of this will mean nothing to the first-time reader (Who is Buckley?) and some of Skrabanek's analysis is simply inaccurate (Buckley is the Oedipal figure, and not Burrus or Shaun) so I will comment no further.



Vasily Buslayev (Valentin Mikhailovich Khodov)

Loose Ends

The coincidence of opposites—taken from the philosophy of [Giordano of Bruno](#)—continues to inform these paragraphs. Finnegan is first patrician (he bears a coat of arms) and the first plebeian (he bares his arms for manual labour). Vasily Buslayev is both a vassal and a king (basileus, boss). Finnegan is both wine and vinegar—both of which were drunk by Christ shortly before his death and resurrection.

The passage in vert with ancillars, troublant, argent, a hegoak, poursuivant, horrid, horned was glossed by Joseph Campbell and Henry Robinson thus:

a he-goat pursuing two maids (Campbell et al 38)

In future chapters, HCE is going to be accused of committing a crime of a sexual nature that involves two girls [Latin ancilla, handmaiden] in the woods [in vert, hedge, oak]. Invert also means homosexual, another “crime” with which HCE is charged.



Dmitriy Zolotukhin in the Title Role of the 1983 Movie Vasiliy Buslaev

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- [Annotated Finnegans Wake \(with Wakepedia\)](#)

This Municipal Sin Business

	harlotscurse67 • Oct 28, 2018	20 MIN READ
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~ [Finnegans Wake – A Prescriptive Guide](#) ~



What then agentlike brought about that tragoady thuddersday
 this municipal sin business? ... Dimb! He stottered from the latter.
 Damb! He was dud. Dumb! Mastabatoom, mastabadtomm, when
 a mon merries his lute is all long. For whole the world to see.

The Garden of Eden and the Fall of Man

This paragraph—which runs from 004.36 to 005.26 in my preferred text, *The Restored Finnegans Wake*—has to be read in conjunction with the two preceding paragraphs and the following paragraph. Taken together, these four paragraphs paint the popular Irish-American ballad *Finnegan's Wake* in the colours of a Viconian Cycle. According to Giambattista Vico's cyclical view of human history, civilization passes through three phases before collapsing into the chaos of uncivilization. But this chaos flows back into the first phase, and the Viconian cycle begins anew:

- Theocratic Phase, or the Age of Gods
- Aristocratic Phase, or the Age of Heroes
- Democratic Phase, or the Age of Men
- Collapse into chaos, and Ricorso, or Reflux

The third stage, the Democratic Phase or Age of Men, had its own characteristics that distinguished it from the other ages:

918 The third [kind of nature] was human nature, intelligent and hence modest, benign and reasonable, recognizing for laws conscience, reason and duty.

921 The third [kind of customs] are dutiful, taught by one's own sense of civil duty.

924 The third [kind of natural law] is the human law dictated by fully developed human reason.

927 The third [kind of governments] are human governments, in which, in virtue of the equality of the intelligent nature which is the proper nature of man, all are accounted equal under the laws, inasmuch as all are born free in their cities. This is the case in the free popular cities in which all or the majority make up the just forces of the city, in virtue of which they are the lords of popular liberty. It is also the case in monarchies, in which the monarchs make all their subjects equal under their laws, and, having all the force of arms in their own hands, are themselves the only bearers of any distinction in civil nature.

931 The third [kind of languages] is by articulate speech, which is used by all nations today.

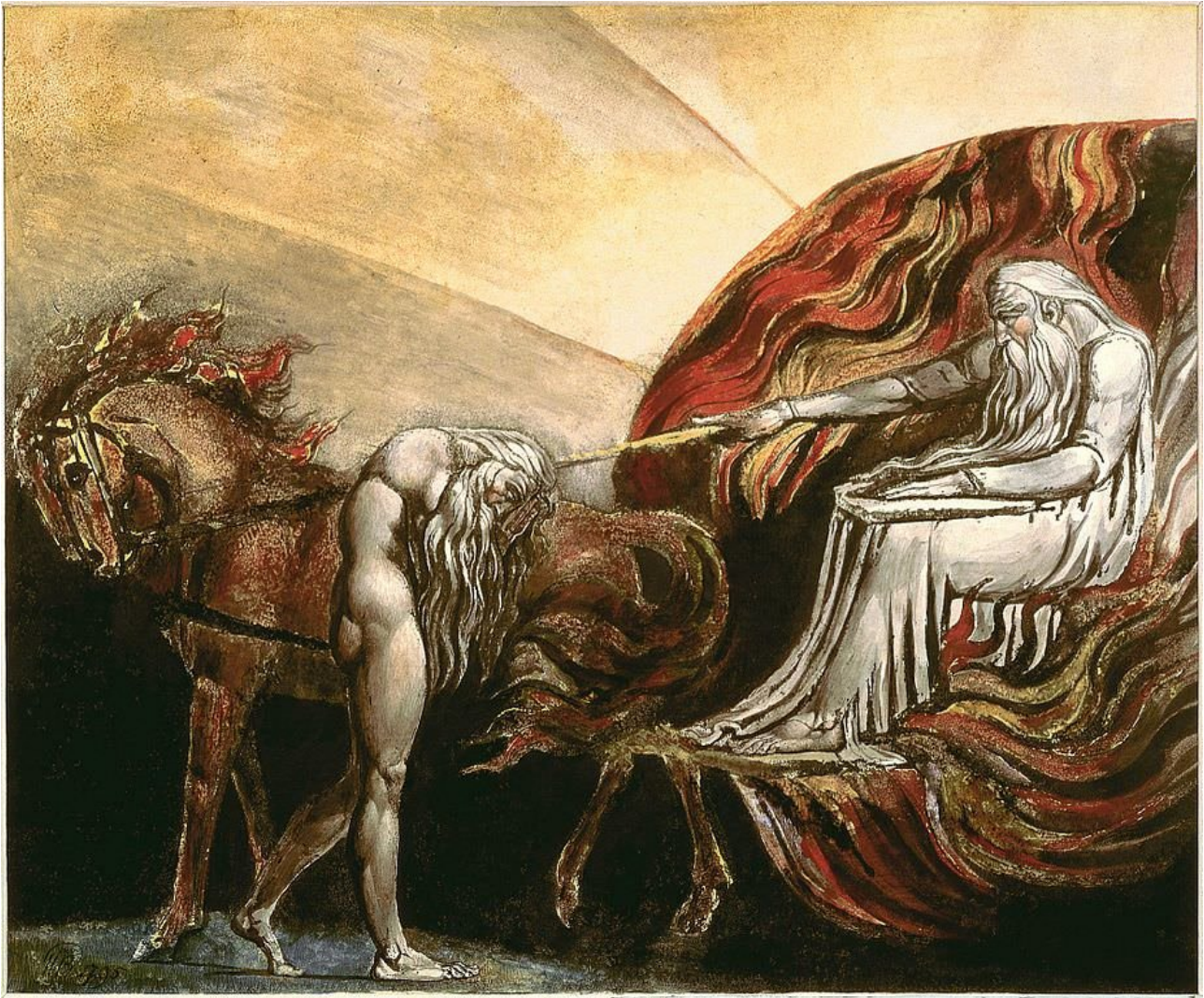
935 Finally, there were invented the vulgar characters [ie alphabets] which went along with the vulgar languages.

940 The third [kind of jurisprudence] is human jurisprudence, which looks to the truth of the facts themselves and benignly bends the rule of law to all the requirements of the equity of the causes.

942 There were three kinds of authority ... The third is human, based on the trust placed in persons of experience, of singular prudence in practical matters, and of sublime wisdom in intellectual matters. (Vico §§918, 921, 924, 927, 931, 935, 940, 942)

The Third Age also had its characteristic institution:

12 The second of human things is burial. (Indeed *humanitas* in Latin comes first and properly from *humando*, "burying.") This institution is symbolized by a cinerary urn, placed to one side within the forest, indicating that burial goes back to a time when men ate fruit in summer and acorns in winter. The urn is inscribed D. M., which means "to the good souls of the dead." This motto represents the common consent of all mankind in the opinion later proved true by Plato, that human souls do not die with their bodies but that they are immortal. (Vico §12)



God Judging Adam (William Blake)

First Draft Version

Joyce's first draft of this paragraph was surprisingly short and simple, tying the fall of Tim Finnegan in the ballad to the Fall of Man in Genesis:

And, as sure as Eve ate little red apples, wan warning Finn felt tippling full. His howth filled heavy, his hodd did shake. He fell from the latter. Damb! He was dead. Dump! ([Hayman 47](#))

Tim's head has become howth, the name of the headland that overlooks Dublin Bay. Howth derives from the Old Norse [hǫfuð](#), head, and was linked to Finnegan (HCE) in the opening lines of the book (Howth Castle & Environs).

Note also how Finnegan's death is punctuated by the word Dump! There is a rubbish tip or kitchen midden behind the Mullingar House,

where *Finnegans Wake* is set. This dump is regularly associated with HCE's burial mound, often being depicted as an ancient barrow or [archaeological tell](#)—a repository of the past, whose strata are to be read and interpreted like the pages of a difficult book.



Arabian Nights Fantasy (Thomas Moran)

It was quite late in the composition of *Finnegans Wake*—in January and February 1938—that Joyce prefaced this brief sentence with fifteen lines of text of a distinctly Islamic flavour. But long before this, he had already begun to elaborate this paragraph. When an early draft of the opening chapter was published by Eugene Jolas in the first issue of the literary journal *transition* in April 1927, Eve's eating of the apples was preceded by half-a-dozen new lines, including an allusion to *The Thousand and One Nights*, or *The Arabian Nights' Entertainment*, which, while not specifically Islamic, turn our thoughts towards the Middle East:

What then agentlike brought about that tragoady thundersday this municipal sin business? It may half been a missfired brick, as some say, or it mought have been

due to a collupsus of his back promises, as others looked at it. (There extend by now one thousand and one stories, all told, of the same). (Jolas 11)

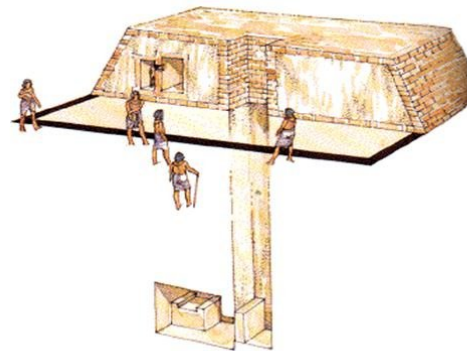
Around the same time, Joyce also inserted a long passage in parenthesis, which makes it difficult to read this paragraph without forgetting where one was before the rude interruption. He also finalized—well, almost finalized—the closing lines of the paragraph:

Dimb! He stottered from the latter. Damb! he was dud. Dumb! Mastabatoom, mastabadtoomm, when a mon merries his lute is all long. For whole the world to see. (Jolas 11)

Dimb ... Damb ... Dumb seem to mark the progressive loss of Finnegans's senses of sight, hearing and speech—reminiscent, perhaps, of the act of falling asleep. His tomb is now a [mastaba](#), another nod to the Middle East.

Mastabas

- ❑ Mastabas were early one level tombs with sloping walls so that the flat roof was actually smaller than the base
- ❑ The word *Mastaba* comes from the Arabic word meaning "stone bench"
- ❑ Earliest were made of unfired mud brick
- ❑ Over time the interiors became more ornate, with decorative scenes (feasting, agriculture, dancing, etc.) to ensure the dead would want for nothing in the afterlife



Mastabas

Municipal Sin

In the final draft, Joyce opened this paragraph with a statement that sets the democratic or municipal tone of the third Age of Men, men who are,

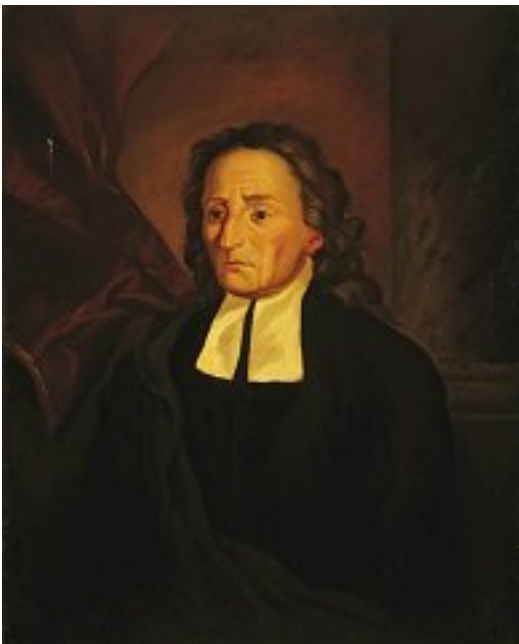
as it were, looking far back into the past at the Fall of Man, which took place at the dawn of the first Viconian Cycle:

What then agentlike brought about that tragoedy thuddersday this municipal sin business?

What really caused the original sin (Finnegan's fall from his ladder as well as Adam's Fall in Eden) on that tragic Thursday?

In the Democratic Age, the original sin of Genesis is treated as an industrial accident that must be investigated by the municipal authorities.

thuddersday reminds us that Thursday is named for the Norse god of thunder Thor. In Vico, God's thunder drove the race of post-Diluvial giants into caves, where they created the first societies of the new world:

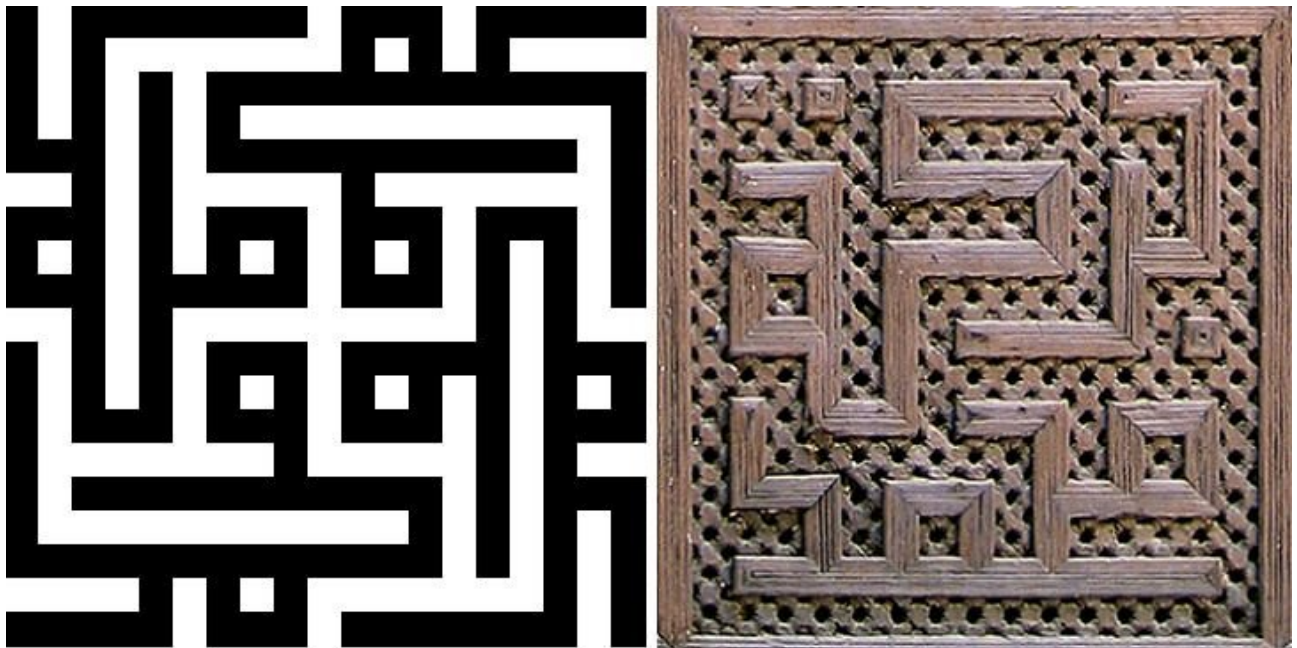


Giambattista Vico

1097 Let us now conclude this work with Plato, who conceives a fourth kind of commonwealth in which good honest men would be supreme lords. This would be the true natural aristocracy. This commonwealth conceived by Plato was brought into being by providence from the first beginnings of the nations. For it ordained that men of gigantic stature, stronger than the rest, who were to wander on the mountain heights as do the beasts of stronger natures, should, at the first thunderclaps after the universal flood, take refuge in the caves of the mountains, subject themselves to a higher power which they imagined as Jove, and, all amazement as they were all pride and cruelty, humble themselves before a divinity. For in this order of human things we cannot conceive how divine providence could have employed any other counsel to halt them in their bestial wandering through

the great forest of the earth, in order to introduce among them the order of human civil things. (Vico §1097)

tragoedy suggests that the Fall of Man is not merely tragic but dramatic —like a Greek tragedy. The word tragedy [τραγωδία] is thought to derive from tragos [τραγός], a billy-goat (remember that hegoak in the previous paragraph?). Did Finnegan fall or was he pushed? What goaded Adam to sin?



Stylized Depictions of Muhammad's Name in Kufic Script

Islam in Finnegans Wake

When asked in August 1922 by his patron Harriet Shaw Weaver what he was going to write, now that *Ulysses* had finally been published, Joyce famously replied:

I think I will write a history of the world. (Ellmann 536-537)

He could hardly have hoped to fulfil such grandiose ambitions without weaving into the fabric of *Finnegans Wake* an Islamic thread. Aida Yared, who has written the definitive introduction to Islam in *Finnegans Wake*, summed up the situation succinctly in her 2001 essay on the subject, *Introducing Islam in Finnegans Wake: The Story of Mohammed in VI.B.45*:

While writing *Finnegans Wake*, Joyce jotted down abbreviated entries in some fifty notebooks that he took great care to preserve ... When a given Notebook entry was incorporated into his *Work in Progress*, the Irish writer was in the habit of crossing it out with a colored crayon. Pages 103-110 of VI.B.45, that deal with Islam, are among the Notebooks pages most heavily marked in this fashion: they can be deciphered only when viewed through an orange-red filter, the color of the crayon used by Joyce in deleting the entries. Their source can be traced back to *The Story of Mohammed*, a biography of the Islamic Prophet by Edith Holland.

VI.B.45 was compiled, according to Danis Rose, in Jan-Feb 1938. By that time, Joyce was very familiar with Mohammed and the Mohammedan religion. His reading on the topic, as evidenced by his note-taking, spanned the period during which he was working on *Finnegans Wake*. He owned a copy of the Koran in a French translation by J.-C. Mardrus, and took notes from its first few pages in 1926 (VI.B.12.137). Other works he had closely read include the *Encyclopædia Britannica* (article Mecca, VI.B.24.209-216) in 1929-31; *The Speeches and Table-Talk of the Prophet Mohammad* by Stanley Lane-Poole (VI.B.31.45-69) in April-November 1931; and Sir Richard Burton's *The Book of the Thousand Nights and a Night*, which has extensive marginalia on "the manners and customs of Moslem men," and to which Joyce intermittently turned from 1922 to 1939 (Notebooks VI.A, VI.B.28, VI.B.32 and VI.B33). Additional notes on Islam are scattered throughout the Notebooks, and include a sizeable cluster on Islamic rituals (VI.B.31.180-182), taken from a source that is still untraced.

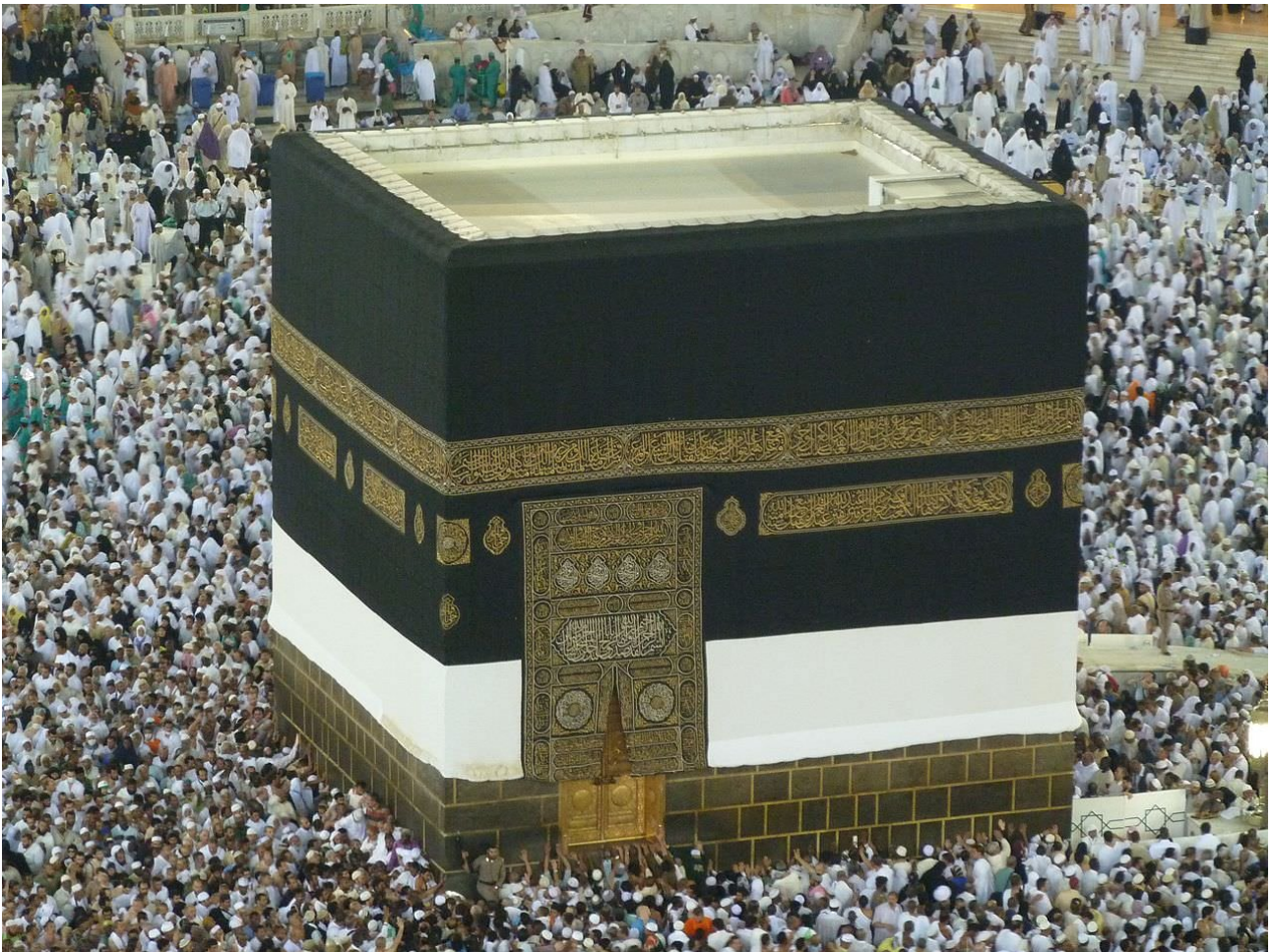
Joyce inserted numerous details of Mohammad's life and creed—including the origin and structure of the Koran, into *Finnegans Wake*, where they appear as important components of the framework and collective unconscious of the book. (Yared)

Yared contends that while Joyce researched Islam extensively for *Finnegans Wake*, he never actually read the Koran. Certainly, the pages of Mardrus's French translation were never cut (intonso)—Joyce only read Mardrus's thirty-two-page introduction—but this does not preclude the possibility that he read an English translation, or even [Robert of Ketton's](#) Latin translation of 1143 CE. According to James Atherton, there is a reference to Robert at RFW 343.34-35 (Atherton 201). Atherton, moreover, was satisfied that Joyce did read the Koran, if not in Mardrus's French:

But Joyce certainly read the Koran in some version, and a knowledge of the contents of the sura which is being named is often needed to understand his text. (Atherton 202)

Atherton cited George Sale's English translation of 1734 as a possible source-text. Yared agrees, even going so far as to claim that Joyce used

Sale in lieu of the Koran itself. And to the list of reference works mentioned by Yared we might also add Thomas Patrick Hughes's *A Dictionary of Islam*, which Atherton singled out as a significant source (Atherton 201), Thomas Carlyle's *On Heroes, Hero-Worship and the Heroic in History*, the second lecture of which deals with Mahomet, and Edward Gibbon's *The History of the Decline and Fall of the Roman Empire*, the fiftieth chapter of which is devoted to Mahomet and the rise of Islam.

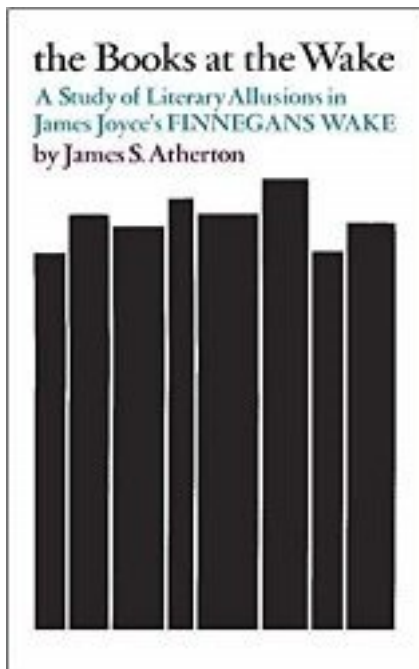


The Kaaba at the Great Mosque in Mecca

Our Cubehouse Still Rocks

As Atherton noted, the importance of Islam in *Finnegans Wake* is underlined by the prominent position Joyce assigned to it on the second

page of the book. Rather than attempt my own line-by-line or word-by-word exegesis of this passage, I will let Atherton interpret it for us:



'The cubehouse' is a literal translation of the [Ka'aba](#), the centre of the Mohammedan world. 'Arafata' is the plain and the hill near Mecca, where all pilgrims spend the hours from noon till sunset on the ninth day of their pilgrimage. 'The whitestone' is the famous Black Stone of the Ka'aba, which is said to have been as white as milk when it came down from Paradise, but to have been blackened by the sins of mankind. The Muslim missiles are the stones thrown in the pilgrimage ceremony of 'pelting the devil', in memory, it is said, of Abraham's having driven the devil away with stones when tempted to disobey God's command, to sacrifice Isaac, and also the Black Stone itself. Several other allusions to Islamic lore follow and are linked up with other religions by the mention of [Ka'i](#) and [Horus](#). Then Joyce goes on to list the five set times of obligatory prayers. These should start at noon, but Joyce's list begins with 'what time we rise'. The rest of the list fits perfectly, so presumably Joyce is indicating noon as the time he usually got out of bed. 'When we take up to toothmick' is when the sun is half-way towards its setting. Mohammed is known to have been very fond of using a toothpick; [Ayesha](#) handed him one as he lay dying. 'Before we lump down upown our leatherbed' is the sunset prayer. The ownership of leather beds was one of the subjects of discussion after the [Battle of Badr](#) and is mentioned in Sura 8: The Spoils. 'In the night' is the prayer when night has closed in; and the last one, 'at the fading of the stars', is the prayer just before dawn. This is to be said at 'the morning moment he could dixtinguish a white thread from a black' (63.25 [RFW 051.09-10]). Even without the interspersed allusions to things Islamic there can be no doubt but that this is meant to be an account of the Islamic prayers; and it is significant that Joyce chose this set of prayers to open Finnegans Wake. It disproves completely, I think, the contention still being made in some places that Joyce remained to the end a Catholic or even a Christian. What he seems to have been attempting was some kind of blend of all

religions—whether as equally true or untrue is not so certain, but I incline to the belief that the former was his view. (Atherton 210-211)



Cropherb the Crunchbracken

Cropherb the crunchbracken is our first introduction to the Four Old Men's donkey. Atherton believed that Joyce drew his inspiration for the Four Old Men from the [Struldbuggs](#) of Jonathan Swift's *Gulliver's Travels*, immortals who age but never die (Atherton mistakenly calls them Struldbugs):

Swift's [Struldbuggs] seem to be the original source of Joyce's four old men. The particular number of the old men comes, of course, from quite different sources. The old men are the four Evangelists, the four provinces of Ireland, the Four Masters, the four cardinal points, the four winds and many another four. But the conception of immortals who have outlived their potencies and retain only envy, covetousness and vanity; who waste their undying lives in doddering and malicious gossip; this conception is Swift's and Swift's only. The island they lived in was named Luggnagg. By Joycean etymology this could be taken to mean a place where people lug, that is 'drag with difficulty', a nag, which should mean a wretched horse but could perhaps be taken to mean a donkey. This may have been the way

in which Joyce was first prompted to have his old men accompanied by a donkey. (Atherton 121)

In *Finnegans Wake*, whenever the Four Old Men put in an appearance, their ass is sure to follow. Here, represented as a female camel (the dreamydeary), she speaks for the Four Old Men, who are holding an inquest—Innquest?—into Finnegan's fall from the ladder. We will be hearing from her again in the first chapter of Book III. The donkey—now a jack, or male donkey—is the principal narrator of the *The First Watch of Shaun*.



Times Square, New York, in the 1920s

In Parenthesis

At quite an early stage in the composition of this chapter, Joyce crafted a parenthetical passage of a dozen or so lines that interrupts the main narrative in the middle of this paragraph:

(what with the wallhall's horrors of rollsrighths, carhacks, stone-engens, kisstvanes, tramtrees, fargobawlers, autokinotons, hippohobbies, streetfleets, tournintaxes, megaphoggs, circuses and wardsmoats and basilikerks and aeropagods and the hoyse and the jollybrool and the peeler in the coat and the mecklenburk bitch bite at his ear and the merlinburrow burrocks and his fore old porecourts, the bore the more, and his blightblack workingstacks at twelvepins a dozen and the noobibuses sleighding along Safetyfirst Street and the derryjellybies snooping around Tell-No-Tailors' Corner and the fumes and the hopes and the strupithump of his ville's indigenous romekeepers, homesweepers, domecreepers, thurum and thurum in fancymud murumd and all the uproor from all the aufroofs, a roof for may and a reef for hugh butt under his bridge suits tony) (RFW 005.11-22)

Finnegans Wake is replete with similar parentheses. Some of these are spread over several pages and are interrupted by their own shorter parentheses. At twelve lines, this one is quite modest in comparison. But how should one approach such passages? Should the reader skip over them initially and only return to them after finishing the main clause? Or should one just plough through and hope it all makes sense in the end?

I believe the latter policy is more in keeping with the spirit of Finnegans Wake. Go with the flow : Analysis comes later.

Whenever one encounters any interruption to the general flow of the text, however long or short it may be, one should ask oneself a few simple questions: What occasioned this interruption? Why did Joyce insert this parenthesis at this particular point? The answer to these questions may go a long way in helping one unlock the meaning of the parenthesis. And those answers are usually to be found immediately before the parenthesis.

In this particular case, for example, the parenthesis occurs immediately after the mention of Eve's apples (ivvy's holired abbles). Now, the ballad of Finnegans Wake is set in New York (Tim Finnegans lived in Walker Street), and New York is the Big Apple—the forbidden fruit that proves irresistible. And there you have it: on a first analysis, the parenthesis can be read as a description of the bustling metropolis of New York, which Tim is looking down on from the skyscraper he is building—the wall from which Humpty shall fall. Is he looking down on it as a god on Olympus might look down on the world of men—Vico's Third Age? Or is the Devil tempting him as Satan tempted Christ:

Again, the devil took Him up on an exceedingly high mountain, and showed Him all the kingdoms of the world and their glory. And he said to Him, “All these things I will give You if You will fall down and worship me.” ([Matthew 4:8-9](#))

This parenthetical passage is polyphonic, with several lines of meaning running parallel to one another. The principal voice depicts the noisy traffic of New York:

- walhall's: Vauxhall, a type of motor car
- rollsrighs: Rolls Royce, a type of motorcar
- carhacks: cars, hackney cabs
- stone-engens: steam engines
- kistvaens: vans
- tramtrees: trams
- autokinotons: (Modern Greek) autokinêton, automobile
- hippohobilies: hobby horses, (Greek) hippos, horse
- streetfleets: “fleet of motorcars” (Finnegans Wake Notebook VI.B10.43)
- tournintaxes: turning taxis

There are also clear references to streets—though not all of them are in New York:

- circuses: a round open space in a city where multiple roads meet
- streetfleets Fleet Street (Dublin and London)
- wardsmoats Dublin is divided into wards
- mecklenburk Mecklenburgh Street, Dublin
- bore the more (Irish) bóthar mór, main road
- Safetyfirst Street 71st Street, New York

The phrase the fumes and the hopes and the strupithump of his ville's indigenous romekeepers echoes [Horace's](#) Odes 3:29:12:

Fumum et opes strepitumque Romae [The smoke and the wealth and the noise of Rome].



Stonehenge (James Ward)

Another important thread running through this parenthesis concerns the burial of the dead, the institution that characterizes the Third Age of Vico's cycle:

- wallhall's Valhalla, where Norse heroes goes after death
- rollrights Rollright Stones, a stone circle in England
- carhacks Carhaix in Brittany, where Tristan died
- carhacks Carnac, Brittany, a megalithic site
- stone-engens Stonehenge
- kistvanes kistvaens, a simple burial-chest or burial-chamber made of stone

There is so much more meaning buried in this paragraph, and we have barely taken a bite out of it.



But so sore did abe ite ivvy's holired abbles

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Shize? I Should Shee!

harlotscurse67 • Nov 16, 2018

14 MIN
READ

~ [Finnegans Wake – A Prescriptive Guide](#) ~



Shize? I should shee! Macool, Macool, orra whyi deed ye diie,
of a trying thirstay mournin? Sobs they sighdid at Fillagain's
chrissoormiss wake ... And a barrowload of guenesis hoer his head.
Tee the tootal of the fluid hang the twoddle of the fuddled, O!

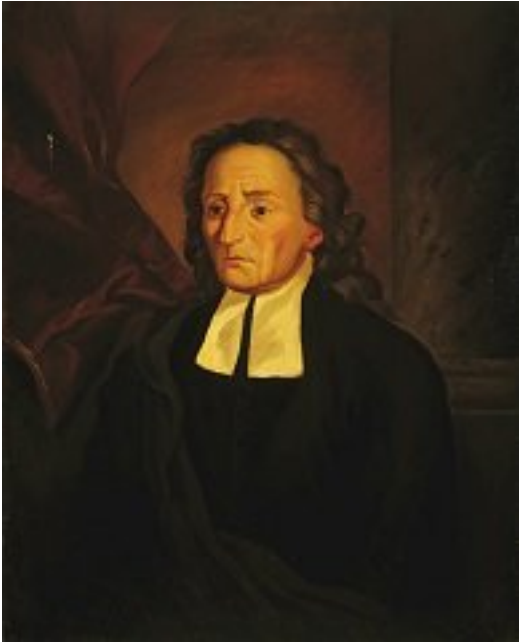
The Humours of an Irish Wake

To repeat myself for the fourth time, this paragraph—which runs from 005.27 to 005.40 in my preferred text, *The Restored Finnegans Wake*—has to be read in conjunction with the preceding three. Taken together, these four paragraphs paint the popular Irish-American ballad *Finnegan's Wake* in the colours of a Viconian Cycle. According to Giambattista Vico's philosophy of history, human civilization passes through three phases before collapsing into the chaos of uncivilization. But this chaos flows back into the first phase, and the Viconian cycle begins anew:

- Theocratic Phase: The Age of Gods
- Aristocratic Phase: The Age of Heroes
- Democratic Phase: The Age of Men
- Ricorso: Collapse into chaos and subsequent resurgence

This paragraph, then, represents Vico's collapse and ricorso, which Joyce transformed into a fourth age in its own right, albeit a minor one compared to the other three. In *Finnegans Wake*, the first three ages comprise eight, four and four chapters respectively, while the ricorso comprises only a single chapter.

Vico devotes the concluding book of *The New Science* to what he calls the *Ricorso delle Cose Umane nel Risurgere che Fanno le Nazioni*, or *Recurrence of Human Things in the Resurgence of the Nations*. In this book, Vico demonstrates how the re-emergence of civilization after the Dark Ages echoed the emergence of the first civilizations after the Universal Flood.



Giambattista Vico

1046 In countless passages scattered throughout this work and dealing with countless subjects, we have observed the marvelous correspondence between the first and the returned barbarian times. From these passages we can easily understand the recurrence of human things in the resurgence of the nations. For greater confirmation, however, we wish in this last book to give a special place to this argument. Thus we shall bring more light to bear on the period of the second barbarism, which has remained more obscure than that of the first, though Varro, most learned student of the earliest antiquities, in his chronological division called this the “obscure” time. And we shall also show how the Best and Greatest God has made the counsels of his providence, by which he has guided the human things of all nations, serve the ineffable decrees of his grace. (Vico §§1046)

Note that Vico equates these barbarian times not with Joyce’s Fourth Age, but with the First Age, the Age of Gods. Vico did not recognize a fourth age: for him, what Joyce treated as an Age of Chaos and Uncivilization was merely a brief transition from one cycle to the next.



The Deluge (Francis Danby)

First Draft Version

Joyce's first draft of this paragraph comprises a brief but fairly transparent depiction of Tim Finnegan's actual wake:

Size! I should say! MacCool, macool, why did ye die! Sore They sighed at Finn[']s wake. There was plumbs and grooms and sheriffs and zith[erers] & raiders and cittamen too. 'Twas he was the dacent gaylabouring youth! Arrah where in this world would you hear such a din again it? The owl hangsigns & the thirsty fidelios! They laid him low along his bed. With abuckalyps of finisky at his feet & a barrowload of guinesis at his head. To the total of the fluid & the twaddle of the fuddled, O. ([Hayman 47](#))

Note the reference to Auld Lang Syne [owl hangsigns], a song that celebrates the renewal of the old. In the final draft, this has been replaced with an allusion to the De Profundis (Psalm 129, Out of the Depths). The thirsty fidelios suggest Adeste Fideles, another song associated with Yuletide and the New Year.

Finnegans Wake has several narrative planes. There is the nocturnal plane, in which the events of the book cover just eight hours between

11:32 pm on Saturday 12 April 1924 and the following morning. There is also, I believe, a diurnal level, which begins at 11:32 am on Friday 21 March 1884 and it ends at 11:32 am on Saturday 22 March 1884, the birthdate of Joyce's wife [Nora Barnacle](#). There may also be a hebdomadal level, covering one week, and an annual level, covering one year. In an earlier article in this series, in which I briefly explored these different planes of narrative, I wrote:

On the opening page of *Finnegans Wake* the phrase scraggy isthmus occurs (RFW 003.05). At an early date this was glossed as happy Xmas (McHugh 2006:3). Does this imply that, on some level, the book opens around Yuletide? In the penultimate chapter, the bells of Dublin's churches ring in the New Year, and we are told that it is holyyear (RFW 443.02-09). A [Holy Year](#) was convoked by Pope Pius XI in 1925. This [annual] plane of narrative would seem to represent 1924.

Miss Hooligan's Christmas Cake

Sung by Harry Melville and J. M. Oates with success.

Copies of this Song can always be had at the Poet's Box, 10 Hunter Street, Dundee, for the small sum of One Penny.

As I sat at my windy one evening,
The letter man brought unto me
A little gilt edged invitation,
Saying, Gilhooly, come over to tea.
Sure I knew that the Hooligans sent it,
So I went just for old friendship's sake,
And the first thing they gave me to tackle
Was a piece of Miss Hooligan's cake.

Chorus—There was plums and prunes and cherries,
And citron and raisins and cinnamon too,
There was nutmeg, cloves, and berries,
And the crust it was nailed on with glue.
There was carraway seeds in abundance,
Sure 'twould build up a fine stomachache,
'Twould kill a man twice after 'ating a slice
Of Miss Hooligan's Christmas cake,

Miss Mulligan wanted to taste it,
But really there wasn't no use,
They worked at it over an hour,
And they couldn't get none of it loose.
Till Hooligan went for the hatchet,
And Killy came in with a saw,
That cake was enough, by the powers,
To paralyze any man's jaw.

Mrs Hooligan, proud as a peacock,
Kept smiling and blinking away,
Till she fell over Flanigan's brogans,
And spilled a whole brewing of tay.
"Oh, Gilhooly," she cried, "you're not 'ating,
Try a little bit more for my sake,"
"No, Mrs Hooligan," sez I,
"But I'd like the resate of that cake."

Maloney was took with the colic,
M'Nulty complained of his head,
M'Fadden lay down on the sofa,
And swore that he wished he was dead.
Miss Dally fell down in hysterics,
And there she did wriggle and shake,
While every man swore he was poisoned,
Through 'ating Miss Hooligan's cake.

Miss Hooligan's Christmas Cake

Songs

These four paragraphs retell the story of the popular Irish-American ballad *Finnegan's Wake*. But in this final paragraph, where the actual wake is depicted, there are snatches of two other popular “Oirish” songs, not to mention a pair of religious numbers. And as we saw above, there was also an allusion to the Scottish song *Auld Lang Syne* in the first draft of this paragraph, but for some reason Joyce removed it. The following are the obvious musical allusions:

- *Finnegan's Wake*
- *Miss Hooligan's Christmas Cake*
- *Phil the Fluther's Ball*
- *Auld Lang Syne*
- *De Profundis*
- *Adeste Fideles*
- *Fidelio*

Miss Hooligan's Christmas Cake—Yuletide again!—was mentioned in an earlier article. According to his biographer Richard Ellmann, James Joyce was familiar with this popular ditty from an early age. Recording the memories of James's childhood friend and neighbour, Eileen Vance, Ellmann writes:

But the best memory of all for Eileen Vance was the way the Joyce house filled up with music when May Joyce, her hair so fair that she looked to Eileen like an angel, accompanied John, and the children too sang. Stanislaus had for his specialty *Finnegan's Wake*, while James's principal offering for a time was *Houlihan's Cake*. James's voice was good enough for him to join his parents in singing at an amateur concert at the Bray Boat Club on June 26, 1888, when he was a little more than six. (Ellmann 27)

Miss Hooligan's Christmas Cake made its first appearance in print in Dundee, Scotland, around 1890. But this was a reworking of an earlier song called *Miss Fogarty's Christmas Cake*, composed in 1883 by the American songsmith [Charles Frank Horn](#):

There were plums and prunes and cherries,
There were citrons and raisins and cinnamon, too.

Phil the Fluther's Ball was written in 1880 by the Irish songwriter [Percy French](#). It describes a ball which the indigent Phil holds to pay his rent:

Then all joined in wid the greatest joviality ...

... With the toot of the flute, and the twiddle of the fiddle, O!

Auld Lang Syne is too well-known to require any further comment.

The De Profundis is a Latin translation of Psalm 130 (Psalm 129 in the Latin Vulgate):

Out of the depths have I cried unto thee, O Lord. Lord, hear my voice: let thine ears be attentive to the voice of my supplications. If thou, Lord, shouldest mark iniquities, O Lord, who shall stand? But there is forgiveness with thee, that thou mayest be feared. I wait for the Lord, my soul doth wait, and in his word do I hope. My soul waiteth for the Lord more than they that watch for the morning: I say, more than they that watch for the morning. Let Israel hope in the Lord: for with the Lord there is mercy, and with him is plenteous redemption. And he shall redeem Israel from all his iniquities. ([Psalm 130](#))

The De Profundis has been set to music by several composers, though no particular setting seems relevant to this passage. This work is traditionally associated with Irish wakes:

The corpse was laid on a large table in the kitchen with sheets forming a canopy over it. Usually the sheets were kept by richer farmers for use of the poor. Men went after night fall and none came [but] stopped until the women came in the morning to relieve the men. There was a big plate of snuff laid on the corpse for the women, and clay pipes for the men, also tobacco. When the men came, they would stand outside in groups until some man came and could say the De Profundis in Latin; he would say the prayer. After which that group entered. When another group gathered they did likewise. ([John Reddin](#))

Adeste Fideles, or O Come, All Ye Faithful, is another traditional Latin hymn—this time associated with Christmas. Like Auld Lang Syne, it is too well-known to require any comment.

One might also mention Beethoven's opera Fidelio, or Leonora, as he called it. Its subtitle is Conjugal Love, a major theme in Finnegans Wake. There is a very famous moment in the opera when the prisoners are allowed out of their cells, which Beethoven compares to the souls of the dead being released from Hell or Purgatory. The opera occupies a sort of no-man's land between farce and tragedy: Leonora disguises herself as a boy, Fidelio, to gain admittance to the military prison where her husband Florestan is being incarcerated. Her descent into the

dungeons to rescue her beloved has obvious Orphic overtones. It is also easy to see how Joyce may have connected Beethoven's prison opera with Oscar Wilde's prison epistle [De Profundis](#).

Some annotators have detected allusions in this paragraph to a number of other songs:

- [Pretty Molly Brannigan](#): "When I hear yiz crying around me, 'Arrah, why did ye die?'"
- [Johnny, I Hardly Knew Ye](#): "With guns and drums, and drums and guns."
- [Brian O'Linn](#)
- [Barnaby Finnegan](#): "I'm a decent gay laboring youth."
- [Mr McFinagan](#): "I'm a dacent labouring youth."



Joyce's Sigla for The Four and The Twelve

The Four Old Men and The Twelve

The Four Old Men are the historians or annalists of *Finnegans Wake*. Their immediate inspiration is the four evangelists, Matthew, Mark, Luke

and John, which Joyce conflated into Mamalujo: Matthew Gregory, Mark Lyons, Luke Tarpey and Johnny MacDougal. In an Irish context, however, they are the Four Masters, a quartet of 17th-century scholars who compiled the [Annals of the Kingdom of Ireland](#).

As the historians of *Finnegans Wake*, the Four Old Men carry much of the book's narration. Their familiar voices can be heard on almost every page. Each of them has his own particular accent and pet phrases. They are judges as well as historians, and are forever carrying out inquests (Inn Quests?), inquiries, interrogations. They sit in judgment on the other characters in *Finnegans Wake*. They try to get to the bottom of everything.

The Four Old Men also represent space: the four cardinal directions (North, South, East and West), and the four provinces of Ireland (Ulster, Munster, Leinster and Connacht). Matthew Gregory is from Belfast, Mark Lyons from Cork, Luke Tarpey from Dublin, and Johnny MacDougal from Galway. In the early Middle Ages, there were five provinces in Ireland (the Middle Irish word for province, *coiced*, means fifth): this fifth province, Meath, is represented by Johnny MacDougal's donkey or ass, who always accompanies the Four. Like [Balaam's ass](#) in the Bible, Johnny MacDougal's ass can talk. He is related to the ass that figures in the philosophy of Giordano Bruno. He is also a literary relative of Shakespeare's [Bottom](#) in *A Midsummer Night's Dream* and Apuleius's Lucius in [The Golden Ass](#), both of whom are transformed into asses.

The Four Old Men embody senility and old age. The immortal [struldbriugs](#) of Gulliver's Travels provided Joyce with the model:

[The struldbriugs] had not only all the follies and infirmities of other old men, but many more which arose from the dreadful prospect of never dying. They were not only opinionative, peevish, covetous, morose, vain, talkative, but incapable of friendship, and dead to all natural affection, which never descended below their grandchildren. Envy and impotent desires are their prevailing passions. But those objects against which their envy seems principally directed, are the vices of the younger sort and the deaths of the old. By reflecting on the former, they find themselves cut off from all possibility of pleasure; and whenever they see a funeral, they lament and repine that others have gone to a harbour of rest to which they themselves never can hope to arrive. (Swift)

In Irish mythology there is an antediluvian character called [Fintan mac Bóchra](#), who is saved from the waters of the Universal Flood that he

might be a lasting witness to the history of Ireland and the Western part of the world. Fintan had three partners, who were charged with recording the histories of the East, the North, and the South ([Jubainville 80-81](#)).

In many respects, The Twelve are adjuncts of the Four:

The Four	The Twelve
Evangelists	Apostles
Space	Time
Judges	Jurymen
Seanad , or Irish Senate	Dáil , or Irish Parliament

And like the Four, the Twelve have their own peculiar way of talking. In *Finnegans Wake*, they are always announced by a concatenation of sesquipedalian words of Latinate origin:

prostrated in their consternation and their duodisimally profusive plethora of ululation.

Remember Our Exagmination Round His Factification For Incamination of Work in Progress? In Joyce's imagination, those essays were written by the Twelve.

The Twelve sometimes function as a [Greek chorus](#). Or as regular customer's in HCE's pub, the Mullingar House.



The Opening of the Sixth Seal (Francis Danby)

The Universal Flood and the Apocalypse

Like Richard Wagner's operatic tetralogy, *The Ring of the Nibelung*, Joyce's *Viconian tetralogy* ends with a flood. In Wagner, the River Rhine overflows its banks and drowns the German landscape, washing away its sins and bringing an end to the World. In *Finnegans Wake* it is the River Liffey that bursts its banks and washes away the filth of Dublin. In each work, the water eventually flows back—*ricorso*—and the entire cycle begins again.

So, we should not be surprised to find references to Vico's Universal Flood and the End of the World at the conclusion of this paragraph:

Tee the tootal of the fluid hang the twoddle of the fuddled, O.

Here, fluid is not only a literal reference to the waters of the Deluge, but also an echo of the word Flood. And it is not by chance that this four-paragraph evocation of the Viconian Cycle ends with the word O, or, in French, eau: water.

Note that there is also a reference to another type of fluid at the beginning of this sentence: tea. There is, however, so much that could be said about this humble decoction and its role in *Finnegans Wake* that I will leave it for another time.

With a bockalips of finisky fore his feet. And a barrowload of guenesis hoer his head.

This paragraph also has allusions to the Apocalypse (the last book of the Bible) and the end (Latin: finis) of the world, as well as to Genesis (the first book of the Bible) and the Creation of the World.

Perhaps that final O is also another [ouroboros](#) in the Book of Double Ends Joined?



An Ouroboros from the Book of Kells

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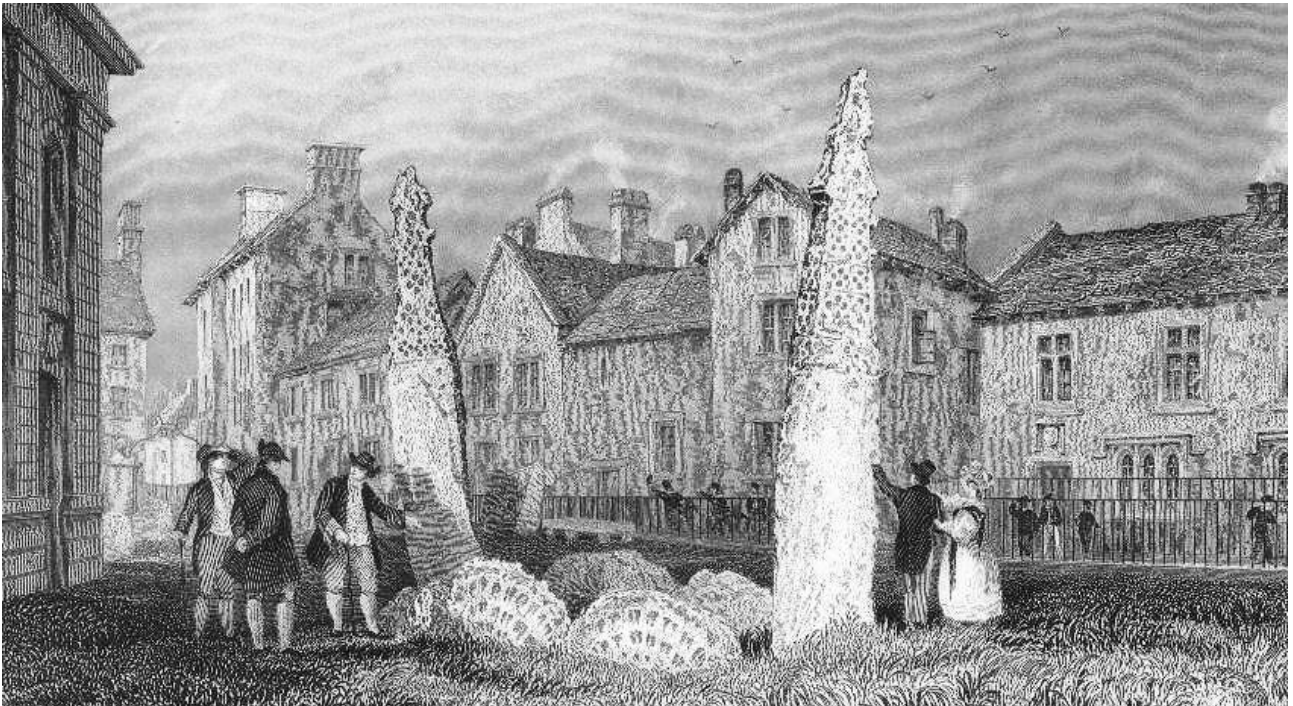
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The Giant's Grave

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~ [Finnegans Wake – A Prescriptive Guide](#) ~



The Giant's Grave, Penrith (1835)

In several of the earlier articles in this series, I traced the long and convoluted gestation of James Joyce's final work *Finnegans Wake* from its conception in Nice in October 1922 to its birth in Paris in August 1923, when Joyce finally started to write it. Between then and the end of the year he drafted in quick succession the three chapters that are sometimes known collectively as *The Humphriad*. In the published work, these are I.2-4 (Book 1, Chapters 2-4), but it is clear that at the time of drafting, Joyce envisaged them as the opening chapters of the book:

Chapters 2-4, the first part of the *Wake* to be drafted, make up a self-contained narrative unit that presents the nature and history of the book's hero, HCE. It served as the beginning of the *Wake* until 1926, when Joyce drafted what would become chapter 1. (Crispi, Slote et al 66)

In December 1923, Joyce began to draft I.5, *The Mamafesta*. In January and February 1924, he drafted I.7, *Shem the Pen*. (I.6, *The Quiz*, was a later interpolation, first drafted in the summer of 1927.) Without missing a beat, he then completed the first draft of the *Wake*'s most famous chapter, I.8, *Anna Livia Plurabelle*. Like I.6, the four chapters that comprise Book 2 were afterthoughts. As soon as Joyce had completed

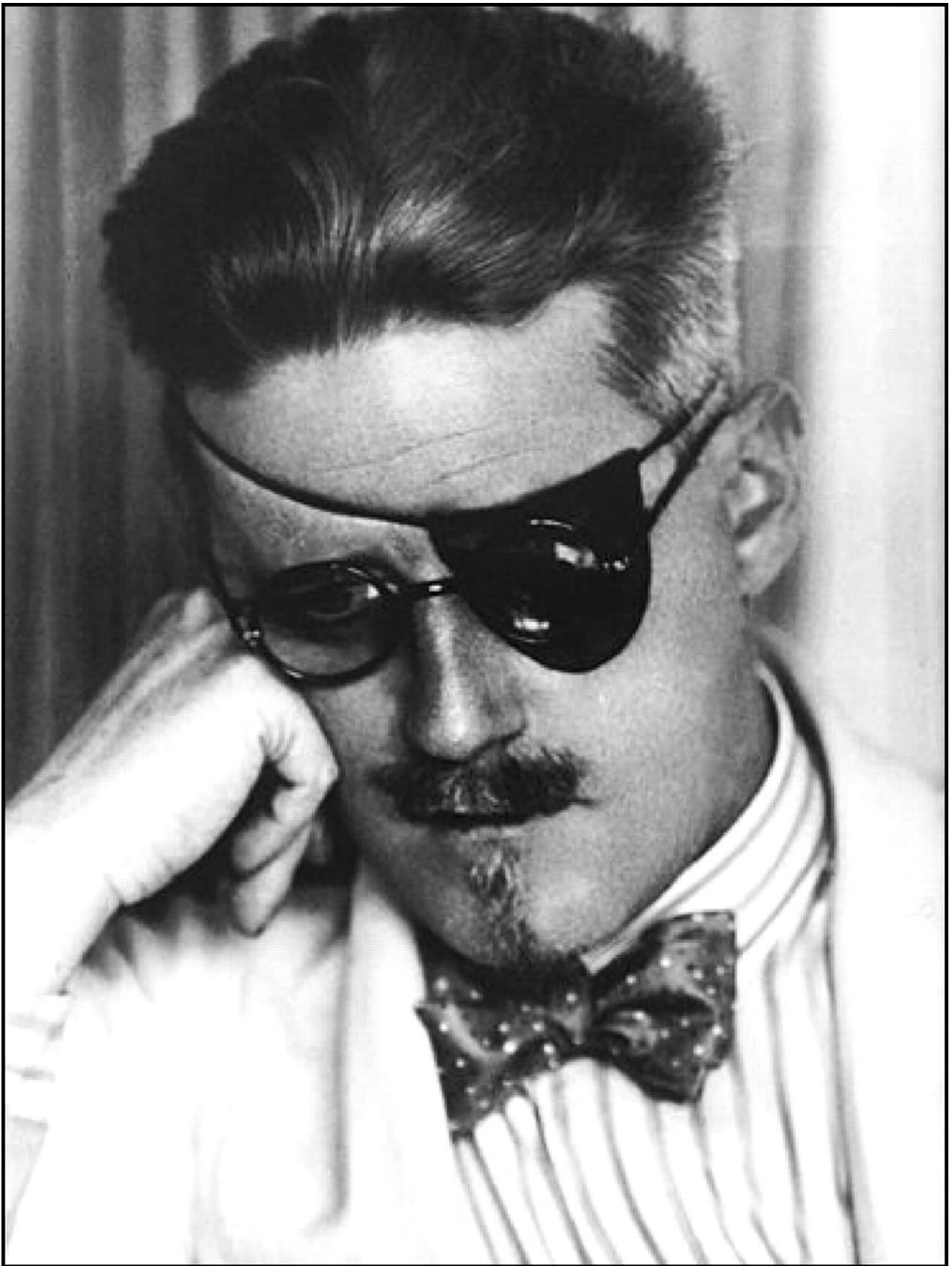
I.8, he began to draft the four chapters of Book 3, collectively known as The Four Watches of Shaun.

This almost unbroken access of inspiration finally began to run down in March 1924, by which time Joyce had completed initial drafts of III.1-2, originally conceived as a single chapter called Shaun the Post. There then followed a hiatus of about eight months before he began to draft III.3:

His rapid progress was slowed by Dr. Borsch, who in April observed that a secretion was forming in the conjunctiva of Joyce's left eye, and ordered him to curtail his work severely. An operation would be necessary later, he warned. In May 1924, Joyce succeeded nonetheless in finishing Shaun the Post; then, aware that the only way to rest his eye was to pack up his manuscripts, he did so and stored them with Sylvia Beach. (Ellmann 564)

When Joyce resumed work on the novel in the winter of 1924, the white-hot inspiration of the earlier chapters had cooled and his progress from now on was to be slow and torturous. He drafted III.3 in November and December 1924, but III.4 did not follow until late September or early October 1925. In July 1926 he made an abortive effort to begin the drafting of Book II, but only a small section of II.2, Night Studies, was drafted before his pen dried up:

In May, Joyce found he had overworked on the third book of *Finnegans Wake*, the section dealing with Shaun; he nevertheless carried it to completion and sent it to Miss Weaver on June 7, 1926, with a rather urgent request for her opinion. Soon after he suffered an attack in his left eye so serious as to necessitate a tenth operation during this same month. After it he made slow progress, unable until July 15 to perceive objects with the operated eye, but he showed himself, with his now famous black patch, in company. By August 11 he went with Nora to another watering place, Ostend. (Ellmann 579)



Joyce with His Famous Black Eye Patch (1926)

Joyce spent the summer with his family in Belgium, where he studied Flemish and toured the site of the Battle of Waterloo. Before he returned to Paris, things took a turn for the worse:

While Joyce was on his holiday he received the disturbing news that *Ulysses* was being pirated by Samuel Roth ... He returned to Paris in September to confront a series of incidents all of which put *Finnegans Wake* into question. To begin with, the [Dial](#) (New York), to which Joyce had offered the Shaun chapters, at first accepted them, then wanted to cut them, and finally refused them. Joyce was annoyed, but he was more disturbed by a growing resentment of his book. Most of his friends had withheld comment on its first sections, waiting until more of it was available; but as they perceived that it was almost all to be written in [calembours](#), they became puzzled, then irritated, and finally indignant, sad, or mocking. Joyce relayed to Miss Weaver the pained remarks of friends, and such comments by editors as, 'all Greek to us' 'unfortunately I can't read it' 'is it a puzzle?' 'has anybody had the courage to ask J. how many misprints are in it?' 'those French printers!' 'how is your eyesight?' He betrayed no inclination to relent: 'What the language will look like when I have finished I don't know. But having declared war I shall go on "jusqu'au bout" [to the bitter end]. (Ellmann 580-581)

Staying Relevant—Again

In an earlier article, I described the various ploys Joyce used to insure that the reading public did not ignore or forgot him during the long composition of *Finnegans Wake*. These involved:

- Having his friends guess the title of the book.
- Publishing fragments of the book in various journals.
- Employing friends and colleagues as secretaries, readers, proofers, researchers, etc.



Harriet Shaw Weaver

The first and recurrent victim of these strategies was [Harriet Shaw Weaver](#), the editor of *The Egoist*. Weaver had been supporting Joyce both financially and editorially since 1914, and although she too had serious reservations about the direction Joyce had taken, she remained his loyal and steadfast patron for the rest of his life. It is no exaggeration to say that without her unceasing support, *Finnegans Wake* would probably have foundered long before it reached the printing press.

In the autumn of 1926, when progress was stalled on Joyce's *Work in Progress*, and the author was beset by doubts concerning his continued relevance to the world of modern letters, it was to this infinitely patient woman that he turned for help:

Even Miss Weaver's references to the book in her letters, while sympathetic, were guarded. Joyce did not wish to lose this adherent, and in various ways sought to make her not only a reader but an accomplice in the perpetration of *Finnegans Wake*. One of the most curious he introduced in a letter of September 24, 1926: "A rather funny idea struck me that you might 'order' a piece and I would do it. The gentlemen of the brush and hammer seem to have worked that way: Dear Sir. I should like to have an oily painting of Mr Tristan carving raw pork for Cornish

countrymen or an icebust of Herr Ham contemplating his cold shoulder.” (Ellmann 581-582)

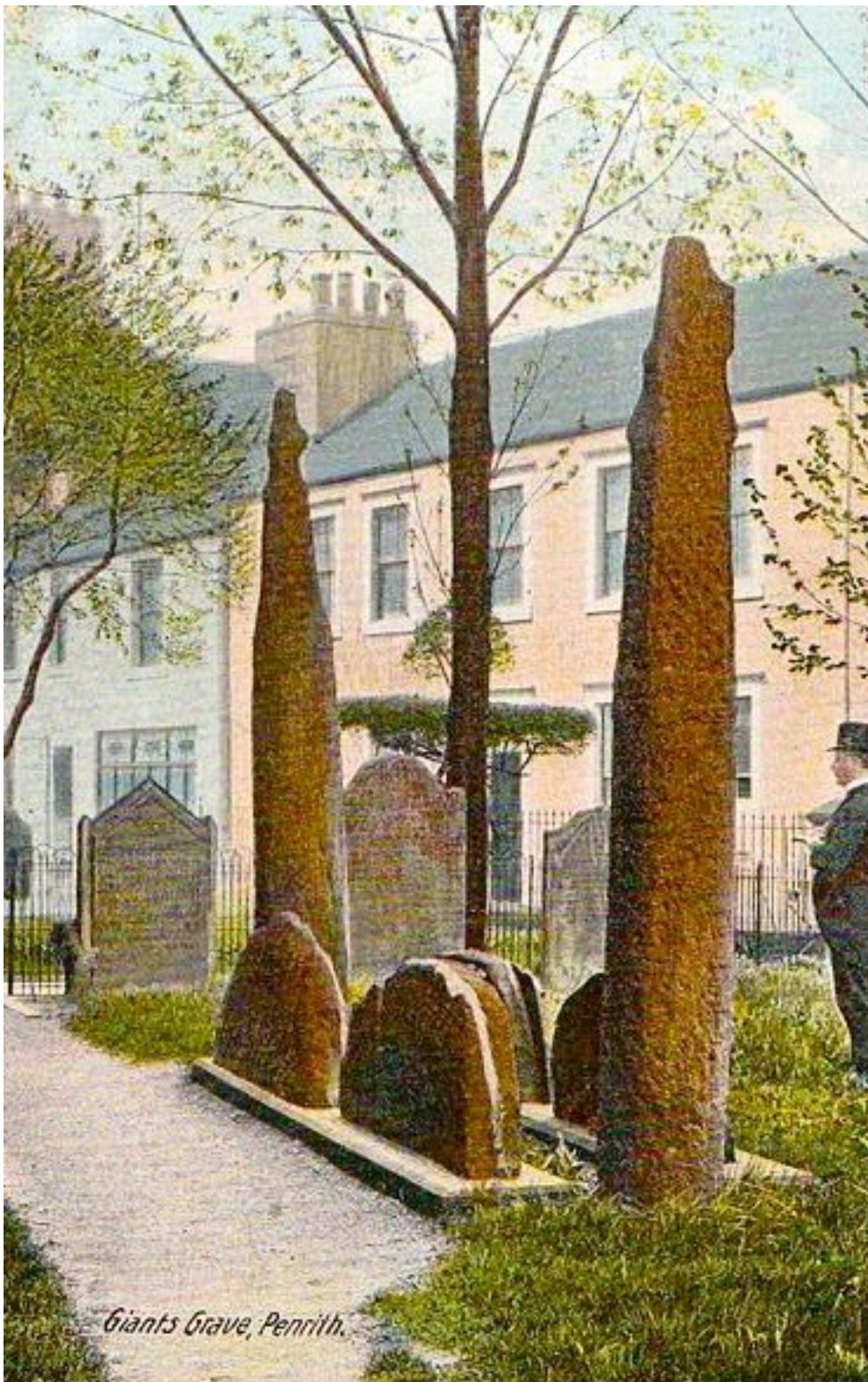
Weaver was on holiday in [Penrith](#), Cumbria, when she received this bizarre request, and she responded in kind:

You have made a curious request indeed! Here then followeth my ‘order’: To Messrs Jacques le Joyeux, Giacomo Jakob, Skeumas Sheehy and whole Company:

Sirs: Kindly supply the undersigned with one full length grave account of his esteemed Highness Rhaggrick O’Hoggnor’s Hogg Tomb as per photos enclosed and oblige

Yours faithfully Henriette Véavère

Her request included a pamphlet depicting the famous megalithic tomb in the grounds of Penrith’s St Andrew’s Church, traditionally known as the Giant’s Grave:



Giant's Grave, Penrith (Postcard)

It is said to be the burial place of an Owen Caesarius, who may have been [Owain ap Dyfnwal](#), the King of Strathclyde from 900 to 937. Other candidates have also been suggested: [Owain ap Dyfnwal](#) and [Owain](#)

[Foel](#), who were possibly the grandson and grand-nephew of Owain ap Dyfnwal.

Striking a slightly more serious tone, Weaver added the following encouragement:

It seems to me that that might come within the scope of your present book. There is a short monograph inside the church which says that the grave was reputed to be that of a hero king (of Scotland, or Northumbria) whose name I 'misremember' but it began with O—Ossian or something in that way, not quite that, I think. Such is my 'order' for this book. But what I would really like is to place an order well in advance when another book is under contemplation! But that time is far away. (Ellmann 582) That Parthian shot against Work in Progress cannot have failed to find its mark, but Joyce chose to ignore it. Weaver's 'order' was just the impetus he needed to get his stalled juggernaut moving again:

Joyce was electrified: here exactly was what he needed to give spin to his work in progress: the notion of HCE as a (sleeping) giant interred in the landscape and, beyond that, of a man assumed dead but sleeping. Even better, he now had the notion of resurrection of the old by the new and cyclicity (Fin, again) ... Everything hung together on the fulcrum of one word: Finn. And with MacCool came the ballad-hall Tim Finnegan with his hod (who now makes his appearance for the first time) and with him, his half-erected wall (by extension the unfinished tower of Babel). With his fall off the wall came the first Fall, Adam and Eve and all their descendants down to Mr and Mrs Porter shagged out in their bed [in III.4]. In a word, Miss Weaver's fortuitously brilliant idea gave Joyce the notion for a chapter, or prelude, that was destined to become the common picture of *Finnegans Wake*: a giant dreaming of falls and walls, a babble of tongues, a tale of howes and graves and burrows [barrows?] and biers. (Danis Rose 95-96—quoted by [Peter Chrisp](#))



The Giant's Grave, St Andrew's Church (Penrith)

The configuration of the giant's grave, with vertical stones at head and toe and four horizontal stones between, suggested at once to Joyce the configuration of his hero Earwicker in his topographical aspect, his head at Howth, his toes at Castle Knock in the Phoenix Park, and also suggested the barrel of whiskey at the head and the barrel of Guinness at the feet of Finnegan, whose modern incarnation Earwicker was to be. He decided to put the passage in 'the place of honour' at the beginning of the book to set the half-mythological, half-realistic scene. (Ellmann 582)

And that is how Joyce conceived the Overture to *Finnegans Wake*: I.1, Riverrun. But it is only on page six of *The Restored Finnegans Wake* (RFW 006.01-23) that we finally get our first glimpse of HCE as a sleeping giant interred in the Dublin landscape.

First Draft Version

As usual, it is often helpful to take a look at Joyce's first draft of the paragraph under discussion:

Hurrah, there is but one globe for the owlglobe wheels anew which is testamout to the same thing as who shall see. He, a being so on the flat of his bulk, let wee peep at Hom, plate III. For what we are about to believe. So sigh us! Whose on the gyant dish? Finfaw the Fush. What's at his head? A loaf of Singpatherick's bread. And what's at his tail? A glass of O'Connell's fam[ous] old Du[blin ale]. But, what do I see. In his [reins](#) is planted a 1/2d [gaff](#). Not one but legion. The king of the castle is k.o. The almost [rubicund](#) salmon of knowledge is one with the yesterworld of ([Hayman 47-48](#))

At this point Joyce stopped in mid-sentence and probably began a new draft. But the main elements of the final version are all there: the giant interred in the landscape, Tim Finnegan's Wake, HCE as the [Salmon of Knowledge](#), and the Sacred Meal and Mastication of the Host.



The Giant's Grave, Penrith (Cumbria)

The Owl Globe Wheels in View

As we saw in the preceding articles, the four paragraphs that precede this one retell the story of the popular Irish-American ballad Finnegans Wake in the form of a Viconian Cycle. According to Giambattista Vico's philosophy of history, human civilization passes through three phases before collapsing into the chaos of uncivilization. But, inevitably, this chaos flows back into the first phase, and the Viconian cycle begins anew:

- Theocratic Phase: The Age of Gods
- Aristocratic Phase: The Age of Heroes
- Democratic Phase: The Age of Men
- Ricorso: Collapse into chaos and subsequent resurgence

This paragraph, then, represents the beginning of a new cycle, as the Viconian Cycle (the owl globe) turns full circle (wheels in view). As this is the Age of Gods, HCE is invoked as a divinity with the very first word: Hurrah.

- In [Han Christian Andersen's](#) fairy tale [The A.B.C. Book](#), the letter h is represented by the word hurrah. Hence Hurrah = HCE.
- Hurrah also evokes Allah, the Islamic name for God. In Finnegans Wake, Joyce often uses what is called the [L/R Split](#) to alter words. That Allah is invoked here is confirmed by the continuation, there is but young glebe, which echoes the central tenet of Islam: there is but one God.

Joyce has skillfully conflated several different motifs into this opening sentence:

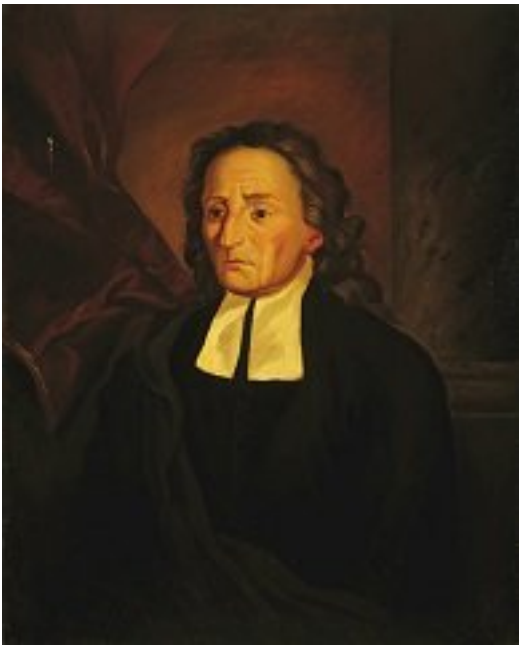
- globe: Vico's cycle, the World, Shakespeare's theatre The Globe, HCE's corpulent body, or perhaps his head, which we first glimpse as he rolls over in bed.
- young glebe: earth, dry land, the virgin soil that first appears as the waters of the Deluge abate.
- Glaube (German) belief, faith. Owl Glaube also suggests the Old Faith, or Catholicism, in a Shakespearean context. Islam, in

contrast, is a young Glaube, and Protestantism an even younger one. But when Joyce adds, which is tautologically the same thing, is he implying that all religions are essentially the same?

Why is the globe an owl globe? Is this a reference to the Moon? Is there an allusion here to the Old Moon in the New Moon's Arms? In an earlier article I pointed out how the opening chapter of *Finnegans Wake* is like the overture of an opera that rehearses all the main themes from the subsequent drama. Everything that happens in this chapter anticipates in one way or another a salient moment from the rest of the book. And in II.1, *Twilight Games*, there is a celebrated passage describing the rising of the Moon (RFW 192.30 ff). So perhaps this is a foreshadowing of that passage? Of course, Joyce had not yet drafted that passage, so, who knows?

Tautologically is another of those pregnant terms that can be endlessly explored:

- In Greek, *tautologō* [ταυτολογῶ] means to repeat using different words, which is essentially what the *Viconian Cycle* does: it repeats the same pattern over and over again, but the repetitions are never identical. Nevertheless, there is but one globe, which is just another way of saying that it is always the same owl globe that wheels anew. In the first draft, Joyce wrote which is testament to the same thing: obviously a play on tantamount to, which describes tautologies. but there is also an allusion to the Old and New Testaments (Glaube as faith, belief)
- tau tau is TT in Greek. We have already had several instances of TT: Sir Tristram : tauftauf : tete in a tub : a toll, a toll : Toper's Thorp : tragoedy thuddersday : tramtrees : tournintaxes : Tell-no-Tailors' Corner : thurum and thurum : trying thirstay mournin : Tee the tootal. I can't say what precisely it is that Joyce is trying to convey with these variations on a theme. In ancient Greece, tau, τ, was symbol of rebirth or resurrection. That makes sense in the context of the *Viconian Cycle* starting again. Does rebirth imply duplication?



Giambattista Vico

Isis and Osiris

Much older than the ballad of the death and resurrection of Tim Finnegan, older even than the Christian story of the death and resurrection of Jesus Christ, is the ancient Egyptian story of the death and resurrection of Osiris.

- see peegee ought he ought, platterplate, III See pg. 88, Plate III

This cryptic reference is to *Rois et Dieux d'Égypte* [Kings and Gods of Egypt] by the French Egyptologist Alexandre Moret. Opposite page eighty-eight is a photographic plate depicting Isis reviving her brother's corpse. It is from the Temple of Seti I at Abydos. The photograph is actually Plate X, but Joyce has substituted an uppercase E on its back to represent HCE (Humphrey Chimpden Earwicker) lying prostrate in his bedlgrave (these two being essentially the same thing in *Finnegans Wake*). Note that the Giant's Grave at Penrith resembles this figure—another of those fortuitous concurrences with which the book abounds.

In an earlier article in this series, I quoted the brief synopsis of the story of Isis and Osiris from the Eleventh Edition of the *Encyclopaedia Britannica*, a copy of which Joyce possessed:

Osiris was a wise and beneficent king, who reclaimed the Egyptians from savagery, gave them laws and taught them handicrafts. The prosperous reign of Osiris was brought to a premature close by the machinations of his wicked brother Seth, who with seventy-two fellow-conspirators invited him to a banquet, induced him to enter a cunningly-wrought coffin made exactly to his measure, then shut down the lid and cast the chest into the Nile. Isis, the faithful wife of Osiris, set forth in search of her dead husband's body, and after long and adventure-fraught wanderings, succeeded in recovering it and bringing it back to Egypt. Then while she was absent visiting her son Horus in the city of Buto, Seth once more gained possession of the corpse, cut it into fourteen pieces, and scattered them all over Egypt. But Isis collected the fragments, and wherever one was found, buried it with due honour; or, according to a different account, she joined the limbs together by virtue of her magical powers, and the slain Osiris, thus resurrected, henceforth reigned as king of the dead in the nether world. (Chisholm 50)

According to Joycean scholar Mark L Troy, this is not quite how the story ended:

After Isis had recovered the body of Osiris, she carefully concealed it in the marshes of the Nile Delta. Set, however, out hunting boar one evening, came across the hidden corpse of his brother. He furiously tore it into fourteen pieces, which he then proceeded to scatter all over Egypt (or in the sky, as we saw on p. 30). To the ancient Egyptian, believing in the potential immortality of the body, this was as if Osiris had been murdered a second time. Isis was forced to resume her quest, and eventually gathered together thirteen of the pieces. The fourteenth, the phallus of Osiris, had been devoured by a fish or crab, and Isis had to replace it with an artificial member ... (Troy 32)

In the Moret plate, the recumbent Osiris is depicted in an [ithyphallic](#) state. Moret's caption reads; Veillée Funèbre d'Osiris-Ounnefer Mort, or The Wake of the Dead Osiris, the Ever-Perfect. Osiris's epithet, Un-nefer, is believed to be the origin of the Classical name [Onuphrius](#), which is sometimes Anglicized as Humphrey—HCE's first name!



VEILLÉE FUNÈBRE D'OSIRIS - OUNNEFER MORT
(Abydos, temple de Séti I.)

PLANCHE X.

A. MORET. *Rois et Dieux d'Égypte*

Isis Reconstructs the Body of Osiris

Mark L Troy's doctoral dissertation, *Mummeries of Resurrection: The Cycle of Osiris in Finnegans Wake*, is the definitive guide to this subject.

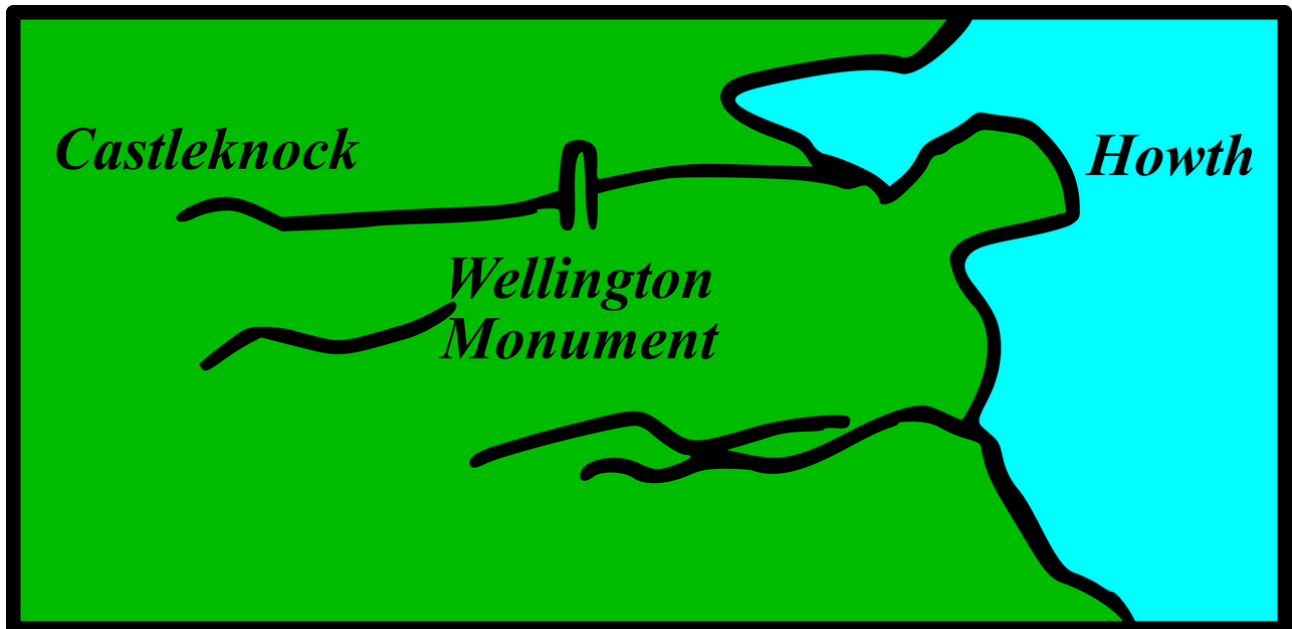
The Giant Interred

According to Joyce's biographer Richard Ellmann, the writer once informed a friend that:

... he conceived of his book as the dream of old Finn, lying in death beside the river Liffey and watching the history of Ireland and the world—past and future—flow through his mind like flotsam on the river of life. (Ellmann 544)

One of the best known images of *Finnegans Wake* is that of the mythical Irish giant Finn MacCumhaill lying interred in the Dublin landscape, with his head under the Hill of Howth, his toes sticking up at Castleknock, and his erect penis represented by the [Wellington Monument](#) in the

Phoenix Park. This is not a genuine piece of Irish folklore but an original creation of Joyce's, influenced, no doubt, by both Weaver's Penrith pamphlet and Jonathan Swift's depiction of Lemuel Gulliver as a giant lying asleep on the coast of Lilliput:



The Giant Finn MacCumhaill Interred in the Dublin Landscape (Bishop 34-35)

The toponym Howth is derived from the Old Norse [hǫfuð](#), which means head, making this an appropriate representation of the giant's head.

Note that Finn's phallus, like that of Osiris, is artificial and Egyptian—the 62-metre tall obelisk in the Phoenix Park, which was erected to the memory of the Dublin-born Duke of Wellington. HCE will shortly appear in the guise of the Duke, who figures prominently throughout *Finnegans Wake*.



The Wellington Monument

On Finn's two feet, Roland McHugh once commented:

[HCE's] head is the Hill of Howth in the east, his feet the two hills of Castleknock at the west end of Phoenix Park. [Footnote: In the time of D'Alton (_The History of the County of Dublin (Dublin, Hodges and Smith 1838), 641) these were prominent, one crowned with a tower, the other with a castle.] ([McHugh 13](#))

... and towards the west, the two beautiful hills of Castleknock, one especially crowned with its ivy-mantled castle, and the other with a rounded tower, which, in the distance, assumes an aspect more imposing than that of a roofless pigeon-house, which in truth it is. (D'Alton 641)

The principal hill John D'Alton is referring to is Castleknock Hill, on which the ruins of the Norman castle can still be seen. The other hill could be Windmill Hill (now Mount Hybla) on the other side of College Road, but his description of a rounded tower suggests that he is actually referring to another hill about 200 m east of the castle. On old maps this is marked Tower and there is still a squat rounded tower on it:



Castleknock and Environs

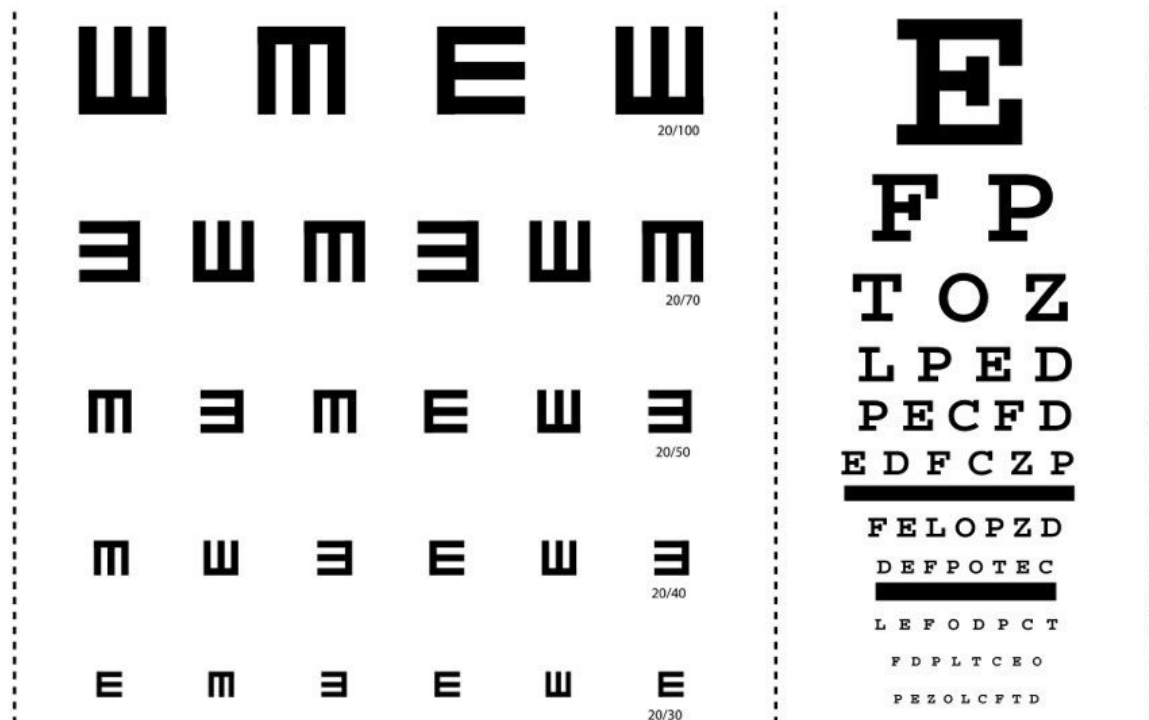
Finn's two extremities are identified with places in the local landscape:

- West: Shopalist Chapelizod, the village in the west of Dublin where Finnegans Wake is set.
- East: Bailywick Bailey Lighthouse, on Howth Head.
- West: ashtun Ashtown, a village (now a suburb) in the north-west of Dublin.
- East: baronoath barr an (Irish for the top of the) Howth.

- West: Buythebanks Buttevant Tower, a tower in the old walls of Dublin
- East: Roundthehead Howth Head
- West: foot of the bill foot of the hill at Castleknock (Knock comes from the Irish word for hill, cnoc) in the west of Dublin.
- East: ireglint's eye Ireland's Eye, a small island off Howth.

Why does Joyce give us four pairs of West-East locations? According to Raphael Slepon's [FWEET](#), the preceding line is glossed thus:

(four directions of [HCE]) ... (similar to Snellen's optometric table where rows of rotated E's of decreasing sizes are used for eye tests)



Snellen's Optometric Table and E Chart

[Herman Snellen](#) was a Dutch ophthalmologist who designed the optometric chart that became the global standard for a century. His [E Chart](#) does look like HCE's siglum in various orientations. Joyce's eye troubles cast a dark pall over the composition of *Finnegans Wake*. As he worked on the book, his eyesight gradually deteriorated, necessitating

several operations. Joyce was certainly very familiar with Snellen's E Chart.



HCE's Siglum

Real World

Overlying the dreamworld of *Finnegans Wake* is a real world, in which the entire book describes nothing more nor less than one night in the life of an old man. This man is the seventy-year-old widowed landlord of the Mullingar House in Chapelizod. He spends the night sleeping in his four-poster bed on the first floor of the inn. In a later chapter of the book, III.4, *The Fourth Watch of Shaun*, this bedroom is described in some detail—though the description is probably about twenty years out of date. In *The Restored Finnegans Wake* this description is on page 435, where we read:

Bed with bedding. Spare. Flagpatch quilt. Yverdown design. (RFW 435.15-16)

The landlord, like his dream avatar HCE, is a corpulent individual. Lying prostrate in bed, with the flagpatch quilt covering his fat belly, he actually resembles the Irish landscape, with its gently rolling hills and patchwork of small fields:



A Typical Irish Rural Landscape

From Fjord to Fjell

This passage has been compared to a brief passage in James Macpherson's *Carric-Thura*, one of his Ossianic verses:

All the night long she cries, and all the day, "O Connal, my love, and my friend!"
With grief the sad mourner dies! Earth here encloses the loveliest pair on the hill.
The grass grows between the stones of the tomb: I often sit in the mournful shade.
The wind sighs through the grass; their memory rushes on my mind. Undisturbed
you now sleep together; in the tomb of the mountain you rest alone! (Macpherson 220)

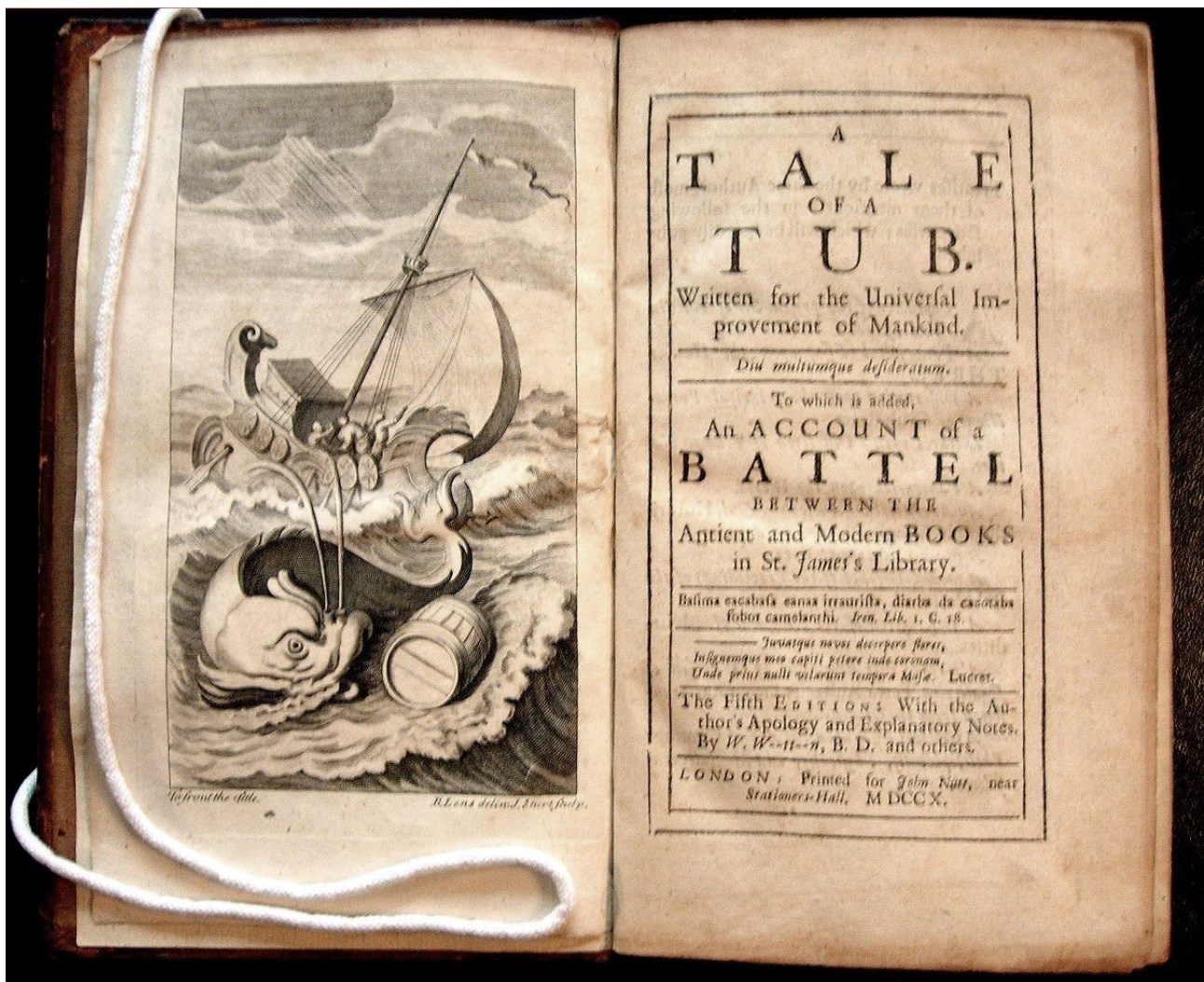
The Ossianic verses were supposedly translations of genuine Gaelic poems attributed to Oisín (Ossian), the son of Finn MacCumhaill. They were immensely popular in their day and had a huge influence on the Romantic movement. Macpherson's works are also prominent in *Finnegans Wake*, not only because of their Irish element but also on account of the controversy over their true authorship. Joyce was very interested in the relationship between creator, narrator and reader. He

explored this theme in *Ulysses*, with its multiple narrators, many of them highly unreliable, and he continues to explore it in *Finnegans Wake*.

The cluster of musical instruments in this passage—horn, winds, oboes, bells, flute, ocarina—also anticipates that as yet unwritten chapter III.4, where the tired lovemaking of HCE and ALP will be presented in a quasi-operatic style.

But HCE is hard of hearing and often deaf to his wife's music. This is alluded to later by the phrase teary turty Taubling. Taub is the German for deaf. That phrase, of course, has many other meanings packed into it:

- Dear dirty Dublin: an expression attributed to Dublin-born lady of letters Sydney Owenson (Lady Morgan).
- Turtle dove: Taube is the German for dove, while the diminutive Täublein is a common term of endearment.
- Täufling: German for one who is about to be baptized.
- Täubling: German for the brittlegill mushroom—probably just a coincidence!



A Tale of a Tub

A Tale of a Tub

The image of HCE as the giant Finn MacCumhaill lying on the coast of Ireland is reminiscent of Jonathan Swift's depiction of Gulliver asleep on the shore of Lilliput, so we should not be surprised to find a direct allusion to Swift in this paragraph. It is not his most famous work, however, that is referenced but the less well-known *A Tale of a Tub*:

With her issavan essavans and her patterjackmartins about all them inns and ouses. Tilling a teel of a tum, telling a toll of a teary turty Taubling.

A Tale of a Tub is another key work for *Finnegans Wake*, as James Atherton noted:

Swift's works are continually mentioned and are amongst the most noticeable features of the background of *Finnegans Wake*. Perhaps *A Tale of a Tub* is named

most often. The allusion to it which was the first to be written is in the Anna Livia chapter ... So it is possible that when it is named in other sections of the Wake the reference may be to the conversation of Joyce's washerwomen as well as to Swift's book ... later there is: 'Tilling a teel of a tum', following 'issavan essavans and her patterjackmartins' which brings in the two Esthers and Peter, Jack and Martin, the three brothers who represent the Roman, Anglican and Lutheran religions in A Tale of a Tub. (Atherton 118-119)

A few lines before, Joyce seemed to imply that the different religions of the world were all essentially the same. Although Swift wrote his Tale to defend Anglicanism from Catholicism and various flavours of Protestantism, the work was widely seen in its day as an attack on all religion. Like Finnegans Wake, A Tale of a Tub is also famously digressive, the digressions eventually swamping or eclipsing the main narrative.

The Sacred Meal and the Mastication of the Host

The following five or six lines describe the sleeping giant as the host—Latin: hostia—or sacrificial victim of the sacred meal. Grace before Meals is said and then HCE is described as the catch of the day with a cluster of fishy terms—in early Christian iconography, Christ was symbolized by a fish. At his head is a loaf of bread from Kennedy's (124-131 Parnell Street), baked in Saint Patrick's Bakery (15-17 Patrick Street), and at his feet a glass of O'Connell Ale from the Phoenix Brewery in Chapelizod. These, of course, represent the bread and wine of this strange Mass.

But before we can sink our teeth into his flour-white body, or quaff his frothy blood, he fades from our view and melts into the landscape. His head becomes the Hill of Howth, his feet become the two hills of Castleknock, and his ithyphallus becomes the Wellington Monument.

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Useful Resources

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- [Joyce Tools](#)
- [FWEET](#)
- [The James Joyce Scholars' Collection](#)
- [FinnegansWiki](#)
- [James Joyce Digital Archive](#)
- [Annotated Finnegans Wake \(with Wakepedia\)](#)
- [From Swerve of Shore to Bend of Bay](#)

The Museyroom

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~ [Finnegans Wake – A Prescriptive Guide](#) ~



Panorama de la Bataille de Waterloo (Detail)

James Joyce's novel *Finnegans Wake* is not a dream, but it is punctuated by dreamlike interludes. The first of these, and one of the best known, is the Museyroom episode in Chapter 1. This short passage—it occupies less than two pages in *The Restored Finnegans Wake*, or two-and-a-half if we include the prologue—distills the very essence of *Finnegans Wake*: it is narrated by one of the principal characters, Kate, which gives it a unique turn of phrase and tone of voice : it can be interpreted simultaneously on several different levels or narrative planes : it has a flowing rhythm that one might describe as musical : it has a Viconian structure : it resonates throughout the rest of the novel.

In an earlier article in this series I pointed out how most of the salient moments from later in the book are foreshadowed by some episode in Chapter 1. If *Finnegans Wake* were an opera, the opening chapter would be the overture that is played by the orchestra before the curtain rises and that contains all the principal themes and melodies of the opera. And this applies especially to the Museyroom episode, which foreshadows another famous episode in the novel: Butt and Taff, Book II, Chapter 3§4-6.

Two Anecdotes

When Joyce was drafting his earlier novel *Ulysses*, he planned to include in it two anecdotes he had heard in his youth from his father:

- The Story of How Buckley Shot the Russian General
- The Story of How Kersse the Tailor Made a Suit of Clothes for the Norwegian Captain

It is the first of these anecdotes that concerns us here. Joyce was very fond of this story and recounted it to several of his acquaintances, including Ottocaro Weiss, an Italian he befriended in Zürich in 1915:

His favorite war story was sheer burlesque. One evening when Ottocaro Weiss had been discussing Freud's theory that humor was the mind's way of securing relief, through a short cut, for some repressed feeling, Joyce replied gaily, 'Well, that isn't true in this case.' He then told his father's story of Buckley and the Russian General, which was to be mentioned in *Ulysses* and to wind in and out of *Finnegans Wake*. Buckley, he explained, was an Irish soldier in the Crimean War who drew a bead on a Russian general, but when he observed his splendid epaulettes and decorations, he could not bring himself to shoot. After a moment, alive to his duty, he raised his rifle again, but just then the general let down his pants to defecate. The sight of his enemy in so helpless and human a plight was too much for Buckley, who again lowered his gun. But when the general prepared to finish the operation with a piece of grassy turf, Buckley lost all respect for him and fired. Weiss replied, 'Well, that isn't funny.' Joyce told the story to other friends, convinced that it was in some way archetypal. [Footnote: Joyce had some difficulty working the story into *Finnegans Wake*, and in Paris said to Samuel Beckett, 'If somebody could tell me what to do, I would do it.' He then narrated the story of Buckley; when he came to the piece of turf, Beckett remarked, 'Another insult to Ireland.' This was the hint Joyce needed; it enabled him to nationalize the story fully ...] (Ellmann 398)



Ottocaro Weiss's Photograph of Joyce in Zürich (1915)

As Ellmann notes, it was Joyce's original intention to include this anecdote—and the other one too—in *Ulysses*, specifically in the Cyclops episode, which is set in Barney Kiernan's pub. As it happened, Cyclops took a different turn and Joyce never managed to fit them in. He did, however, set them up, as it were, earlier in the novel. In the Aeolus episode, mention is made of the assassination of a Russian General [Bobrikov](#) in Finland, an historical event which did indeed take place on the morning of the original Bloomsday, 16 June 1904 (though Bobrikov only died of his wounds the following day):

The professor, returning by way of the files, swept his hand across Stephen's and Mr O'Madden Burke's loose ties.

— Paris, past and present, he said. You look like communards.

— Like fellows who had blown up the Bastille, J.J. O'Molloy said in quiet mockery. Or was it you shot the lord lieutenant of Finland between you? You look as though you had done the deed. General Bobrikoff. (Joyce 1922:129)

And earlier in the day, in Calypso, Bloom wonders whether he will meet a certain hunchbacked Norwegian captain:

There's whatdoyoucallhim out of. How do you? Doesn't see. Chap you know just to salute bit of a bore. His back is like that Norwegian captain's. Wonder if I'll meet him today. (Joyce 1922:58)

Unwilling to waste such good material, Joyce preserved the notes he had accumulated on these two anecdotes. In the months after the publication of *Ulysses*, they found their way into two of the earliest of the *Finnegans Wake* notebooks: VI.A (Scribbledehobble) and VI.B. He was determined to use them in his next work.

And, boy, did he use them! The two tales, now inflated to epic status, became the centrepieces of II.3, *The Scene in the Public*, which is the *Wake*'s counterpart of the Cyclops episode in *Ulysses*.

Incidentally, Frederick A Buckley was a real person: a Dubliner, a raconteur, a collector of rates, a skilled marksman, and a colleague of Joyce's father John Stanislaus Joyce. He is believed to be the only begetter of *The Story of How Buckley Shot the Russian General*. But the anecdote is just a tall tale: Fred Buckley was only eight years old when the Crimean War ended.



The Rotunda and Lion's Mound on the Waterloo Battlefield

Freud and Joyce

James Joyce had an ambivalent attitude towards Sigmund Freud. He could not ignore so influential a scholar of the unconscious mind, not to

mention the author of the definitive investigation of the dreamworld—two subjects at the very heart of *Finnegans Wake*. On the other hand, he was repelled by Freudian psychoanalysis—which Joyce disparaged but found useful is Ellmann’s comment (393)—being slightly more intrigued by Carl Jung’s theory of the collective unconscious. Nevertheless, there was surely something to the fact that Joyce and Freud shared the same name ... sort of: Joyce comes from the Norman French *Joyeux*, which means joyous, while Freud comes from the German *Freude*, which means joy. A Wakean association, perhaps.

It is also curious that Joyce’s recounting of the story of Buckley and the Russian General to Ottocaro Weiss was prompted by Weiss’s comments on Sigmund Freud:

One evening when Ottocaro Weiss had been discussing Freud’s theory that humor was the mind’s way of securing relief, through a short cut, for some repressed feeling ... (Ellmann 398)

The work to which Weiss is alluding is *Der Witz und seine Beziehung zum Unbewußten* [Wit and Its Relation to the Unconscious], in which Freud briefly explores the psychological role played by jokes in human life. Among the many jokes analyzed by Freud in this short book are two that concern the Duke of Wellington, both recorded by the German historian of art and culture [Jacob von Falke](#):

So, too, the joke repeated by Von Falke: ‘Is this the place where the Duke of Wellington spoke those words?’ — ‘Yes, it is the place; but he never spoke the words.’ (Freud 1662)

Von Falke (1897, 271) brought home a particularly good example of representation by the opposite from a journey to Ireland, an example in which no use whatever is made of words with a double meaning. The scene was a wax-work show (as it might be, Madame Tussaud’s). A guide was conducting a company of old and young visitors from figure to figure and commenting on them: ‘This is the Duke of Wellington and his horse’, he explained. Whereupon a young lady asked: ‘Which is the Duke of Wellington and which is his horse?’ ‘Just as you like, my pretty child,’ was the reply. ‘You pays your money and you takes your choice.’ (Freud 1670)

The first of these jokes revolves around the “legend” that at a crucial point in the Battle of Waterloo, the Duke turned to the Foot Guards, whom he had been holding in reserve, and said: “[Up, Guards, and at ’em!](#)”. Both jokes are mined to exhaustion in *Finnegans Wake*. Even Freud’s farfetched analysis of the second joke is relevant to the Museyroom episode:



Sigmund Freud

The reduction of this Irish joke would be: 'Shameless the things these wax-work people dare to offer the public! One can't distinguish between the horse and its rider! (Facetious exaggeration.) And that's what one pays one's money for!' This indignant exclamation is then dramatized, based on a small occurrence. In place of the public in general an individual lady appears and the figure of the rider is particularized: he must be the Duke of Wellington, who is so extremely popular in Ireland. But the shamelessness of the proprietor or guide, who takes money out of people's pockets and offers them nothing in return, is represented by the opposite —by a speech in which he boasts himself a conscientious man of business, who has nothing more closely at heart than regard for the rights which the public has acquired by its payment. And now we can see that the technique of this joke is not quite a simple one. In so far as it enables the swindler to insist on his conscientiousness it is a case of representation by the opposite; but in so far as it effects this on an occasion on which something quite different is demanded of him —so that he replies with business like respectability where what we expect of him is the identification of the figures—it is an instance of displacement. The technique of the joke lies in a combination of the two methods. (Freud 1670)

Throughout the Museyroom episode there is a conflation of the Duke of Wellington and his horse Copenhagen. The Big White Horse becomes Wellington's Big Wide Arse, as though the Duke is a horse's arse. Another legendary "quote" from the Duke is relevant here:

If a gentleman happens to be born in a stable, it does not follow that he should be called a horse.)

As quoted in *Genetic Studies in Joyce* (1995) by David Hayman and Sam Slote. Though such remarks have often been quoted as Wellington's response on being

called Irish, the earliest published sources yet found for similar comments are those about him attributed to an Irish politician:

“The poor old Duke! What shall I say of him? To be sure he was born in Ireland, but being born in a stable does not make a man a horse.”

Daniel O’Connell, in a speech (16 October 1843), as quoted in Shaw’s Authenticated Report of the Irish State Trials (1844), p. 93.

[Wikiquote](#)



Copenhagen: The Duke of Wellington’s Horse at Waterloo

Whoever said it, Joyce makes free use of it throughout *Finnegans Wake*. It is particularly piquant as it includes not only an insult to Ireland (cf Beckett’s comment on the Russian General’s use of the sod of turf) but also suggests that the Duke of Wellington may be a new Christ, another not-horse who was reputedly born in stable. Incidentally, one might recall how prominent our equine friends were in *Ulysses*, from the Wooden Horse of Troy to Throwaway to Stephen’s Horseness is the whatness of allhorse. It is also fortuitous that Napoleon’s commander in the field at the Battle of Waterloo was Marshal Ney—get it?



The Wellington Monument in the Phoenix Park

With his remarks about money exchanging hands and the public being represented by a single young woman, Freud inadvertently introduces a meretricious element to the tale—one which Joyce was not slow to exploit. In the Museyroom episode, this young woman becomes the subject of yet another legendary quote of the Duke's. Wikiquote, has it that it was this way:

Publish and be damned.

His response in 1824 to John Joseph Stockdale who threatened to publish anecdotes of Wellington and his mistress Harriette Wilson, as quoted in *Wellington —The Years of the Sword* (1969) by Elizabeth Longford. This has commonly been recounted as a response made to Wilson herself, in response to a threat to publish her memoirs and his letters. This account of events seems to have started with *Confessions of Julia Johnstone In Contradiction to the Fables of Harriette*

Wilson (1825), where she makes such an accusation, and states that his reply had been “write and be damned”. [Wikiquote](#)

But Joyce prefers the version George Bernard Shaw deploys in his early play *Mrs Warren’s Profession*:

“The old Iron Duke didnt throw away fifty pounds: not he. He just wrote: ‘Dear Jenny: publish and be damned! Yours affectionately, Wellington.’” (Shaw)

Mrs Warren’s Profession was prostitution. I don’t know where Shaw found the name Jenny (perhaps it’s an allusion to Jenny Patterson, the older woman who took his own virginity on his twenty-ninth birthday) but it is curiously appropriate in this context: a jenny is a female donkey, and Jennifer is derived from Guinevere, the name of King Arthur’s adulterous wife. Wellington was never a king, but his given name was Arthur!

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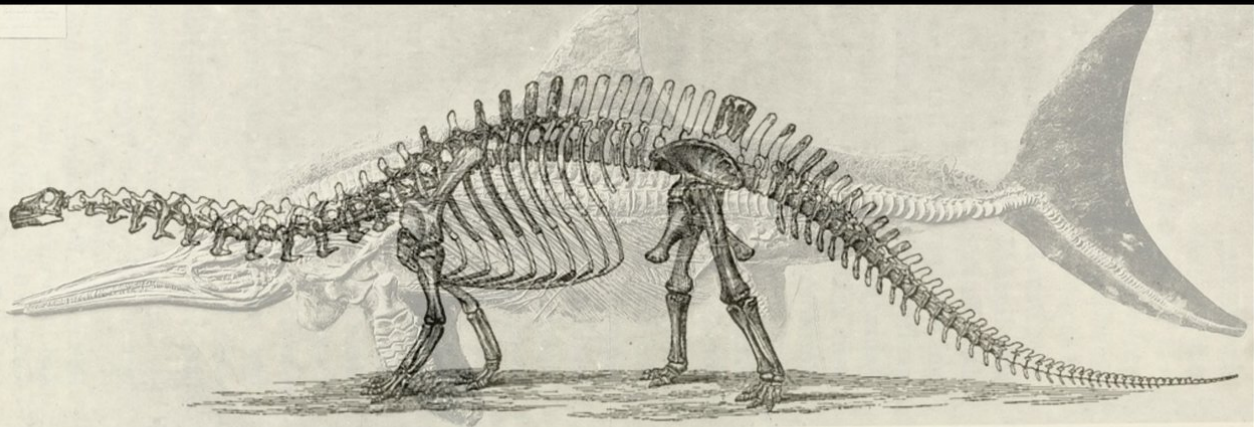
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The Brontoichthyan Form

[4 Comments](#) / [3 reblogs](#)

	harlotscurse67 • Jan 17, 2019 (Edited)	11 MIN READ
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~ [Finnegans Wake – A Prescriptive Guide](#) ~



Yet may we not see still the brontoichthyan form outlined, aslumbered, even in our own nighttime by the sedge of the troutling stream that Bronto loved and Brunto has a lean on? *Hic cubat edilis. Apud libertinam parvulam.* Whatif she be in flags or flitters, reekierags or sundyeclosies, with a mint of mines or beggar a pinnyweight, arrah, sure, we all love little Anny Ruiny ... Welsh and the Paddy Patkinses, one shelenk. Redismembers invalids of old guard find poussepousse pousseyprams to sate the sort of their butt. For her passkey supply to the janitrix, the Mistress Kathe. Tip.

The Brontoichthyan Form (RFW 006.24-007.05)

In the last article we saw how the landlord of The Mullingar House, asleep in bed beneath a patchwork quilt, was likened to the mythical Irish giant Finn MacCool interred in the Dublin landscape, or to Lemuel Gulliver sleeping on the coast of Lilliput. Or, perhaps, to one of those beached whales that Stephen recalls in *Ulysses*, when he is walking along Sandymount Strand:

A school of turlehide whales stranded in hot noon, spouting, hobbling in the shallows. Then from the starving cagework city a horde of jerkined dwarfs, my people, with flayers' knives, running, scaling, hacking in green blubbery whalemeat. ([Joyce 1922:45](#))

Finn's head is buried beneath the Hill of Howth, his ithyphallus in the Wellington Monument in the Phoenix Park, and his two feet under a pair of hills near Castleknock in the west. At the end of the previous paragraph, he fades from view before he can be eaten by Stephen's starving horde of jerkined dwarfs and melts into the landscape: now the Hill of Howth is his head, the Wellington Monument is his hardon, and those two hills out in Castleknock are his two feet.

In *Finnegans Wake*, the landscape is often identified with characters of the book:

- HCE is Dublin, and the Hill of Howth
- ALP is the River Liffey
- The Four Old Men are the Four Provinces of Ireland
- Shem and Shaun are a tree and a stone on the Left and Right Banks of the Liffey
- Issy is Chapelizod
- The Maggies, Issy's 28 classmates, are the Magazine Fort in the Phoenix Park

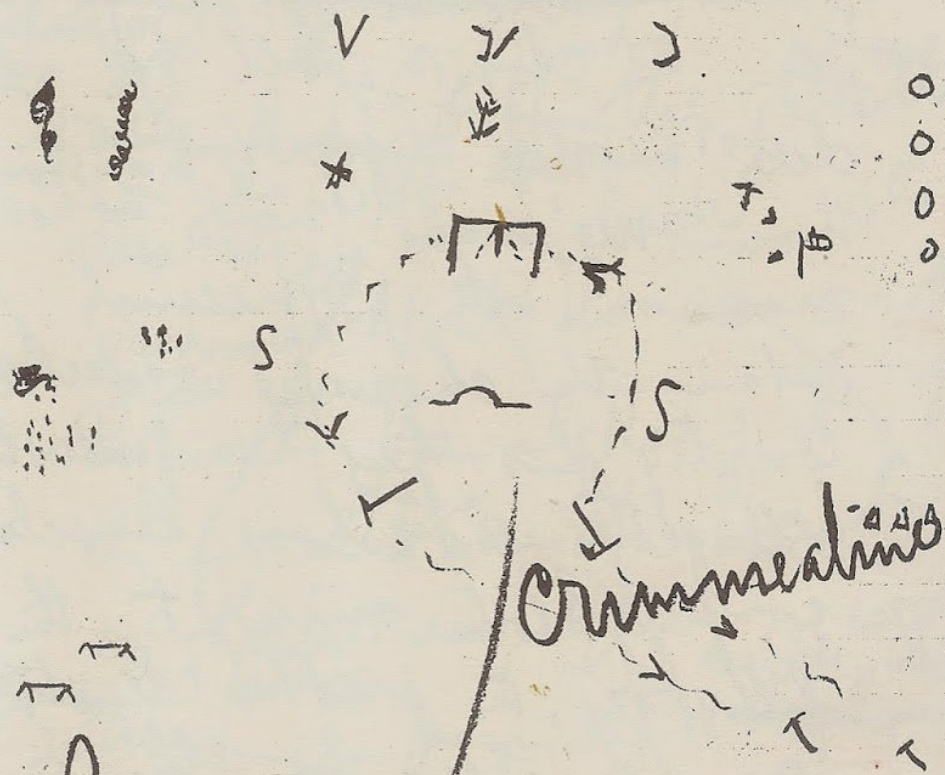
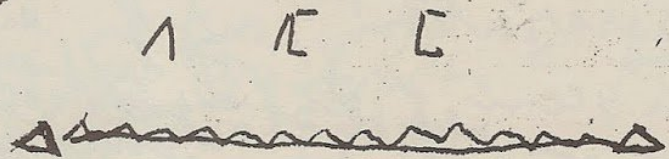
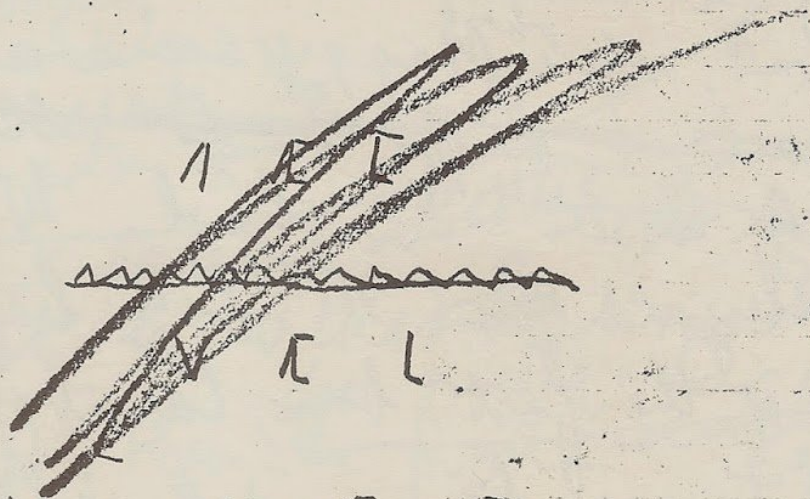
First Draft Version

For once, Joyce's first draft of this paragraph is fairly complete, differing only slightly from the published version:

We may see the brontoichthyan form outlined, even in our nighttime by the side of the troutlet stream that bronto loved and loves. What though she be in flags & flitters, rowdyrags or sundayclosies, with a mint of money or never a hapenny, yerra, we all love little Annie Ruiny, or I mean to say lobble Nanny, when under her brella, through piddle & poddle, she ninnygoes nannygoes nancing by. There! Brontolone sleeps & snores. The cranial head, castle of his reason, look yonder. Howth? His feet, swarded with verdure, stick up where he last fell on em, by the hump of the magazine wall, where Maggy seen all couldn't help it at all with her sister. Wile beyind the Ill Sixty, bagsides of the fort, bom, tarabom, tarrarabom, are the ambushes the scene of the lying- in-wait of the threetimesthree. From here when the clouds roll by, a clear view is enjoyable of the mound's mass, now national museum, with in greenish distance the charming waterloose country and they two quitewhite villagettes who show herselfes so gigglesome mixxt the follyages, the pretties! Penetrators are admitted in this museumound free, welshe and militaries one shellink. For her key supply to the janitrix, the Mistresse Kate. Tip.([Hayman 48-49](#))

Hayman adds the editorial footnote:

Diagrams accompany the following: the narrative of the Battle of Waterloo.



R This is the big lipoleum
 making the lipoleum big
 This is the Indian alps shelter rock
 the stone lipoleum behind a
 crater

HCE and ALP

The opening lines of this paragraph allude to the love of HCE and ALP, which is the axis about which *Finnegans Wake* rotates, just as *Ulysses* revolves around the love of Leopold and Molly Bloom. Joyce once claimed that there was no connection between *Finnegans Wake* and his other works (Ellmann 695), but this is not entirely true. *Finnegans Wake* is continually alluding to earlier works in Joyce's oeuvre. In *Ulysses*, for instance, Bloom woos Molly on the Hill of Howth:

Touched his sense moistened remembered. Hidden under wild ferns on Howth. Below us bay sleeping sky. No sound. The sky. The bay purple by the Lion's head. Green by Drumleck. Yellowgreen towards Sutton. Fields of undersea, the lines faint brown in grass, buried cities. Pillowed on my coat she had her hair, earwigs in the heather scrub my hand under her nape, you'll toss me all. O wonder! Coolsoft with ointments her hand touched me, caressed: her eyes upon me did not turn away. Ravished over her I lay, full lips full open, kissed her mouth. Yum. Softly she gave me in my mouth the seedcake warm and chewed. Mawkish pulp her mouth had mumbled sweet and sour with spittle. Joy: I ate it: joy. Young life, her lips that gave me pouting. Soft, warm, sticky gumjelly lips. Flowers her eyes were, take me, willing eyes. Pebbles fell. She lay still. A goat. Noone. High on Ben Howth rhododendrons a nannygoat walking surefooted, dropping currants. Screened under ferns she laughed warmfolded. Wildly I lay on her, kissed her; eyes, her lips, her stretched neck, beating, woman's breasts full in her blouse of nun's veiling, fat nipples upright. Hot I tongued her. She kissed me. I was kissed. All yielding she tossed my hair. Kissed, she kissed me ([Joyce 1922:167-168](#))

This episode is clearly echoed in the present paragraph. Just as Bloom retreats from his depressing present—on Bloomsday he buries an old friend and is cuckolded—into a happier past, so the widowed old landlord of The Mullingar House dreams of happier times, when he was young and newly wed.

Note the foliation of allusions in this paragraph to the Brontës, a literary family of Irish extraction. The father of the Brontë sisters was Patrick Brunty, an Anglican clergyman from County Down. Charlotte Brontë's novel *Villette* is set in Brussels, close to the Battlefield of Waterloo. The only explanation I can give for their inclusion here is the association of the Greek word βροντή [brontē], which means thunder, and Brontë. The

Museyroom episode has a Viconian structure, so it is entirely fitting that the voice of God, the thunder, should be heard at its outset.

It is also fitting that the landscape should be wet (Anna Rayiny, when unda her brella, mid piddle med puddle), as we are at the beginning of the post-Diluvial age. I mentioned in an earlier article how Finnegans Wake ends with the flooding of the Liffey, just as Richard Wagner's operatic tetralogy Der Ring des Nibelungen ends with the flooding of the Rhine. Hence the allusions to Noah's rainbow in the opening pages and the fact that the ground is still wet the following morning. It is also significant that torrential rain on the previous day delayed the Battle of Waterloo, ensuring Napoleon's defeat.



The Magazine Fort in the Phoenix Park

HCE's Crime and Punishment

At the centre of this paragraph is the Fall of Man and HCE's crime, which we looked at briefly in an earlier article. The source of HCE's guilt is never clearly spelled out for us. It usually involves some incestuous or sexual misdemeanour involving two girls (ie Issy, his schizophrenic daughter). Either HCE exposes himself to them or he peeps at them

when they are at their toilet (with obvious associations between micturition and the Flood). The scene of this Original Sin is typically the Phoenix Park, standing in for the Bible's Garden of Eden.

HCE's crime, whatever it is, is usually witnessed by a trio of soldiers, who lie in ambush. These are HCE's two sons Shem and Shaun, who represent the two irreconcilable sides of HCE's own nature, and the Oedipal figure (called Shimar Shin in the Museyroom episode), who represents Shem and Shaun reconciled. It is because HCE is guilty that he is preordained to be overthrown and replaced by this Oedipal figure, who thereby becomes the new HCE. But the new HCE will eventually repeat the crimes of the old HCE and be replaced in turn by a new Oedipus. And so the Viconian cycle continues *ad nauseam et infinitum*.

This trio of soldiers can also be associated with the two British soldiers, Privates Carr and Compton, who assault Stephen in *Ulysses*. Clearly, Joyce had *Ulysses* on his mind when he first drafted this paragraph.



The Wellington Monument in the Phoenix Park

Waterloo

In the closing lines of this paragraph, the Dublin landscape metamorphoses into that of the battlefield of Waterloo. The Wellington Monument becomes at once:

- The National Museum of Ireland: the main section of the museum is on Kildare Street, but the Natural History Museum on Merrion Square may also be relevant. Note the reference to dinosaurs and ichthyosaurs at the beginning of this paragraph: brontoichthyan.
- The Wellington Museum: a museum established at Mont St Jean near Waterloo by Sergeant-Major Cotton of the 7th Hussars, who fought in the Battle of Waterloo under Wellington. The museum no longer exists but it was visited by Victor Hugo, whose account of the battle in *Les Misérables* (Part II, Cosette, Book I, Waterloo, which comprises Chapters 60-78) is an important source for Joyce's description of the battle in the Museyroom episode.
- The Wellington Museum: a museum in Apsley House, 149 Piccadilly, Hyde Park Corner, London. This house was designed by Robert Adam (RFW 435.06: Adam's mantel) between 1771-78. The Duke of Wellington bought it and enlarged it in 1817. The Wellington Gallery was built for his extensive collection of pictures, sculptures, furniture, silver, porcelain, caricatures, medals and memorabilia.
- The Lion's Mound: a large conical artificial hill located on the battlefield of Waterloo near the place where a musket ball hit the shoulder of William II of the Netherlands (the Prince of Orange) and knocked him from his horse during the battle. In a later draft of this paragraph, Joyce emended national museum to Williamstown national museum, a possible allusion to William of Orange, victor at the Battle of the Boyne, and a relation of the Prince. (Williamstown is also the former name of a residential suburb of Dublin between Booterstown and Blackrock, but this village was named for the 18th-century Counsellor William Vavasour.)

The Museyroom is all these and more. But the final line of this paragraph, in which we are told that Kate, the elderly slavey or general maid-of-all-work of The Mullingar House, holds the key to the museyroom, reveals to us that in the real world it is nothing more than

the outhouse in the yard behind the sleeping landlord's inn. A WC (water closet) or loo (possibly from the French l'eau the water, or lieu place), the outhouse naturally brings Waterloo to mind, and becomes the place (lieu) in which the battle is refought. The museum, or HCE's mausoleum, now becomes the kitchen midden or rubbish tip in the backyard of the Mullingar House, where history lies buried, to be one day uncovered by the archaeologist's trowel.

The Museyroom episode, then, can be read on several different levels. It is, at once:

- A tour through a museum, like Jacob von Falke's visit to the waxworks in Dublin, in which he heard the joke about Wellington and his horse.
- A detailed account of the Battle of Waterloo, mixed up with various other salient moments drawn from the careers of both Wellington and Napoleon, and numerous other battles, such as the Battle of the Boyne.
- A description of HCE urinating, defecating and masturbating in his outhouse. Remember how Bloom visits the outhouse in *Ulysses*?
- A depiction of HCE and ALP making love—possibly the event in which Issy was conceived.



The Rear of the Mullingar House (with Adjacent Outhouse?)

It should also be remembered that the back garden of the Mullingar House was once a bowling green (Jolas 159). In Laurence Sterne's 18th-century novel *Tristram Shandy*, a key work for *Finnegans Wake*, Uncle Toby and Corporal Trim re-enact the Second Siege of Namur from the Nine Years' War (the War of the League of Augsburg) on the bowling green at Shandy Hall. Many of the encounters of this war took place in the Spanish Netherlands, including the two sieges of Namur (1692 and 1695). Namur lies about 40 km to the southeast of Waterloo Battlefield.



The Siege of Namur by Captain Shandy and Corporal Trim

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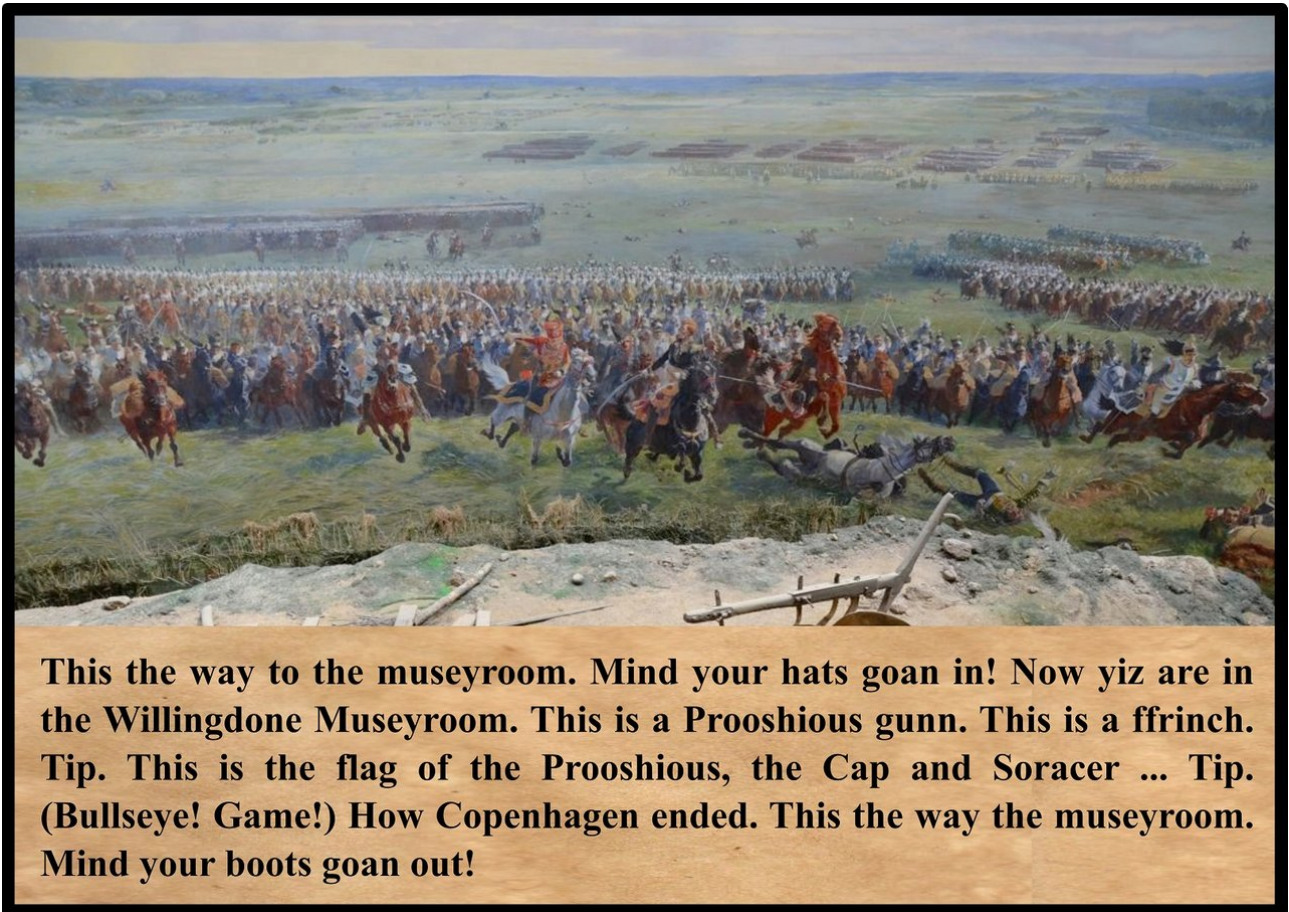
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In the Museyroom

	harlotscurse67 • Mar 10, 2019 (Edited)	26 MIN READ
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~ Finnegans Wake – A Prescriptive Guide ~



Finnegans Wake RFW 007.06-008-39

The Museyroom episode is one of the better known passages in Finnegans Wake. It is a polyphonic tour de force. There is probably no other excerpt that best illustrates the multilayered nature of the Finnegans Wake. As I pointed out in an earlier article, the Museyroom episode can be read on several different levels. It is simultaneously and at the same time:

- A tour through a museum, like Jacob Von Falke's visit to the waxworks in Dublin, in which he heard the "Freudian" joke about Wellington and his horse. Kate, the elderly [slavey](#) of the Mullingar House, is our guide.

- A detailed account of the Battle of Waterloo, mixed up not only with salient moments in the careers of both Wellington and Napoleon but also with other battles, such as the Battle of the Boyne. Kate is now more like Bertolt Brecht's *Mother Courage*, a scavenger and camp follower.
- A description of HCE urinating, defecating and masturbating in the outhouse behind his pub, The Mullingar House, in Chapelizod.
- A depiction of HCE and ALP making love—possibly the event in which Issy is conceived. But does the hat HCE is wearing represent a condom?
- A foreshadowing of *The Story of How Buckley Shot the Russian General*, which will be dramatized by Butt and Taff later in *Finnegans Wake* (in II.3, *The Scene in the Public*).
- A version of the Oedipal Moment, in which HCE is challenged and overthrown by his sons. In this account of the Battle of Waterloo, Wellington is defeated. As usual, the fall of HCE is presented as just retribution for his “crime” in the Park. The exact nature of this crime is obscure, but it appears to be sexual and involves a pair of temptresses identified with his daughter Issy.

The Museyroom itself is many things at once:

- The Wellington Monument in the Phoenix Park—an obvious ithyphallic symbol.
- The National Museum of Ireland (both the main section on Kildare Street and the Natural History Museum on Merrion Square, which is situated across the road from the Dublin residence of Wellington's family and probable birthplace of the Duke). As museums are dedicated to the female Muses, this allows us to see the museyroom as a symbol of the female genitalia, in contrast to the Wellington Monument.
- The Wellington Museum: a museum established at Mont St Jean near Waterloo by Sergeant-Major Cotton of the 7th Hussars, who fought in the Battle of Waterloo under Wellington. The museum no longer exists but it was visited by Victor Hugo, whose inaccurate account of the battle in *Les Misérables* (Part II, Cosette, Book I, Waterloo, which comprises Chapters 60-78) is an important source for Joyce's description of the battle in the Museyroom episode.

- The Wellington Museum: a museum in Apsley House, 149 Piccadilly, Hyde Park Corner, London. This house was designed by Robert Adam (RFW 435.06: Adam's mantel) between 1771-78. The Duke of Wellington bought it and enlarged it in 1817. The Wellington Gallery was built for his extensive collection of pictures, sculptures, furniture, silver, porcelain, caricatures, medals and memorabilia.
- The [Panorama of the Battle of Waterloo](#), a small rotunda on the battlefield that houses a panoramic painting of the battle by the French artist Louis Dumoulin.
- The [outhouse](#) behind The Mullingar House in Chapelizod.

Also located in the back garden of The Mullingar House is the kitchen midden or rubbish tip (Tip.), which actually represents the battlefield from an archaeologist's point of view. It probably also represents the Lion's Mound, a large conical artificial hill located on the battlefield near the place where a musket ball hit the shoulder of the Prince of Orange (the future William II of the Netherlands) and knocked him from his horse. In a later draft of this paragraph, Joyce emended national museum to Williamstown national museum, a possible allusion to William of Orange, victor at the Battle of the Boyne. (Williamstown is also the former name of a residential suburb of Dublin between Booterstown and Blackrock, but this village was named for the 18th-century Counsellor William Vavasour.)

Remember that in the real world, the backyard of the Mullingar House was laid out as a bowling green (Jolas 159). In *Tristram Shandy* by the Irish-born writer Laurence Sterne, Uncle Toby and Corporal Trim re-enact the Second Siege of Namur from the Nine Years' War (the War of the League of Augsburg during the reign of William of Orange) on the bowling green at Shandy Hall. Many of the encounters of this war took place in the Spanish Netherlands, including the two sieges of Namur (1692 and 1695). Namur lies about 40 km to the southeast of Waterloo. Blücher had his headquarters here when the Waterloo Campaign opened (Chisholm 372).



The Lion's Mound and Rotunda

First Draft Version

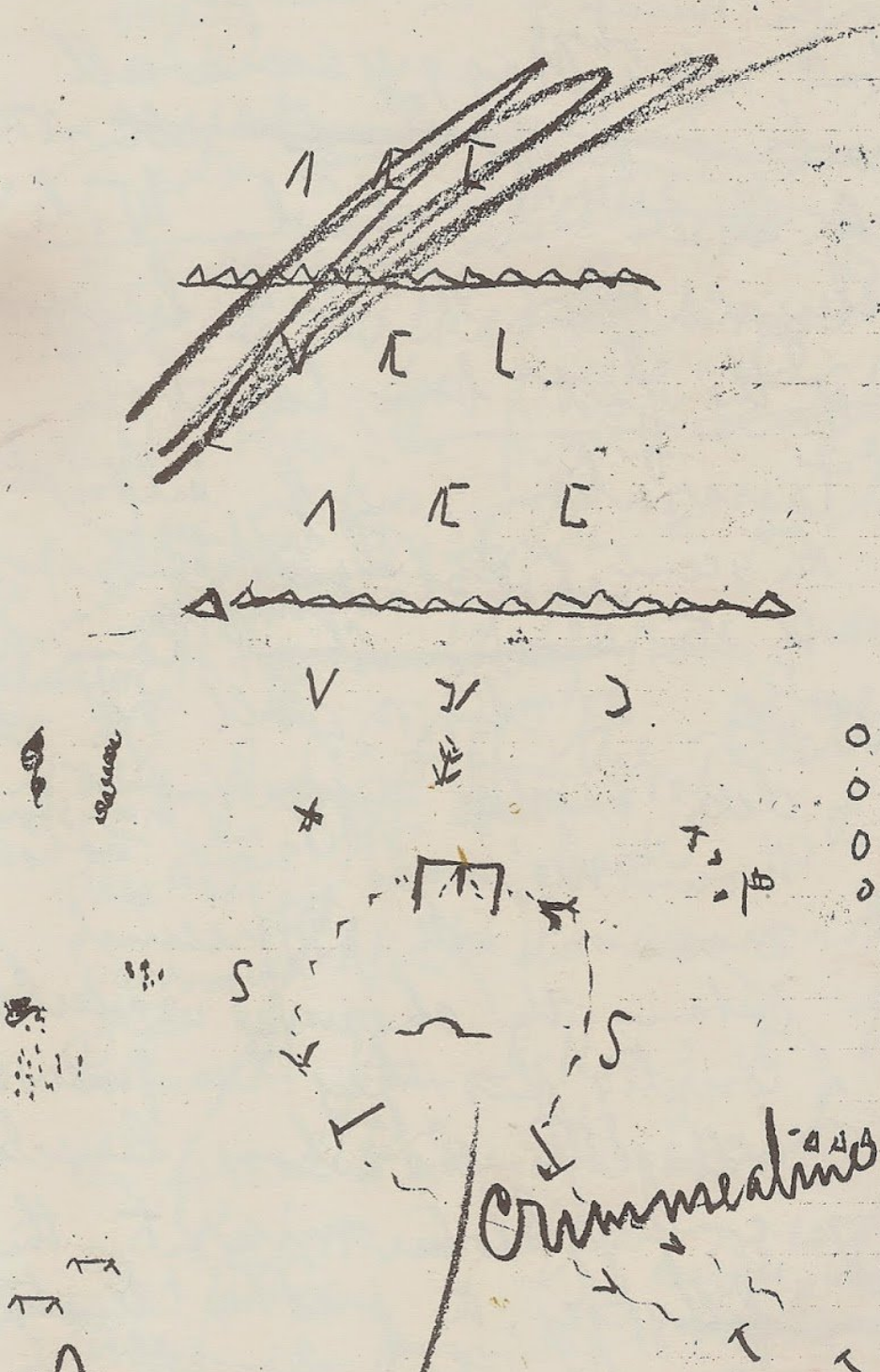
Joyce's first draft of this paragraph is very revealing. Although he added many details to future drafts, the first is in many ways complete in its own right:

This way to the mewseyroom. Mind your boot going in. Now yea are in the Willingdone mewseyroom. This is a Prooshian gun. This is a ffrinch. Tip. This is the flag-o'-the-prushian. This is a bullet that bing the flag-o'-the prooshian. This is the ffrinch that fire the bull that bang the flag-o'-the-prooshian. Tip. This the hat of lipoleum. Tip. Lipoleum hat. This is Willingdone on his harse. This Willingdone, this his big wide harse. Tip. This is the first in the ditch. This is the gay lipoleum boy that spy the Willingdone on his white harse. Tip. This is the jinnies making war oversides the Willingdone. This is the big Willingdone tallowscoop. Tip. This is the jinnies dispatch the Willingdone. Dear Awthur, field gates your tiny frow? They think to cotch the Willingdone. This the Willingdone dispatch. Cherry jinny, damn fairy ann, voutre, Willingdone. Pip. This is Prooshing balls. This the ffrinch! Tip. Guns, jinnies in blotchers, this is the frinches in the redditches. This is the Willingdone order, fire! Tonerre! This is lipoleum hennessy that spy the Willingdone on his big white harse. This is the three little lopoleums. This is the hinnessy that spy the Willingdone, this is the dooley that get the funk from the hinnessy. This is the hindoo Shim Shin between the dooleyboy & the hinnessy. Tip. This is the Willingdone, he laugh [at a] flag-o'-the-ffrinch lipoleums. This is the Willingdone hang the flag o' the lipoleum on the tail of his big white harse. This the hindoo hattermad, he shoot the hat of lipoleums off the tail & the hat of lipoleum off of the

back of the big wide harse. Tip. This way the mewseyroom. Mind your boots going out. ([Hayman 49-52](#))

Hayman includes the editorial footnote:

Diagrams accompany the following: the narrative of the Battle of Waterloo.



R This is the big lipoleum
 modern the lipoleum day
 This is the Italian alps shelter rock
 the stone lipoleum behind a
 criss

Waterloo

Joyce spent the summer of 1926 with his family in Belgium, where he studied Flemish and toured the site of the Battle of Waterloo (Ellmann 579-581). This was before he had even conceived the Museyroom episode. By chance, the American writer [Thomas Wolfe](#) was in the same tour group as Joyce. He was familiar with Joyce and his writings and has left us a very revealing description of the day in a letter to his lover [Aline Bernstein](#). The previous year, Bernstein had been the set designer and costume designer for an Off-Broadway production of Joyce's only surviving stageplay *Exiles* at the Neighborhood Playhouse:



Thomas Wolfe (1920)

I took the day off and went to Waterloo in a bus—the first trip I've made. There were seven or eight of us—two or three English, two or three French, and your old friend James Joyce. He was with a woman about forty, and a young man, and a girl. I noticed him after we had descended at Waterloo—I had seen his picture only a day or two ago in a French publisher's announcements: he was wearing a blind over one eye. He was very simply—even shabbily—dressed. We went into a little café where the bus stopped to look at the battle souvenirs and buy postcards: then we walked up what was once the Sunken Road to a huge [circular building](#) that had a panorama of the battle painted around the sides; then we ascended the several hundred steps up the [great mound](#) which supports the lion and looks out over the field. The young man, who wore horn-rim spectacles, and a light sporty-looking overcoat, looked very much like an American college boy: he began to talk to me going up the steps—I asked him if he knew the man with the eye blind. He said he did, and that it was Joyce. I commented briefly that I had seen Joyce's picture and read his book; after this the young fellow joined me at every point.

Walking back down the road to the café, I asked him if Joyce's sight was better—he said it had greatly improved. He said that Joyce was working on a new book, but thought it impossible to say when it was finished. We went back to the café—they sat down at a table and had tea—the young man seemed about to ask me to join them, and I took a seat quickly at another table, calling for two beers. They all spoke French together—he told them all about it, and they peeked furtively at me from time to time—the great man himself taking an occasional crafty shot at me with his good eye. As they had tea, they all wrote postcards. As they got up to go into the bus, the young man bowed somewhat grandly to me—I don't blame him; I'd be pleased too. I judge the people are Joyce's family—he is a man in his middle forties—old enough to have a son and a daughter like these. The woman had the appearance of a thousand middle class French women I've known—a vulgar, rather loose mouth; not very intelligent looking. The young man spoke English well, but with a foreign accent. It was tragic to see Joyce—one of the gods at the moment—speaking not one word of the language his fame is based on. The girl was rather pretty—I thought at first she was an American flapper.

Joyce was very simple, very nice. He walked next to the old guide who showed us around, listening with apparent interest to his harangue delivered in broken English, and asking him questions. We came home to Brussels through a magnificent forest, miles in extent—Joyce sat with the driver on the front seat, asked a great many questions. I sat alone on the back seat—it was a huge coach; the woman sat in front of me, the girl in front of her, the young man on one side. Queer arrangement, eh?

Joyce got a bit stagey on the way home, draping his overcoat poetically around his shoulders. But I liked Joyce's looks—not extraordinary at first sight, but growing. His face was highly colored, slightly concave—his mouth thin, not delicate, but

extraordinarily humorous. He had a large powerful straight nose—redder than his face, somewhat pitted with scars and boils.

When we got back to Brussels, and stopped in front of the bus office. the young man and two women made a little group, while Joyce went inside. The young man was looking at me, and I was swimming in beer. I made a dive for the nearest place, which was under a monument: they are more respectable here than in Paris.

Anyhow it was too good to spoil: the idea of Joyce and me being at Waterloo at the same time, and aboard a sight-seeing bus, struck me as insanely funny. I sat on the back seat making idiot noises in my throat, and crooning all the way back through the forest.

I think they really might have been a little grand about it if they had known they were discovered. But they were just like common people out sight-seeing. (Nowell 114-115)



The Panorama of the Battle of Waterloo (Detail)

The Architecture of the Museyroom

There is so much going on in this crazy fugue that it is difficult to single out one voice as the principal line. But let us leave the details to one side for the moment and see if we can tease out the overarching structure of the episode. Although the episode is presented as one garrulous outpouring from Mistress Kathe (K), Joyce breaks up the flow of her narration by strategically inserting into it a number of repeated motifs:

- 10 Tips
- 6 Triple Ejaculations (and 1 Double Ejaculation)
- 6 Horses
- 4 Bulls in Parentheses

([Structure of the Museyroom Episode](#))

Note that the first-draft version also has ten Tips (although one of them is actually spelt Pip). This suggests that from its very conception the episode was intended to have an underlying elevenfold structure. It also happens that the Butt and Taff episode in Book II, Chapter 3, which the Museyroom episode foreshadows, is divided into eleven sections. Is this by chance or by design? In *Finnegans Wake*, eleven is one of the magic numbers that crops up again and again. It has been interpreted by some scholars as symbolizing the Viconian ricorso, the return to the beginning, where the end of one historical cycle flows into the opening of the next cycle:

The only significant date in HCE's version of history is 1132 A.D., and the significance is entirely symbolic: 11 stands for return or reinstatement or recovery or resumption (having counted up to ten on our fingers we have to start all over again for 11); 32 feet per second [per second] is the rate of acceleration of all falling bodies, and the number itself will remind us of the fall of Adam, Humpty Dumpty, Napoleon, Parnell, as also of HCE himself, who is all their reincarnations. (Burgess (ii))

This notion of openings and closings, of birth and death, underlies the Museyroom. We enter head first (Mind your hats goan in!), as one is born : But we are carried out feet first (Mind your boots goan out!), an expression which implies death. Mistress Kathe is the janitrix, which echoes not only the word matrix (womb, uterus, mother) but also the two-faced Roman god Janus, who presided over openings and closings, including the opening and closing of the year (January is named for him).

It must be conceded, though, that the first draft of the Butt & Taff episode did not have an elevenfold structure. It was simply sketched as a dramatic dialogue comprising sixteen speeches (Hayman 182-183, 186). So perhaps I am reading too much into this.



Napoleon, Marengo, Wellington and Copenhagen at Waterloo

The Language of the Birds

As in *Ulysses*, Joyce deploys two of his favourite symbols, the horse and the hat: Wellington is synonymous with his big white horse Copenhagen and Napoleon is synonymous with his familiar bicorne hat. Copenhagen was actually chestnut, while Napoleon's horse Marengo was a grey. Another of HCE's avatars, William of Orange, is traditionally depicted riding a white charger. However, according to James Atherton, Copenhagen was played by a white horse when W G Wills's play *A Royal Divorce* was staged in Dublin's Gaiety Theatre:

The play is about Napoleon's divorce from Josephine and marriage to Marie Louise ... The other thing which Joyce remembered and used was a scene without words. A backcloth showing the scene of Waterloo was pierced with holes which were intermittently lit up to represent the firing of cannon. In front of this models of cavalymen were wound forward on glass runners while 'Pepper ghosts' (214.16; 460,6) of cuirassiers produced by a sort of magic lantern, fell dramatically to their death in the clouds of white smoke that filled the stage. In the foreground on a big white horse, rode Napoleon, or sometimes—apparently when [the leading actor] Mr. Kelly wanted a rest—Wellington. It made no difference to the play who was on the horse as nothing was said, but Joyce makes great play with this interchangeability of the opposed generals (Atherton 162)

If Wellington is HCE, then Napoleon represents his sons Shem and Shaun. The two corners of the [bicorn](#) capture this duality nicely. But as we have seen in earlier articles, individually Shem and Shaun are each only half the man their father is. In order to defeat him and take his place, they need to put aside their differences and become reconciled with each other. In *Finnegans Wake*, the Oedipal figure is this reconciled Shem-Shaun character. In the book he appears most frequently as Tristan and St Patrick, but in the Museyroom episode he is called Shimar Shin (ie Shem or Shaun). Together with Shem and Shaun he creates a triplet of Napoleons (the three lipoleum boyne). Perhaps this Napoleon should be fitted with the older 17th-century [tricorn](#) (the triplewon hat of Lipoleum ... the threefoiled hat of lipoleums).



A Royal Divorce

The Oedipal Conflict

I confess I cannot make any real sense out of the Museyroom episode. Individually, each phrase or sentence can be interpreted in the context of *Finnegans Wake*, but putting them all together to tell a coherent story is beyond me. Perhaps Joyce was trying to portray the fog of war in this episode. If that was his intention, he succeeded. The dramatis personae in this story are:

Museyroom	History	Finnegans Wake
Willingdone	Wellington	HCE
Lipoleum	Napoleon	Shem, Shaun, Shimar Shin
Belchum	Belgium & Blücher	S (Old Joe, HCE's
crimealine	The Alps	ALP
jinnies	Jenny	Issy
Mistress Kathe	Guide and	K (Kate, the slavey)

Campbell, Robinson & Epstein note:

The reader begins to recognize through all the shooting-gallery noises and the smoke-confused scenes of battle the omnipresent story of a great man, two temptresses, and three soldiers. (Campbell et al 40)

In *Finnegans Wake*, Joyce tells the same stories over and over again. Bear this in mind and many an obscure passage will suddenly start to sound familiar and make some sense. Here we can see that Willingdone is HCE, the jinnies are the two temptresses to whom he exposed himself or at whom he peeped while they were at their toilet in the Park, and the three Lipoleums are the three soldiers who ambush HCE and bring about his fall. Belchum certainly sounds like Belgium, where Waterloo is located, but this character appears to be playing the role of the elderly Prussian Field Marshal Gebhard Leberecht von Blücher, whose late arrival on the battlefield proved decisive.

The story begins with an encounter between the French and the Prussians in which the Prussian flag gets the worst of it. This may be an allusion to the [Battle of Ligny](#), which took place two days before Waterloo. In this battle Napoleon defeated Blücher but failed to follow up his victory.

In the next section, Wellington and Napoleon confront each other. The three Lipoleums take shelter in a ditch, where they are protected from HCE's wrath by ALP. According to one of Joyce's principal sources, the 11th Edition of *The Encyclopaedia Britannica*, when Napoleon returned to Paris from Elba prior to the Waterloo Campaign, "He deliberately chose the difficult route over the French Alps because he recognized that his opponents would neither expect him by this route nor be able to concert combined operations in time to thwart him" (Chisholm 371).

At this point the jinnies enter. In the context of Waterloo, the jinnies may simply represent the left and right flanks of Napoleon's army. There is also the obvious reference to Dear Jenny, as we saw in an earlier article. To repeat myself, this young woman was the subject of a legendary quote of the Duke's. Wikiquote, has it that it was this way:

Publish and be damned.

His response in 1824 to John Joseph Stockdale who threatened to publish anecdotes of Wellington and his mistress Harriette Wilson, as quoted in *Wellington —The Years of the Sword* (1969) by Elizabeth Longford. This has commonly been

recounted as a response made to Wilson herself, in response to a threat to publish her memoirs and his letters. This account of events seems to have started with Confessions of Julia Johnstone In Contradiction to the Fables of Harriette Wilson (1825), where she makes such an accusation, and states that his reply had been “write and be damned”. [Wikiquote](#)

But Joyce prefers the version George Bernard Shaw deploys in his early play Mrs Warren’s Profession:

“The old Iron Duke didnt throw away fifty pounds: not he. He just wrote: ‘Dear Jenny: publish and be damned! Yours affectionately, Wellington.’” (Shaw)

Mrs Warren’s Profession was prostitution (remember that while Penetrators are permitted into the museomound free, others must pay one shelenk). I don’t know where Shaw found the name Jenny (perhaps it’s an allusion to Jenny Patterson, the older woman who took his own virginity on his twenty-ninth birthday) but it is curiously appropriate in this context: a jenny is a female donkey, and Jennifer is derived from Guinevere, the name of King Arthur’s adulterous wife. Wellington was never a king, but his given name was Arthur!

So Wellington’s domestic affairs become part of the battle. Two dispatches are exchanged across the battlefield in the manner of telegrams. Jenny taunts Wellington by asking him (in German): “How’s the wife?” This is the traditional way of teasing a soldier, the implication being that while he is away campaigning, his wife back home is being unfaithful to him. Wellington replies (in French): “Dear Jenny, Madame ne fait rien [My wife is not doing anything].” But why does Jenny sign her despatch Nap?

The remainder of the story is lost on me in the fog of war. Blücher’s deployments are described: he seems to desert Wellington and defect to the jinnies. Wellington drives the jinnies from the field. Enter the three lipoleums. Wellington retrieves half of lipoleums hat from the battlefield and hangs it from Copenhagen’s tail (cf the Russian general wiping his arse with the sod of turf). Wellington tenders his matchbox to Shimar Shin, who then lights the fuse and blows up Copenhagen, putting an end to HCE. Roland McHugh’s comment on this event is instructive:

Joyce’s Waterloo culminates when [HCE] tenders his matchbox to Shimar Shin, who lights a fuse and blows [HCE] off his horse. This caricatures the sabotage of King Billy’s equestrian statue on College Green just after midnight on 7 April 1836 (Sir John Gilbert, A History of the City of Dublin III, 55). The rider was blown several

feet into the air. It was pretty appropriate, because William III's death in 1702 had been caused by a fall from his horse. I think a valid parallel exists between this and Buckley's shooting of [HCE], and that we can therefore see in Buckley the conglomerate of [HCE's] sons, threatening him. (McHugh 83)



Arthur Wellesley at the Battle of Assaye

India and Iberia

Wellington had his first taste of battle in the Napoleonic Wars in 1794, when he faced Jean-Charles Pichegru in the [Battle of Boxtel](#) in the Netherlands, but it was in India that he earned his spurs as a military commander.

Colonel Wellesley, as he was then, arrived in India on 17 February 1797. The following year he took part in the [Fourth Anglo-Mysore War](#) (1798-99) against Tipu Sultan, the ruler of the Kingdom of Mysore in the southwest of the subcontinent. The conflict culminated in

the [Battle of Seringapatam](#), in which Tipu was killed. Wellesley's 33rd regiment took part in an unsuccessful attack on the fortress's outposts on the first day of the siege, but they were not directly involved in the successful storming of the place a month later.

Wellesley spent the following few years maintaining order in Mysore. His next major conflict was the [Second Anglo-Maratha War](#) (1803-05) against the Maratha Kingdom of central India. Wellesley secured the first important victory of his military career at Assaye, one which he considered his finest accomplishment on the battlefield (including Waterloo). This was followed by another victory in the [Battle of Argaon](#) and the subsequent [Capture of Gawilghur](#).

Several of these engagements are alluded to in the Museyroom episode.

Wellesley returned to Europe in March 1805, after serving in India for eight years. He spent two years as Chief Secretary of Ireland (1807-09). During this time he took part in the [Second Battle of Copenhagen](#). Wellesley's horse, Copenhagen, which he rode at Waterloo, was foaled the following year and named in honour of this battle.

Upon his return to the British Isles, Wellesley turned his attention to Spain, where a [change of dynasty](#) and a subsequent [uprising](#) against Napoleon's older brother Joseph presented the British with the opportunity of opening a new front against the French. Wellesley was given command of a force of 9000 men and on 12 July 1808 his fleet sailed from Cork to A Coruña. In the subsequent [Peninsular War](#), Wellesley secured many famous victories that helped to cement his reputation as a formidable military tactician: Vimeiro, Talavera, Bussaco, Salamanca, Ciudad Rodrigo, Badajoz, Vitoria, San Sebastián, the Battle of the Pyrenees. Having driven the French forces out of Iberia, Wellesley crossed the Pyrenees into France and dealt them a final blow in the Battle of Toulouse on 10 April 1814. This battle took place one day before the abdication of Napoleon.

On 3 May 1814 Wellesley became the First Duke of Wellington. the following month, he returned to Britain a hero. His journey from Dover to London has been described as a triumphal progress (Lee 188). In

London, his carriage was drawn by his well-wishers from Westminster Bridge to his residence in Hamilton Place.

Leaving the Museyroom

Perhaps the most concise summary of this complicated episode is the one John C Sherwood gave almost fifty years ago, when Wakean scholarship was still in its infancy:

Let us look once more at the Museyroom episode. Here Waterloo is made to suggest other battles—and of what kind? There is a block of other English victories over the French—Agincourt, Salamanca, Talavera, Torres Vedras, Almeida, but there is also one French victory—Fontenoy—as well as references to the Crimean War and First World War, in which the French and English were successfully allied. There is a block vaguely suggestive of kindred or civil war: Boyne, Flodden, Bannackburn, Bunker Hill, Hastings (and note references to Cromwell, Stonewell Jackson and Harold). English campaigns in India are also present, as well as events such as Marathon and the Peloponnesian War, which serve to suggest that something more than England is involved. But the Museyroom is not simply the archetypal battle. It is at one point a family quarrel in which the children must shelter under the mother's skirts ("This is the crime-line of the Alps hoping to shelter-shock the three lipoleums"), it is clearly the Phoenix Park episode, and at the end Buckley as the furious hindoo seeboy [Shimar] Shin shoots the Russian general as Willingdone (the fatally insulting green turf transformed into Napoleon's hat). Out of this tangle of overlappings, it would be hard to prove any overt hostility to any person or institution. At one moment Wellington and Waterloo seem to sink down to the level of a stammering public-house keeper involved in a petty scandal; at the next they seem to swell into mighty archetypes of Everyman and universal human experience. (Sherwood 361-362)

Amen.

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- [FWEET](#)
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- [FinnegansWiki](#)
- [James Joyce Digital Archive](#)
- [Annotated Finnegans Wake \(with Wakepedia\)](#)
- [From Swerve of Shore to Bend of Bay](#)

Phew!

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~ [Finnegans Wake – A Prescriptive Guide](#) ~



Phew!

The Morning after the Battle of Waterloo (RFW 008.40)

Before we take our leave of the museyroom, let's wrap up a few loose ends.

In Parentheses

The Museyroom Episode reads as a garrulous outpouring of descriptive narrative from the book's resident old woman, Mistress Kathe (K). At four strategic moments in the text, however, Kate is interrupted by brief passages in parentheses:

- (Bullsfoot! Fine!)
- (Bullsear! Play!)

- (Bullrag! Foul!)
- (Bullseye! Game!)

Who utters these phrases? What do they mean?

The bull anticipates another famous battle from Irish history: the Battle of Clontarf, which took place just outside Dublin on Good Friday 1014. Clontarf is Anglicized from the Irish Cluain Tarbh, or Bull's Meadow. This battle lies behind the museyroom's Waterloo. In the Mutt and Jute dialogue, which we will come to in just a few pages, this will be made manifest.



The Siege of Namur by Captain Shandy and Corporal Trim

On one level, Waterloo is presented as a game between Wellington and Napoleon. Wellington is alleged to have once remarked that the battle was won [on the playing fields of Eton](#). As we have seen, the battlefield is located behind The Mullingar House, where there was once a bowling green (Jolas 159). Is the game bowls? Is Bulls- meant to be an echo

of bowls? We have also seen how, in Laurence Sterne's novel *Tristram Shandy*, Uncle Toby and Corporal Trim re-enact the Second Siege of Namur (1695) from the Nine Years' War (also known as the War of the League of Augsburg) on the bowling green at Shandy Hall.

Bullsrag suggests that the contest is a bullfight. Wellington is the matador—or perhaps a [picador](#) on horseback. In the Museyroom Episode, Wellington is more of a horse's arse than an Irish bull. Before Waterloo, Wellington defeated the French in the Peninsular War in Iberia, the home of bullfighting.

On the other hand, Bullseye suggests a game of darts, or even an archery contest, both of which have English or Etonian associations.



Wellington and Napoleon

HCE's Seven Items of Clothing

We have already seen how Joyce often lets us know that a particular passage of *Finnegans Wake* is concerned with his protagonist Humphrey Chimpden Earwicker by simply working the initials of this

Everyman, HCE, into the text. He did this for the first time in the opening paragraph of the novel:

Howth Castle & Environs. (RFW 003.03)

This triad of letters is like a musical leitmotif for the character, and later in the book, in III.4, it will be treated literally as a harmonic triad. Another common leitmotif that sounds the presence of HCE is the itemizing of his clothing. Here Joyce associates the character with the number seven:

This is the big Sraughter Willingdone, grand and magentic, in his goldtin spurs and his ironed dux and his quarterbrass woodyshoes and his magnate's garters and his bangkok's best and goliard's goloshes and his pulluponeasyan wartrews. (RFW 007.13-16)

Sir Arthur Wellington, grand and majestic, is dressed up in the following seven items of clothing:

- Golden spurs
- Ironed tuxedo (or duck trousers)
- Wooden shoes
- Garters
- Vest
- Galoshes: waterproof overshoes
- Trews: close-fitting tartan trousers

Joyce once said that the structure of *Finnegans Wake* was mathematical (Ellmann 614), and seven is clearly an important number in the book. On the very opening page, you may recall, there were seven stations in our tour of the master bedroom, where HCE—or, rather, his real-life counterpart, the landlord of The Mullingar House—is sleeping. In *Finnegans Wake* the rainbow is the symbol that is most obviously associated with the number seven:

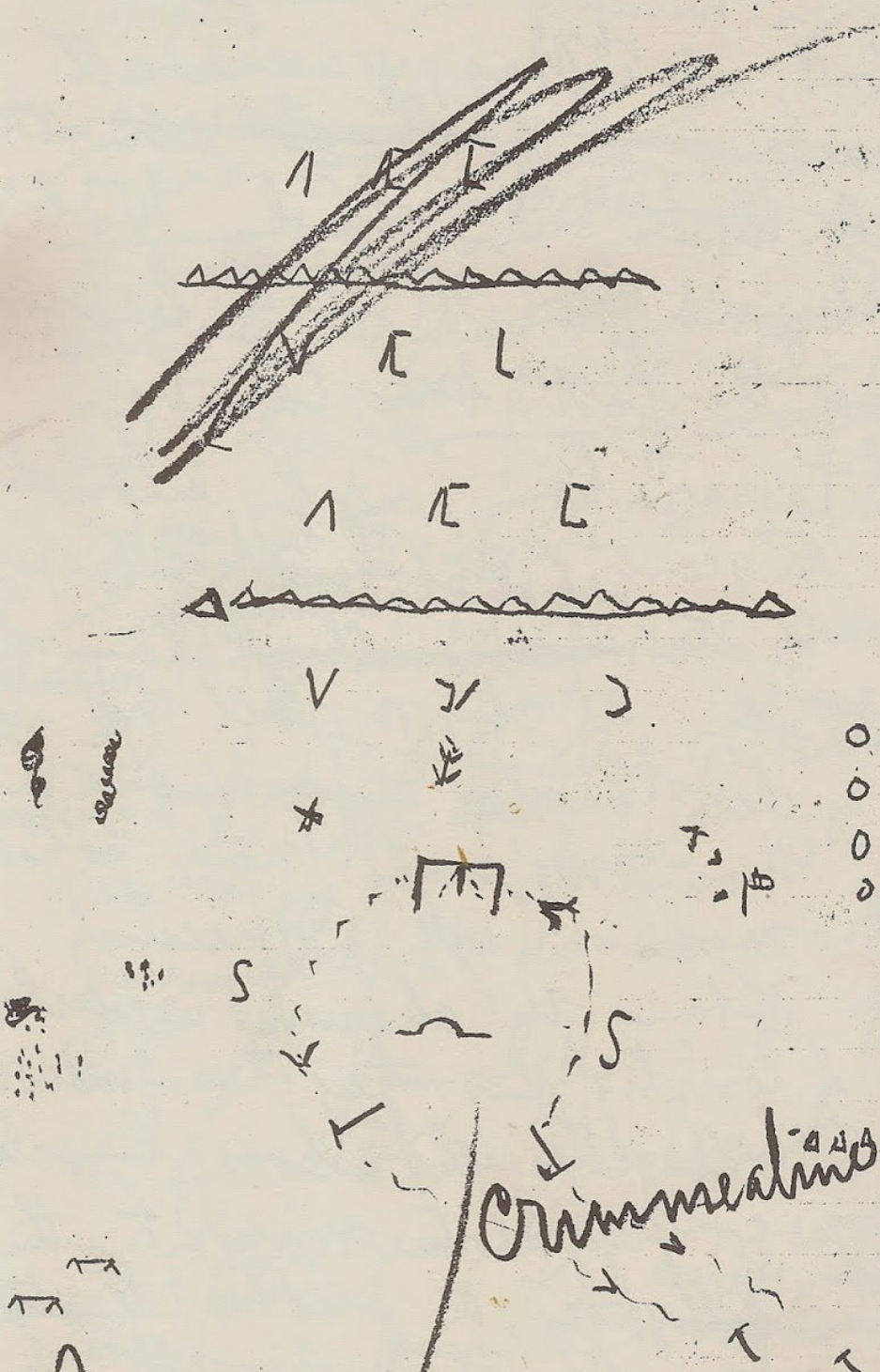


Adaline Glasheen

Seven a sacred, mystic number usually personified in FW by seven rainbow girls, whose dashings about remind me of Proust's "Seascape with Frieze of Girls." Some of these colors have individual significance ... At times, they are HCE's seven whores and are opposed to Anna Livia's unity; at other times, they are opposed to, or gathered up in, white light and are the subject of debate between St Patrick and the Archdruid ... HCE always wears seven garments, and sometimes these are the seven rainbow colors ... the rainbow and the [gamut](#) are occasionally linked ... Was Joyce imitating the color organ? Seven is certainly HCE's number ... and his other number, 1132, adds up to 7 ... Indeed, HCE is a "man in hue, all hues in his controlling" ... I do not know if HCE is to be considered God or Noah in his possession of the rainbow. Color, mathematics, music in FW are not understood by me. (Glasheen 259)

Nor by me!

However, as 32 represents the Fall of Man (the acceleration due to gravity at the surface of the Earth is approximately 32 feet per second per second) and 11 the resurrection (having counted up to ten on our fingers, we have to start all over again for 11), 1132 and its sum 7 seem to encapsulate the entire Viconian Cycle of rise and fall and rise again, ad infinitum (Burgess (ii)).



R This is the big hipoleum
 modern the hipoleum day
 This is the Indian also shelter rock
 the three hipoleums behind a
 criss

Sketching Waterloo

We also saw earlier that in his first-draft version of *Finnegans Wake*, David Hayman includes the editorial footnote:

Diagrams accompany the following: the narrative of the Battle of Waterloo. (Hayman 50)

How exactly does this diagram illustrate the Museyroom Episode—or, for that matter, the Battle of Waterloo?

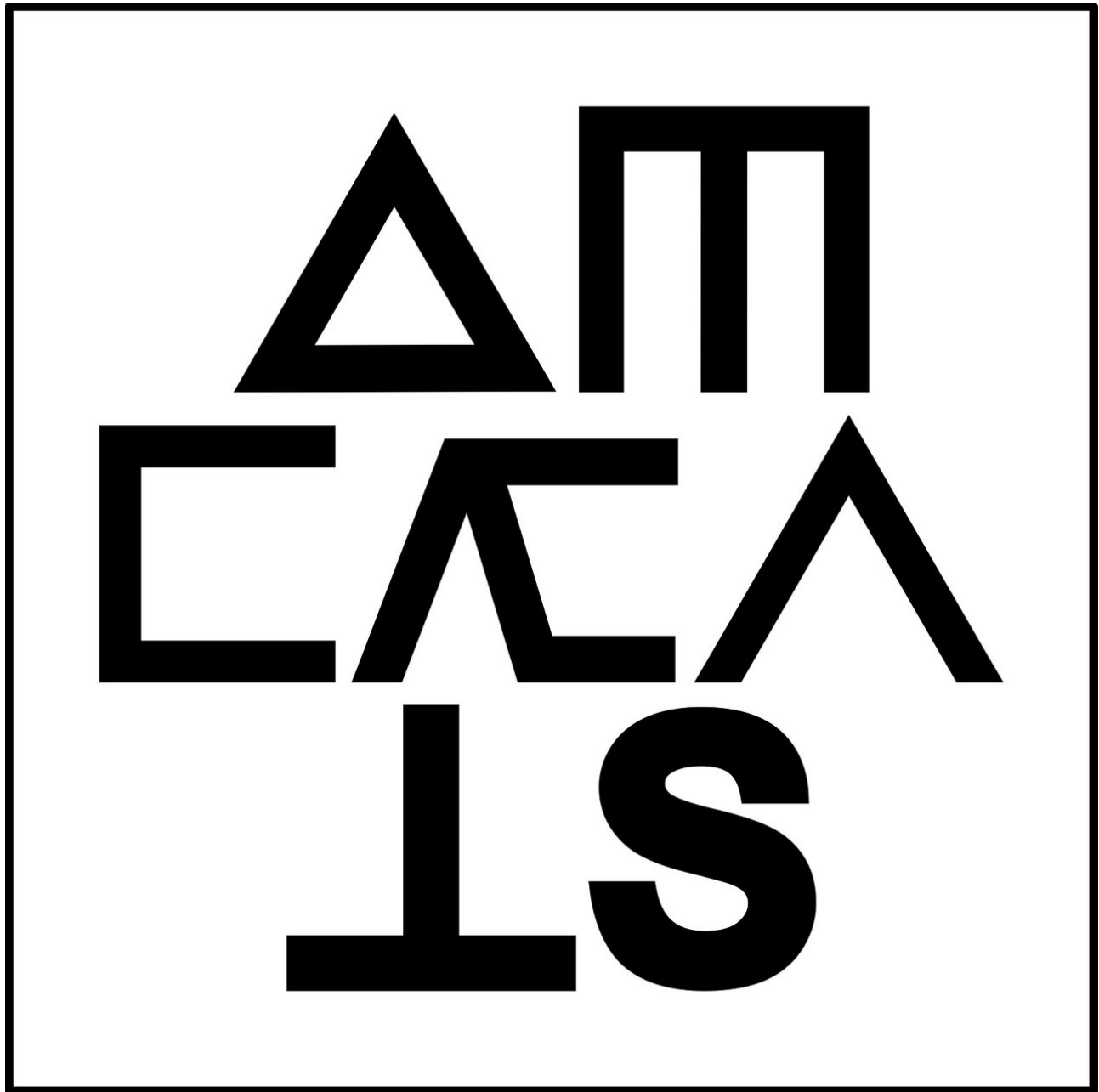
At the top, Joyce initially depicted the trio of Shaun, the Oedipal figure who comprises both Shem and Shaun, and Shem on one side of a line of ALPS (the crimealine), with their reflections on the other side. Unhappy with his failure to correctly invert the images of two of these, he crossed this out and started again. Anna Livia Plurabelle is an alp and a river. In both of these guises she represents a barrier between HCE and his sons. She protects the sons from the wrath of their father, while the sons are reflected in her—which means what, precisely? Is it a foreshadowing of the Anna Livia Plurabelle chapter (I.8), in which Shem and Shaun will be depicted as two washerwomen on opposite banks of the Liffey?

crimealine reminds us of another conflict that figures prominently in *Finnegans Wake*: the Crimean War. It is well to remember that the entire Museyroom Episode foreshadows *The Story of How Buckley Shot the Russian General*, the mock-epic Oedipal narrative that takes place during the Crimean War.

Below the crimealine, Joyce has sketched a figure in which HCE's siglum (a square M) is associated with two copies of his daughter Issy's siglum (an inverted T) and two of his manservant Joe's siglum (S). In the centre is a siglum I am not familiar with. It resembles a humpback bridge. Perhaps it represents Mont St Jean, where Wellington was stationed during the battle. A dotted or wavy circle surrounds these sigla, with what appear to be arrows indicating a counterclockwise rotation. The dots or waves then proceed towards the southeast (the direction

being again indicated by arrows), and Issy's two sigla are depicted fleeing in this direction. These may correspond to the text:

This is jinnies rinning away to their ousterlists dowan a bunkersheels.



Joyce's Sigla for ALP, HCE, Shem, Oedipal Shem-Shaun, Shaun, Issy and Joe

There are also several other obscure symbols scattered about the page, none of which make any sense to me. Finally, at the bottom of the page, we have the accompanying text:

This is the bag lipoleum mordering the lipoleum beg. This is the Delian alps sheltershock the three lipoleums behind a crimmealine.

Here is John Gordon's take on the diagram:

As in all Joycean victories and usurpations, Waterloo is a contest of two versions of one self, here as one figure seen from two ends of one telescope. It is as if the father were attacking himself—which of course in Oedipal terms is exactly what a man does when he has sons. One alternative self he is attacking is definitely his manservant, suspected cuckold and sire of Issy, who in Joyce's diagram of the battle shares the disputed Mont St Jean with the father, and whose presence is signalled by Willingdone's horse 'Cokenhape'—an allusion not only to the Scandinavian Copenhagen but to the Cape of Good Hope, off which sails the Flying Dutchman who is one of the father's obsessive personifications of sexual usurpation. (Gordon 114)

In *Finnegans Wake*, S is often characterized as Scandinavian (McHugh 122 ff).

The telescope—its ithyphallic connotations are too obvious to warrant further comment—will also return in *The Story of How Buckley Shot the Russian General*, where the Oedipal figure Buckley will take aim at the general through the telescopic sight of his gun.

In Conclusion

There is no getting away from the fact that much of the meaning of the Museyroom Episode is shrouded in the fog of war. There is much here that I still do not understand. Perhaps the best advice I could give to the first-time reader is to stand back and take in the big picture. The opening chapter of *Finnegans Wake* is preludial. As I said before, if *Finnegans Wake* were an opera, this chapter would be the overture that is played before the curtain rises. Everything in this chapter should be read as a foreshadowing of some salient moment that will take place in a future chapter. At its core, the Museyroom Episode foreshadows *The Story of How Buckley Shot the Russian General*, which will form the centrepiece of *The Scene in the Public* (II.3).

And with that, let us take our leave of the museyroom.

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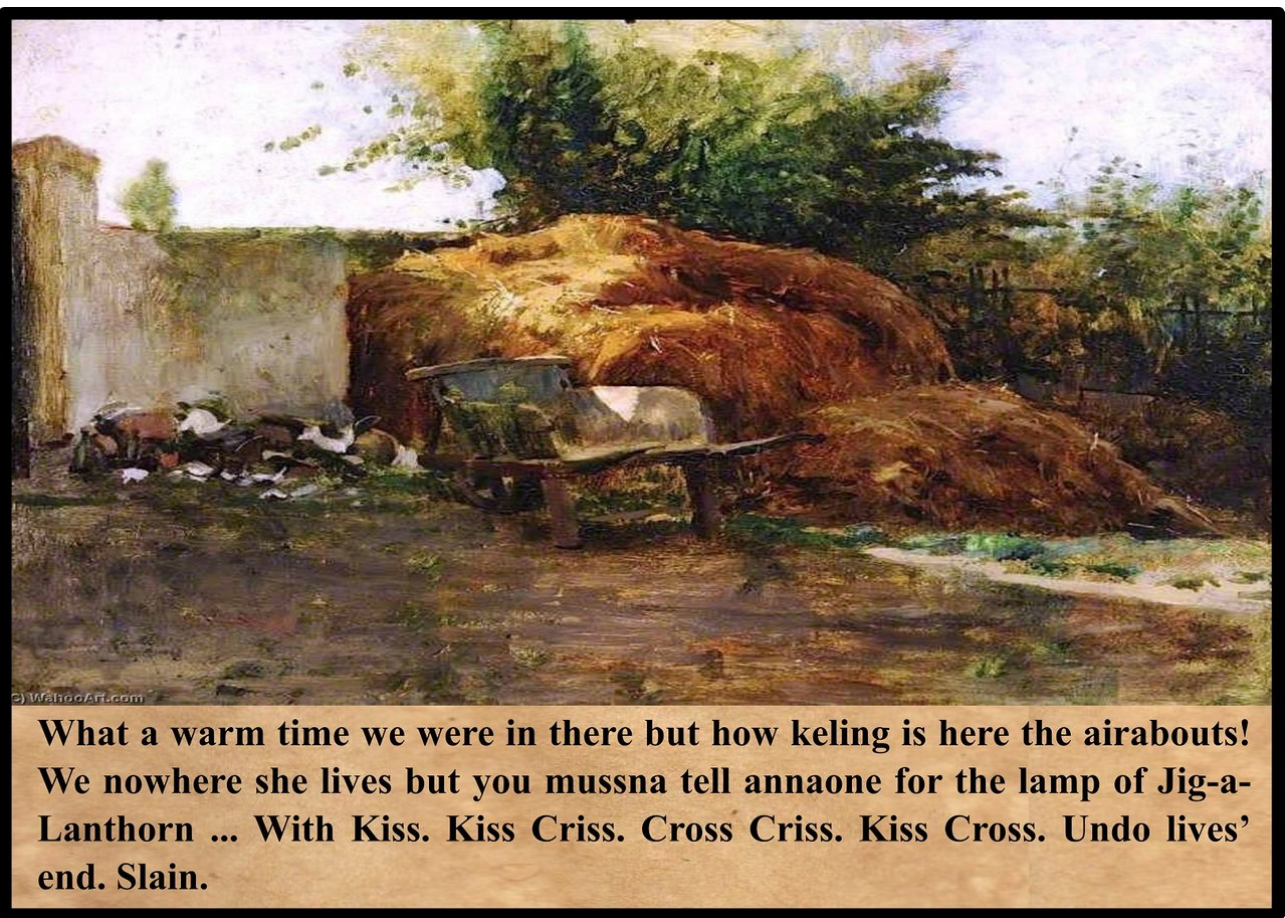
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The Gnarlybird

harlotscurse67 • May 25, 2019 (Edited)

16 MIN
READ

~ [Finnegans Wake – A Prescriptive Guide](#) ~



**What a warm time we were in there but how keling is here the airabouts!
We nowhere she lives but you mussna tell annaone for the lamp of Jig-a-
Lanthorn ... With Kiss. Kiss Criss. Cross Criss. Kiss Cross. Undo lives'
end. Slain.**

RFW 009.01–034

As I have said several times before, the opening chapter of *Finnegans Wake* is preludial. If *Finnegans Wake* were an opera, this chapter would be the overture that is played before the curtain rises. Everything in this chapter should be read as a foreshadowing of some salient moment that will be played out in a subsequent chapter. The Museyroom Episode, which we have just concluded, foreshadows *The Story of How Buckley*

Shot the Russian General, which comprises the centrepiece of Book II, Chapter 3, The Scene in the Public.

The following section, which comprises the next four pages in The Restored Finnegans Wake, foreshadows Book I, Chapter 5 (RFW 083-099), The Mamafesta, which is essentially a commentary on ALP's famous Letter to HCE. It also foreshadows a section of the book's final chapter in which we finally get to hear the Letter in full—or one version of it, at any rate (RFW 481.28-485.10).

On one level, the Museyroom is the outhouse behind The Mullingar House, the pub in Chapelizod, Dublin, in which Finnegans Wake is set. So when we leave the Museyroom, we find ourselves outside in the backyard. John Gordon briefly describes The Mullingar House's backyard thus:

... a backyard large enough to contain chickens ... and, in earlier times, a privy ... About the yard ... nothing is very surprising: there is a lawn, at least one chicken (as in the Blooms' yard) and hence presumably a henhouse, the elm mentioned previously, and a gravel path. (Gordon 10 ... 17)

Curiously, Gordon does not mention the kitchen midden (a rubbish tip or dung heap), which plays an important role in Finnegans Wake. In fact, that chicken discovers ALP's Letter in the kitchen midden, which is at once:

- The barrow or burial mound of the dead HCE (and of all the dead in the world).
- The ashpit, in the bottom of which old women are thrown out, as Molly Bloom laments (Ulysses 710).
- The Lion's Mound, a large conical artificial hill located on the Waterloo Battlefield near the place where a musket ball hit the shoulder of the Prince of Orange (the future William II of the Netherlands) and knocked him from his horse.
- The [Hill of Uisneach](#), or the traditional centrepiece (ie the navel or omphalos) of Ireland. This geographical feature lies close to the town of Mullingar in County Westmeath, so it is entirely fitting that a mound close to The Mullingar House should be identified with it.
- An archaeological tell in which the pages of history can be read in strata.

- The sterquilinum or dung heap maintained (or not!) by Katherine Strong in 17th-century Dublin.

The backyard in general doubles as:

- A battlefield, which is just another type of history book that can be read by the experienced eye.
- A bowling green, like the one in *Tristram Shandy* on which Uncle Toby and Corporal Trim reenact the Second Siege of Namur (1695) from the Nine Years' War (the War of the League of Augsburg). There was once a bowling green behind The Mullingar House (Jolas 159).
- The playing fields of Eton, on which the Battle of Waterloo was allegedly won.

Although the Museyroom Episode features the Battle of Waterloo and foreshadows an event at the Battle of Balaclava during the Crimean War, the backyard of The Mullingar House can be read as any battlefield, just as Stephen generalizes Pyrrhus as any general:

From a hill above a corpsestrewn plain a general speaking to his officers, leaned upon his spear. Any general to any officers. (Ulysses 24)

So the two key points to take away from this paragraph are:

- We are on the field of battle after the fighting has stopped and the guns have fallen silent.
- The battlefield is a text that can be read and interpreted by those who have the patience to learn its language.

The hen that is rooting amongst the kitchen midden is like the camp follower [Mother Courage](#), who rakes through the debris of the battlefield and despoils the dead.



The Present Rear of The Mullingar House, Chapelizod

First Draft

It is often wise to take a look at the first draft of a passage of *Finnegans Wake* that one is trying to interpret. In this case, though, the first draft only covers two lines before it passes on to the review of the two mounds (which, in the final text, is separated from the present paragraph by more than a page of new material):

How warming to have been in there! But how keling is the airabouts here! Such reasonable weather too. The wind is so westerly. The best plan is to tour round east & north & review the two mounds. (Hayman 52)

It appears, then, that Joyce did not initially conceive of this paragraph as a foreshadowing of ALP's Letter. It was only later, when he redrafted this section, that he introduced the hen, who represents ALP (and also Issy and Kathe). The hen's rediscovery of the discarded Letter in the kitchen midden is equivalent to ALP's creation of the Letter in the first place.



La Wally

Bedrooms

Overlooking the backyard are the two bedrooms on the top floor of The Mullingar House. These are (or were at some time in the past) occupied by the children: the twin brothers Shem and Shaun, and their sister Issy. As we emerge from the Museyroom (ie the outhouse) and look up, we see Issy at her bedroom window.

Issy's bedroom is high up on the top floor of the inn, just under its pitched roof. On some mythical or metaphorical level, then, she dwells high up among the mountain tops, on the snowy peaks of the Alps, like the heroine of Catalani's popular opera *La Wally*:

Italian	English
Ne andrò sola e lontana, Là, fra la neve bianca, n'andrò, N'andrò sola e	I will go away alone and far, There, somewhere in the white snow, I shall go, I will go away alone and far And

(Ebben! Ne andrò lontana, in Alfredo Catalani, Luigi Illica, *La Wally*)

This is probably why Issy is often associated in *Finnegans Wake* with the Rhaeto-Romanic language [Romansch](#), a Romance language that is still spoken in parts of Switzerland. Whenever you come across words from this language, be assured that Issy is centrestage.

But in *Finnegans Wake*, it is often difficult to distinguish one character from another. They all have a tendency to flow into one another. Issy is simply a younger version of her mother ALP, as Kathe the cleaning lady is an older version. In this paragraph, then, the hen (gnarlybird) is ALP, Issy and also Kathe:

It's a candlelitten houthse of a month and one windies ... And nummbered quaintlymine.

The month and one and nummbered quaintlymine (numbered twenty-nine) recall Issy, who is the leap-year girl, and is always associated with February 29th. But then we have:

if you can spot fifty I spy four more.

The number fifty-four is associated with ALP, because in Roman numerals fifty-four is LIV, the first three letters in Livia (ALP = Anna Livia Plurabelle).

Continuing this numerical theme, Joyce then gives us:

there's that gnarlybird ygathering, a runalittle, doalittle, preealittle, pouralittle, wipealittle, kicksalittle, severalittle, eatalittle, whinealittle, kenalittle, helfalittle, pelfalittle gnarlybird.

Here we have the numbers one through twelve associated with the gnarlybird. In *Finnegans Wake*, the number twelve is generally associated with The Twelve, a jury or Greek chorus of a dozen men, who double as regular customers in HCE's tavern and citizens at the Wake. They also represent the concept of time, there being twelve hours in a day and twelve months in a year.

So why is this number associated here with the gnarlybird? I don't know. Joseph Campbell and Henry Morton Robinson also note the connection, but they too have no explanation to offer:

We turn from the museum to the countryside, now a silent field after battle. Round about are twelve pilfering little birds, metamorphosed duplicates of the citizens at the wake. The janitrix herself [Kate], in a bird transformation, moves through the twilight, gathering relics (as widowed Isis gathered the scattered fragments of her dismembered husband, Osiris). (Campbell et al 41)



VEILLÉE FUNÈBRE D'OSIRIS - OUNNEFER MORT
(Abydos, temple de Sétî I.)

Isis Reconstructing the Body of Osiris

So, this paragraph anticipates the moment in *Finnegans Wake* when the hen will unearth ALP's Letter from the kitchen midden (RFW 088.01 ff). That the midden doubles as HCE's burial mound is made clear by the reference to Lumproar (French: L'Empereur, the Emperor Napoleon) lying under his red shield (wrothschiels) with his sword by his side (His glav toside him). In the Museyroom HCE was Wellington, while his Oedipal sons took the role of Napoleon. But *Finnegans Wake* is cyclical: Oedipus kills his father Laius, becomes the new Laius, only to be killed in his turn by the new Oedipus. Wellington and Napoleon are two sides of the same coin.

Something similar can be said about the character Thon, who is introduced in this paragraph. Thon or Thonar was the name of a pagan god once worshipped by the Angles and Saxons in England and on the Continent. As his name means "thunder", he has been equated with the Scandinavian god of thunder Thor. In *Finnegans Wake*, thunder is usually associated with HCE, so Thon = HCE. But Thon sounds quite like Shaun, which suggests that Thon also represents HCE's eldest son and heir, who will one day become the new HCE. So this passage can read as a description of both the relationship between ALP and her husband HCE and that between Issy and her brother Shaun. In Egyptian mythology, Osiris was both the husband and the brother of Isis.

In passing, note how this paragraph seems to divert our attention away from the great battles on which the history of the world turns. Here we are more concerned with domestic matters in *The Mullingar House*. In an earlier article, I suggested that *Finnegans Wake* could be summed up in a nutshell thus:

**THE HISTORY OF THE WORLD
IS
THE STORY OF THE FAMILY
WRIT LARGE**

It is only to be expected, therefore, that the historic account of the Battle of Waterloo should give way to a scene of simple domesticity. As the artist Carol Wade has commented:

Notice the shift in language as we move from the historic to the domestic. The domestic is often one of gentle contrasts: “then...now”, “High Downadown.” These contrasts—and the apparent separation of the domestic from the historic (as we have learned from reading the Wake so far) is merely an illusion: then and now and will be; myth and history and individual experience—these things are inextricable in the world of the Wake. ([Carol Wade, Art of the Wake](#))



The Gnarlybird (Carol Wade)

Katherine Strong

It is generally acknowledged that Joyce named ALP's elderly cleaning lady Kathe after Katherine Strong, a real person, who lived in Dublin in the 17th century and whose job was to keep the street's of the city clean:

In the year 1634, Sir James Carroll was appointed Mayor of the City of Dublin ... The Corporation had appointed a Woman Scavenger, Katherine Strong, a widow ... the Mayor and Corporation had made her a grant of the Tolls of the market ... she was told at the Tholsel that she was to employ six men, with six horses and carts, to collect the refuse and sweep the streets very thoroughly, load the waste matter on the carts, and remove it to well outside the city—in fact beyond Oxmanstown Green [in the vicinity of the modern Stoneybatter]. (Fraser 143)

By all accounts, Strong did not take her duties seriously. She dismissed four of her six employees with their horses and carts. She and her two remaining assistants proceeded to enrich themselves at the expense of the city. Strong abused her position of authority by extorting exorbitant tolls from the city's labourers. She even had a brass "hat" made for herself, which she would fill with her tithe of local produce—fruit, vegetables, grain, etc. The streets, meanwhile, remained "foul and offensive" (Fraser 143). Any dung or refuse that she and her associates did pick up was promptly dumped into the River Liffey. When she remarried, her second husband, a merchant called Thomas White, must have expected her to retire from business, but her position was much too lucrative to consider taking any such step.

Later in *Finnegans Wake*, Joyce actually refers to K explicitly as Kate Strong (tip!), a widow (RFW 063.30).



Kate Strong

Letter Siglum

Finnegans Wake is a complex novel in which Joyce weaves an intricate tapestry out of just a handful of different threads. In order to keep track of the book's various characters and motifs, he employed in his notes a series of signs—or sigla, as they are generally known to Wakean scholars. Some of these sigla even found their way into the published text (see, for example, RFW 230.F4). These sigla include the dramatis personae of the novel: HCE, ALP, Shem, Shaun, Issy, the Four Old Men, the Twelve and Issy's companions (the twenty-eight Rainbow Girls) all have their own sigla.

There are also a few sigla for abstract ideas or inanimate objects, and among these is one that represents ALP's Letter. But it is important to understand that the Letter siglum represents an abstract concept that goes well beyond the physical piece of paper on which the Letter is written, or even the text that comprises the Letter. The Letter is just one manifestation of a much more complex amalgam, to borrow a phrase

from Roland McHugh. In the opening chapter of his brief work *The Finnegans Wake Experience*, McHugh discusses the kitchen midden in the backyard of HCE's inn ('the burial mound'), where the hen uncovers ALP's Letter:

From numerous examples throughout the book, we can state definitively that the burial mound we have just discussed, and the letter which is unearthed from it, are both part of the same complex amalgam, which further includes all Wakean notions of buildings and cities. These things are ultimately containers of [HCE], and whether they are real containers of his body or verbal containers of his name they are indifferently represented in Joyce's manuscripts by the siglum [?]. (McHugh 1981:18)



The Letter Siglum

This is illuminating. Now it becomes clear how Joyce can use the same language to describe a mound of rubbish and a piece of writing. In *Finnegans Wake*, the kitchen midden is HCE's burial mound, and the Letter is a text about HCE. Both, therefore, are containers of HCE. And, so, in the dream world of *Finnegans Wake* they are identical. In fact, the siglum [?] manifests in many different concrete forms throughout the book. Here are just a few examples:

- The puzzle-quilt that covers the landlord of The Mullingar House as sleeps
- The four-poster bed, in which he sleeps
- The square bedroom, in which the bed lies
- The Mullingar House, in which the bedroom is located
- Chapelizod
- Dublin
- Ireland
- The coffin (RFW 053.24 ff) in which HCE is buried
- Lough Neagh, in which the coffin is buried
- The burial mound, in which HCE is also entombed

- ALP's Letter
- The Book of Kells
- The Egyptian Book of the Dead
- Finnegans Wake itself

One is reminded of the young Stephen Dedalus's address in *A Portrait of the Artist as a Young Man*:

Stephen Dedalus

Class of Elements

Clongowes Wood College

Sallins

County Kildare

Ireland

Europe

The World

The Universe

In another valuable work of his, *The Sigla of Finnegans Wake*, McHugh adds:

[ALP's] letter is ultimately all writings, particularly FW itself. If it is identical with the cosmic egg, we may perhaps include both concepts in the siglum [?], which Joyce said 'stands for the title but I do not wish to say it yet until the book has written more of itself.' [Footnote: Letters I, 213.] (McHugh 1976:113)

Elsewhere in the same work, McHugh notes:

Kate Strong was indeed a widow, but remarried with the merchant Thomas White thus permitting K and S [HCE's elderly Manservant] in FW, theoretically at least, to be conjoined. Her two assistants, whose names suggest [Shem] and [Shaun], were

James Bellewe and John Butcher. The 'filthdump near the Serpentine' is of course [?]: affinities between K and [ALP] are thereby set up ...

The principal function of K in FW is the building and maintenance of [?], either as middenheap or waxworks. She also carries a message from [ALP] to [HCE] [RFW 256.38 ff] and finds him on the stairs late at night [RFW 433.17 ff]. (McHugh 1976:123)

As we shall see in subsequent paragraphs and in Chapter I.5, much of what Joyce writes concerning ALP's Letter makes most sense when it is understood to be referring first and foremost to the text of *Finnegans Wake* itself. Indeed, the hen raking through the detritus of the kitchen midden—the spoils of war—in search of needful things is a metaphor for the reader _ sifting through the text of _*Finnegans Wake* in search of meaning.

Over the past seventy years, many commentators have been quick to dismiss *Finnegans Wake* as literary rubbish. It is curious, then, to discover, that Joyce himself was the first to equate his crowning masterpiece with a pile of rubbish.

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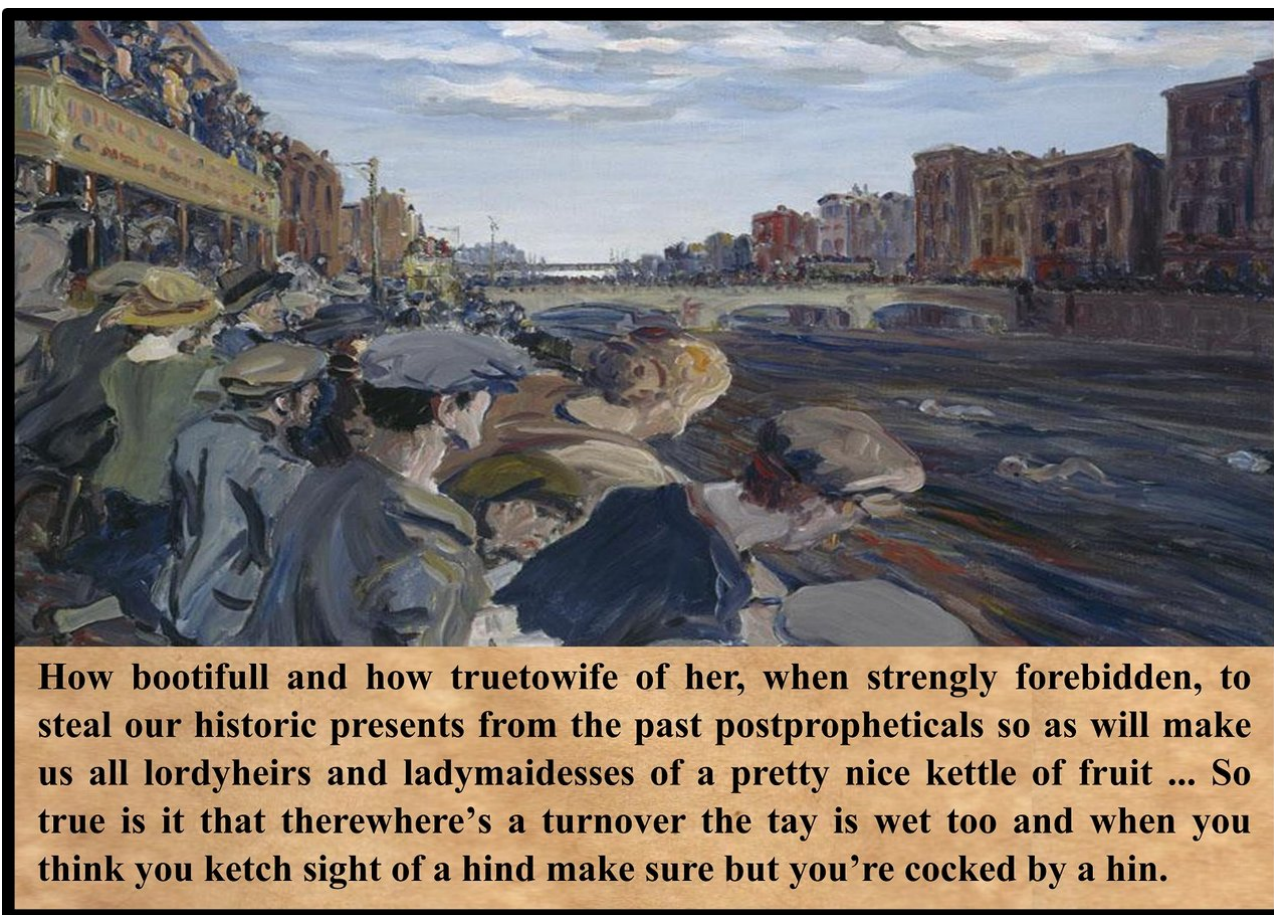
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How Bootifull and How Truetowife of Her

	harlotscurse67 • Jun 21, 2019	5 MIN READ
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~ [Finnegans Wake – A Prescriptive Guide](#) ~



How bootifull and how truetowife of her, when strengly forebidden, to steal our historic presents from the past postpropheticals so as will make us all lordyheirs and ladymaidesses of a pretty nice kettle of fruit ... So true is it that therewhere's a turnover the tay is wet too and when you think you ketch sight of a hind make sure but you're cocked by a hin.

RFW 009.01–034

As I have said several times before, the opening chapter of *Finnegans Wake* is preludial. If *Finnegans Wake* were an opera, this chapter would be the overture that is played before the curtain rises. Everything in this chapter should be read as a foreshadowing of some salient moment that will be played out in a subsequent chapter. Pages 009-012 in *The Restored Finnegans Wake*, which we are currently studying, foreshadow Book I, Chapter 5 (RFW 083-099), *The Mamafesta*, which is essentially a commentary on ALP's famous Letter to HCE. They also foreshadow a section of the book's final chapter in which we finally get to hear the Letter in full—one version of it, at any rate (RFW 481.28-485.10).

The second paragraph of this section, RFW 009.35-010.16, is a portrait of ALP. In the space of twenty-two lines Joyce gives us a brief biographical sketch of HCE's wife, the onlie begetter of the Letter.

First Draft

Joyce's first draft of this paragraph only comprises an early version of its opening and closing sentences:

She brings us her presents from the goneaway past how there'll be eggs for the brekkers come to mourning. For where there's a gale find gall & wherethen a hind seek the hun. (Hayman 52)

Note the contrast between the Brunonian opposites:

- Present [presents] and Past [the goneaway past]
- Native Irishman [gale = Gael] and Foreigner Invader [gall = Gall]
- Space [where there's] and Time [wherethen]. Joyce later emended wherethen to whenthere's.

In the published version, there are several additional pairs of Brunonian opposites:

- lordyheirs and ladymaidesses
- Greeks and Trojans
- young wimman and young min
- Cock and Hen

Clearly, the coincidence of opposites [coincidentia oppositorum] was a key element in this paragraph long before Joyce turned it into a character sketch of ALP. Anna Livia Plurabelle represents the link between past and present. It is she who knits up the two ends of *Finnegans Wake*, turning the stream into an endless cycle.



Swan Vestas

ALP

Anna Livia Plurabelle is a resilient woman, who knows her duty as both wife and mother. She will gladly gather cockles and mussels on the seashore to feed her family in times of dearth. She will make sure that there is always enough turf in the yard to keep the house warm. And whatever the circumstances, there will always be eggs for breakfast, a loaf of bread and a pot of tea.

ALP is the steward of The Mullingar House. The management of the establishment is in her hands. It is she who keeps the business afloat. Note the cluster of terms taken from economics:

- debt
- duty
- mercenary
- liquidation
- loan

- hire
- business

Roland McHugh summed up this paragraph and the preceding one thus:

[ALP] is transmission, supplying the future with the eroded furniture of the past. As a river she conceals the somnolent [HCE], to cast him up at propitious times. As the Magna Mater [Latin: Great Mother] she perpetuates his genotype. Her contributions to [Issy's] letter in II.2 [School Nessans] are relics of [HCE] which we first saw collected in I.1. At [RFW 009.18-19] [ALP] arrives after the battle as a bird of peace or paradise, as a fairy godmother, as a hen in the landscape. During the truce she salvages spoiled goods which are also parts of [HCE], as Isis collected the severed remains of Osiris ... Despite [HCE's] disintegration, [RFW 010.12-14] promises his mourners eggs for their breakfasts provided by the hen, who retains his [primordia](#). (McHugh 1976:64)



VEILLÉE FUNÈBRE D'OSIRIS - OUNNEFER MORT
(Abydos, temple de Séti I.)

PLANCHE X.

A. MORET. *Rois et Dieux d'Égypte*

Isis Reconstructs the Body of Osiris

Floote!

Like Richard Wagner's operatic tetralogy *Der Ring des Nibelungs*, *Finnegans Wake* ends with a Flood. In *The Ring Cycle*, the River Rhine overflows its banks and floods the German landscape, washing it clean of sin and creating a *tabula rasa*, or blank slate, so that the World can start over again. In *Finnegans Wake*, it is the Liffey that washes over the Irish landscape and wipes the slate clean. And like *The Ring*, *Finnegans Wake* is a cyclical work: when we turn the last page of the book, we find ourselves back at the beginning. So now, as we are reading Page 010, the Flood that occurred—and will recur—at the end of the book is still abating:

She first obscures [her spoiled goods] by flooding: 'Though the length of the land lies under liquidation (floote!) and there's nare a hairbrow nor an [eyebrusch] on this glabrous phace of Herrschuft Whatarwelter' ... The universal flood in Norse myth was occasioned by the death of [Ymir](#), father of the giants. When the water subsided Ymir's body became the world, his hair the trees and his eyebrows the grass and flowers. (McHugh 1976:64)



Götterdämmerung: Earth is Destroyed by Water and Valhalla by Fire

- Der Herr schuf die Welt: (German) The Lord created the World.

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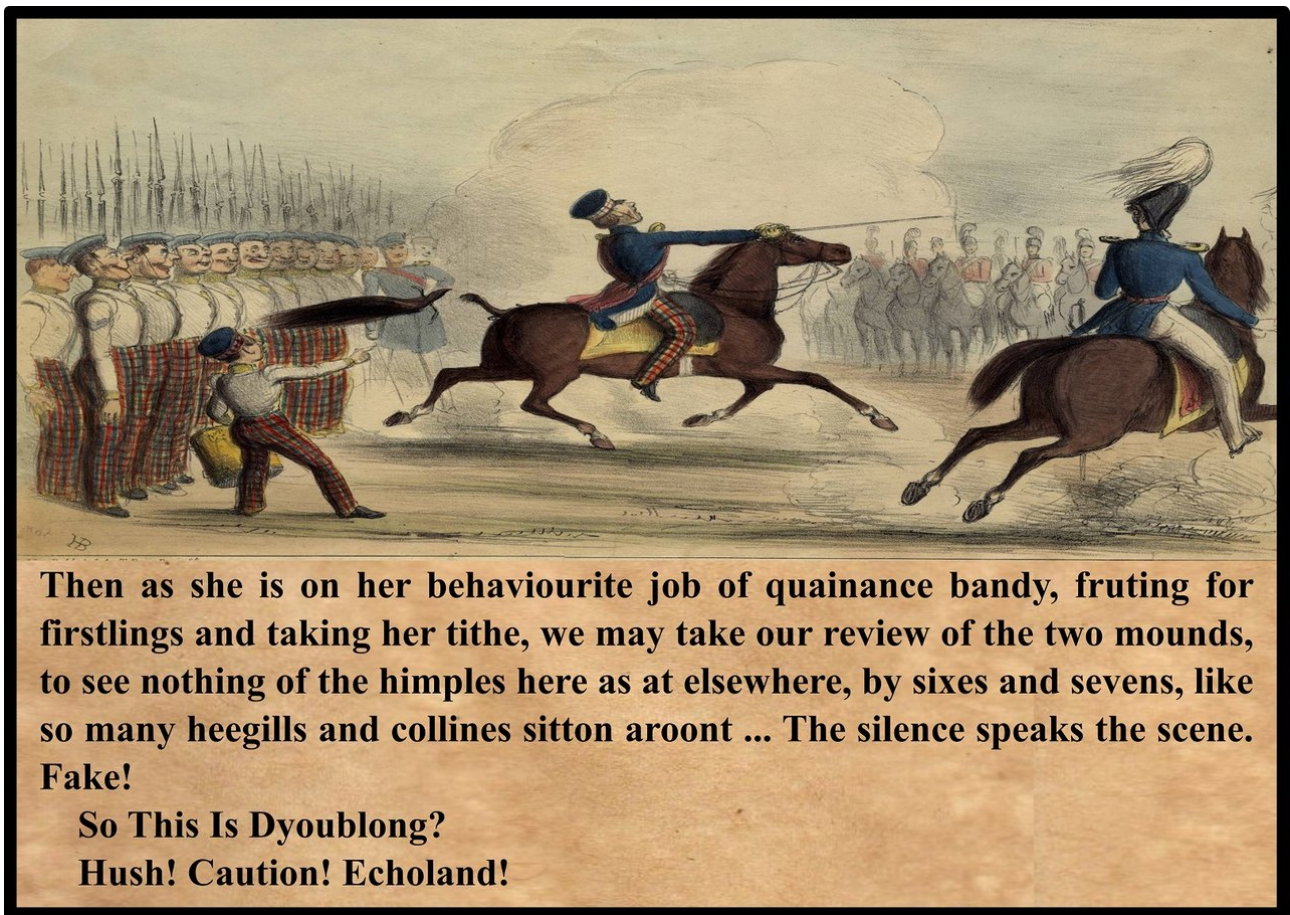
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A Review of the Two Mounds

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~ [Finnegans Wake – A Prescriptive Guide](#) ~



Field Day in the Phoenix Park (RFW 010.17-036)

As I have said several times before, the opening chapter of *Finnegans Wake* is prelude. If *Finnegans Wake* were an opera, this chapter would be the overture that is played before the curtain rises. Everything in this chapter should be read as a foreshadowing of some salient moment that will be played out in a subsequent chapter. Pages 009-012 in *The Restored Finnegans Wake*, which we are currently studying, foreshadow Book I, Chapter 5 (RFW 083-099), *The Mamafesta*, which is essentially a commentary on ALP's famous Letter to HCE. These pages also foreshadow a section of the book's concluding chapter in which we finally get to hear the Letter in full—one version of it, at any rate (RFW 481.28-485.10).

But I believe that the third paragraph of this section also anticipates III.4, *The Fourth Watch of Shaun*, in which the lovemaking of ALP and HCE is portrayed in operatic terms—or possibly as a silent movie with incidental musical. As we shall see, there is a clear musical theme running through these eighteen lines of text.

First Draft

Joyce's first draft of this section is very brief, comprising only the beginning and ending:

The best plan is to tour round east & north & review the two mounds. Pardon.
Behold this sound of Irish sense. Really? Here English might be seen.
Royally? punned to paltry pence. Regally? A silence makes a scene.
Behold!

Hush! Caution! Echoland! (Hayman 52)

The most notable thing about this early draft is the manner in which Joyce conflates the two senses of sight and sound: review ... Pardon ... Behold ... sound ... sense ... English ... seen ... punned ... silence ... scene ... Behold! ... Hush! ... Echoland!

This certainly makes sense in the overall context of ALP's Letter: a written text is something that can be both seen and heard. The Letter is dictated by ALP, indited by her son Shem the Pen, and delivered by her son Shaun the Post.

Furthermore, in *Finnegans Wake* some characters are depicted as having a good eye and a poor ear while others have poor eyesight but good hearing. HCE's name contains the word ear (but is his "ear weaker"—Earwicker?), while Shem, like his alter ego James Joyce, has poor eyesight but a good ear for music. Issy is sometimes characterized throughout the book by her "eyes" (-ii-), and spends much of the time admiring her reflection in the mirror.

In the preceding passage, we left the gnarlybird—who represents ALP, Issy and Kathe—rooting among the kitchen midden behind The Mullingar House, but the present passage shifts our attention to the Phoenix Park, which also lies behind The Mullingar House. This is clear from Joyce's allusion to a piece of humorous verse by Jonathan Swift:

Behold! a proof of Irish sense;
Here Irish wit is seen!
Where nothing's left, that's worth defence,
We build a magazine.
(Swift et al 228)

Swift was poking fun at the Magazine Fort, an elaborate bastion fort that was constructed on Thomas' Hill in the Phoenix Park in 1735. Swift's godson Thomas Sheridan recounted how this epigram came about:

The dean, in his lunacy, had some intervals of sense; at which time his guardians or physicians took him out for the air. On one of these days, when they came to the Park, Swift remarked a new building, which he had never seen, and asked what it was designed for. To which Dr. Kingsbury answered, "That, Mr. dean, is the magazine for arms and powder, for the security of the city." "Oh! oh!" says the dean, pulling out his pocketbook, "let me take an item of that. This is worth remarking: 'my tablets,' as Hamlet says, 'my tablets—memory, put down that!'"—Which produced the above lines, said to be the last he ever wrote. (Swift, et al 228 fn)

Hamlet actually calls for his tables, not his tablets (Hamlet 1:5:107). It is curious that Stephen Dedalus makes the same mistake in the Proteus episode of *Ulysses*, which leads one to suspect that Joyce was drawing on Swift (or perhaps Sheridan) rather than Shakespeare.

Swift was also the author of *Gulliver's Travels*, whose iconic image of Gulliver as a sleeping (dormont) giant on the Lilliputian shore informs the whole of this opening chapter of *Finnegans Wake*.



The Magazine Fort

Revue des Deux Mondes

What, then, are the two mounds in the context of *Finnegans Wake*:

- The two worlds, the Old World and the New World (French: monde, world).
- The two butt cheeks of HCE's arse as he and ALP have sex.
- ALP's two breasts.
- HCE and ALP in bed together.
- The two halves of the Phoenix Park, with Chesterfield Avenue running down the middle.
- Two prominent hills on the Battlefield of Waterloo: Mont St Jean, where Wellington was stationed, and Hougoumont, where the French assault met with dogged resistance. Or perhaps the Lion's Mound, which was constructed after the battle.
- HCE's head and feet, which are sticking up under the puzzle quilt as he lies abed.

The [Revue des Deux Mondes](#) [Review of the Two Worlds] is a monthly French literary, cultural and political magazine that has been in continuous circulation since 1829.

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Military Review

In this context, the word review suggests to me a military review. This entire paragraph can be read as a description of a military review in the Phoenix Park, with a military band playing martial music. This continues the bellicose theme that has been prominent in this chapter since the Museyroom Episode—if not earlier (RFW 003-23: What clashes here ...). In fact, the Museyroom Episode can now be seen retroactively as a reenactment of the Battle of Waterloo rather than the real thing—but in a book like *Finnegans Wake* is there any difference?

Military reviews were regularly held in the Phoenix Park in the 18th, 19th and 20th centuries. One of [Lady Morgan's](#) novels, *The O'Briens and the O'Flahertys*, features a military review of the [Irish Volunteers](#) in the park some time during the 1770s (Volume 1, Chapters 3-4):

They [the Irish Volunteers] continued to hold their military reviews in all parts of the kingdom [of Ireland], and their graceful movements, performed under the rewarding eye of beauty, were executed to the exhilarating sounds of their national music. Such meetings were considered as historical epochs by the people, and such reviews were regarded as national festivals ... and their reviews continued to embrace all classes, either as actors or spectators, from the viceroy to the lowest populace. (Morgan 143 ... 146)

In the course of the military review which Lady Morgan describes in—one of the last and the most splendid (Morgan 147)—a mock combat or sham fight (Morgan 201) is fought over the Star Fort. This elaborate structure was raised in 1710 by the military engineer Thomas de Burgh at the behest of the Lord Lieutenant of Ireland [Thomas Wharton](#), who feared a possible uprising of the local populace. It lay just a few hundred metres northeast of Thomas' Hill and was demolished in 1837. Like the Magazine Fort, this building was also the subject of local ridicule, being known as Wharton's Folly:

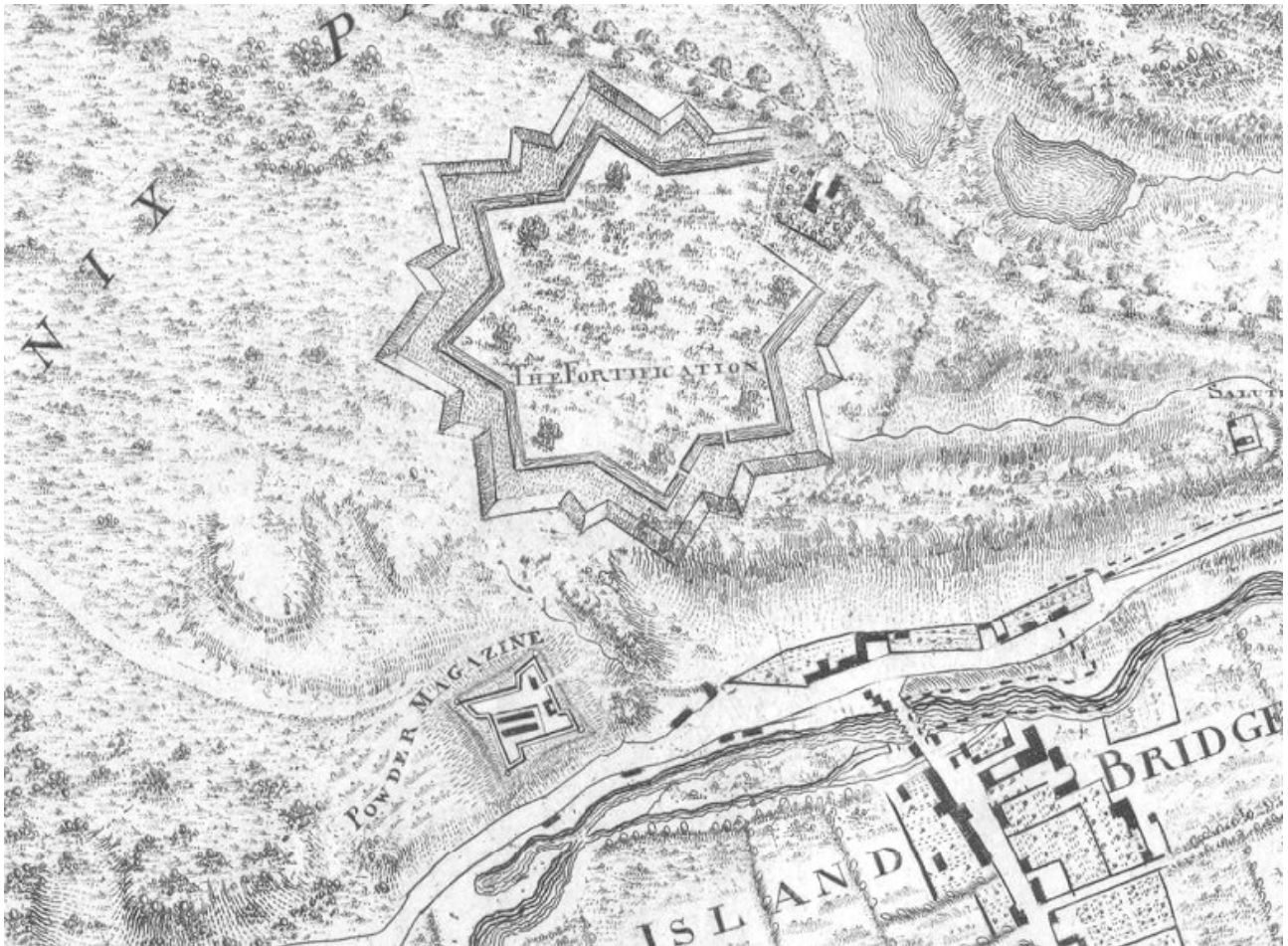


Lady Morgan

The spot chosen for this display of calculated evolutions, was called the Star Fort, the attack and the defence of which formed the principal features in the manoeuvres of the day. It appeared the ruin of a strong and ancient hold, covering a regular polygon, of considerable dimensions; but was, in reality, of modern construction. It was raised by the celebrated Earl of Wharton as a retreat for safety in the event of an insurrectionary movement in the capital—some symptoms of such an event having manifested themselves in an attack upon the statue of King William the 3rd, on his lordship's arrival in the country, to take the reins of its government. But the apprehensions it had awakened proved groundless; the Fort, ere it was quite finished, was permitted to fall into a picturesque and premature decay, (presenting to the eye the image of a once impregnable place; and adding to the fine scene, it dominated, a feature of characteristic interest and great effect,) and it continued to be long identified with the reign of him who erected it, by the name of "Wharton's Folly." (Morgan 193-194)

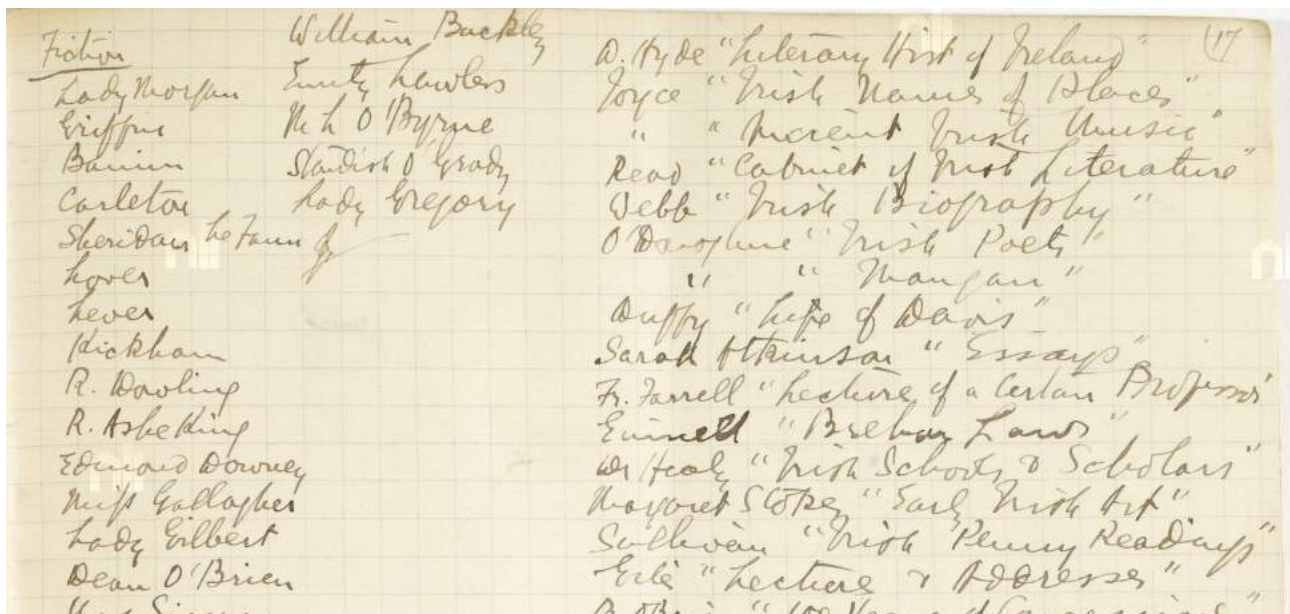
It is possible that Joyce mistook Wharton's Folly for the Magazine Fort. Adaline Glasheen certainly thought so:

Wharton, Thomas, Marquis of (1648–1715)—author of "Lilliburlero." When he was viceroy (q.v.), Dublin Castle, O'Mahony says, became "a glorified tavern and brothel," and in the Phoenix (q.v.) Park was built the Star Fort, locally known as "Wharton's Folly." It is my impression that in *I, i*, Joyce assumes "Wharton's Folly" to be the Magazine (see Wall, Maggies), which erection caused Swift to say: "Where nothing's left that's worth defense ..." (FW 12–13). 12.23; ?269.12. (Glasheen 304)



The Star Fort on John Rocque's Map of 1757

It is equally possible, however, that Joyce simply conflated the two structures for artistic reasons. In his *Paris-Pola Commonplace Book*, a notebook he compiled around 1903-04 in Paris and Pola, he drew up a list of writers of fiction—presumably ones he intended to read. Lady Morgan takes pride of place on this list. Joyce must have been familiar with her work, though I do not know whether he ever read *The O'Briens* and *the O'Flahertys*.



Joyce's Paris-Pola Commonplace Book

Note also that the cartographer John Rocque refers to the Star Fort and the Magazine Fort as The Fortification and Powder Magazine respectively. Is Joyce referring to these in the passage:

as he lays dormont from the macroborg of Holdhard and the microbirg of Pied de Poudre. (RFW 010.31-32)

Of course, the primary sense here is once again the image of HCE interred in the Irish landscape, with his head representing Howth Head (Holdhard) and his feet (French: pied, foot) representing Castleknock. But this does not mean that other interpretations are not also present. Lady Morgan refers to the Star Fort as a hold, and we have the French: poudre, gunpowder. In hindsight, we might conclude that the two mounds are simply the two hills on which these fortresses stood.

The remainder of this paragraph is primarily concerned with the music that accompanies the military evolutions, which we will look at—or, rather, listen to—in the next article in this series.



The Phoenix Park

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Hush! Caution! Echoland!

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~ [Finnegans Wake – A Prescriptive Guide](#) ~



Then as she is on her behaviourite job of quainance bandy, fruting for firstlings and taking her tithe, we may take our review of the two mounds, to see nothing of the himples here as at elsewhere, by sixes and sevens, like so many heegills and collines sitton aroont, scentbreeched and somepotreek, in their swishawish satins and their taffetaffe tights, playing Wharton's Folly at a treepurty on the planko in the purk ... The silence speaks the scene. Fake!

So This Is Dyoublong?

Hush! Caution! Echoland!

(RFW 010.17–036)

As I mentioned in the preceding article in this series, pages 009-012 in *The Restored Finnegans Wake*, which we are currently studying, foreshadow Book I, Chapter 5 (RFW 083-099), *The Mamafesta*—an extended commentary on ALP's Letter to HCE—as well as a section of the concluding chapter, in which we finally get to hear a version of the Letter in full (RFW 481.28-485.10).

I suggested too that the third paragraph of this section also anticipates III.4, *The Fourth Watch of Shaun*, in which the lovemaking of ALP and HCE is portrayed in operatic terms—or perhaps as a silent movie with incidental musical. In this article we are going to take a closer look at the musical theme that runs through these eighteen lines of text.

Second Draft

Joyce's very first draft of this section, which he wrote in October 1926, only comprises the opening and closing sentences. It was only when he

redrafted this section in the subsequent weeks that he began to incorporate the musical allusions. For this second draft, Joyce heavily revised all of these passages (Crispi & Slote 55). In a letter to his patron Harriet Shaw Weaver, he wrote:

I set to work at once on your esteemed order and so hard indeed that I almost stupefied myself and stopped, reclining on a sofa and reading *Gentlemen Prefer Blondes* for three whole days. But this morning I started off afresh. I am putting the piece in the place of honour, namely the first pages of the book. (Letters of James Joyce, 8 November 1926)



The Giant's Grave, St Andrew's Church (Penrith)

You may recall that the opening chapter of *Finnegans Wake* was conceived when Joyce received a postcard from Weaver depicting the Giant's Grave in Penrith, Cumberland, and in which she “commissioned” a piece of writing from Joyce on the subject. This was a ploy Joyce used to help him overcome a spell of writer's block, while at the same time

drawing Weaver ever deeper within the ambit of *Finnegans Wake*—making her, as Richard Ellmann remarked, an accomplice in the perpetration of *Finnegans Wake* (Ellmann 581).

Joyce completed the second draft of this section in December 1926 and had a typescript prepared from his fair copy, which he forwarded to Weaver with an accompanying letter on 21 December. In this version, the current paragraph has swelled to about two dozen lines and is already quite close to the version published in 1939:

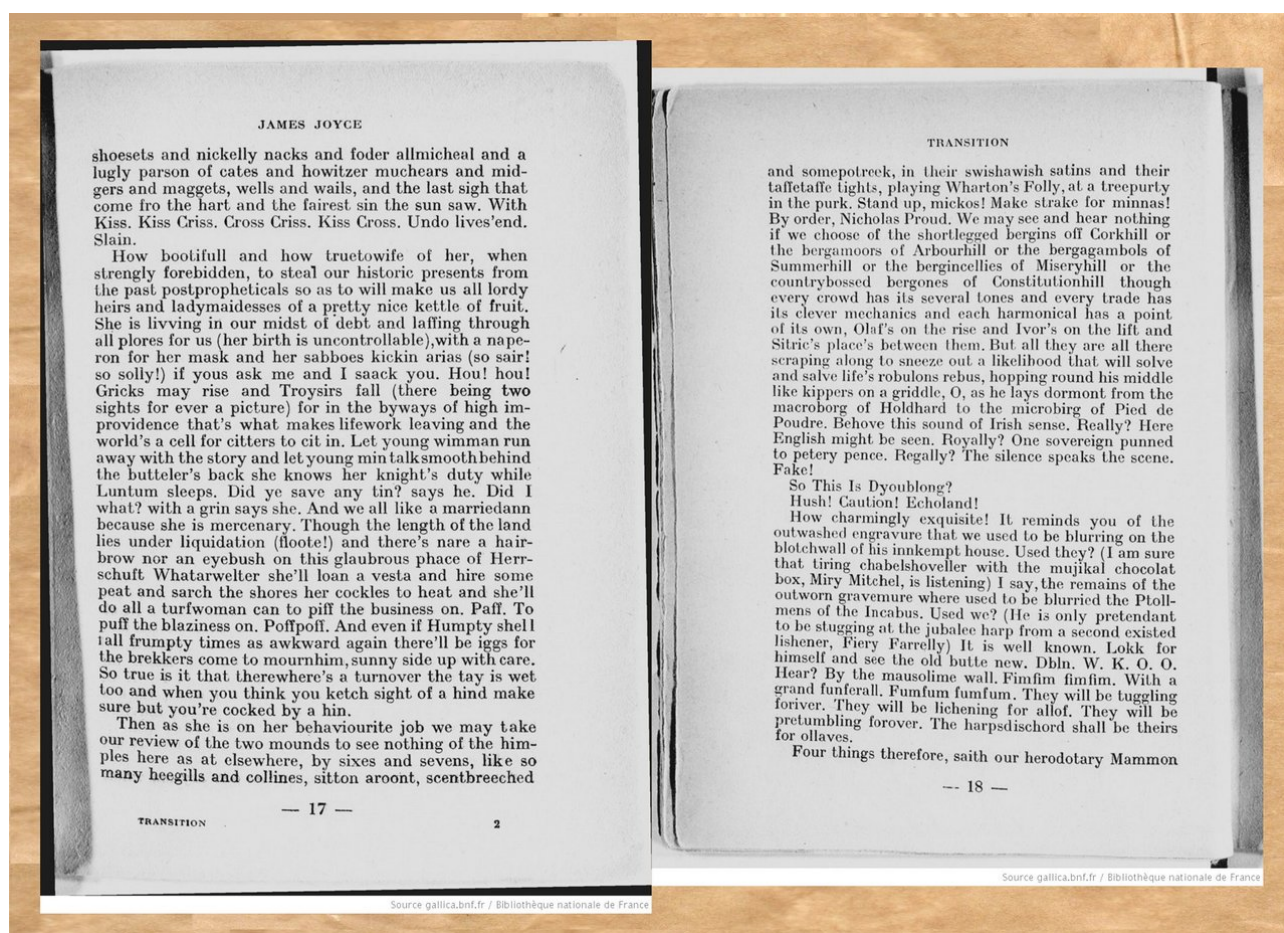
Then as she is on her behaviourite job we may take our review of the two mounds, to see nothing of the himples here as at elsewhere by sixes and sevens, like so many hegills and collines sitting around, scentbreeched and somepotreek, in their swishaswish satins and their taffetaffe tights, at a treepurty in the purk. Stand up, mickies. Make leave for minnies. By order, Nicholas Proud. We can see & hear nothing if we choose of the shortlegged bergins off Corkhill or the bergamoors of Arbourhill or the bergagambols of Summerhill or the bergincellies of Miseryhill or the countrybossed bergons of Constitutionhill though every crowd has its 7 tones and every note has its 7 harmonials & each harmonial has a point of its own, Olaf on the right and Ivar on the left with Sitric's place between them. But they are all there scraping away for a livelihood, hopping round his middle like kippers on a griddle, O, as he lies dormant from the macroberg of Holdhard to the microberg of Pied de Poudres. Behold this sound of Irish sense. Really? Here English might be seen. Royally? One sovereign punned to paltry pence. Regally? The silence speaks the scene. Fake!

So this is Dyoublong?

Hush! Caution! Echoland!

([The James Joyce Digital Archive](#))

In April 1927, Maria Jolas, Eugene Jolas and Elliot Paul published an early draft of the opening chapter in the first issue of their new literary magazine *transition*. This version incorporates a few additions and emendations but is still not quite the final version of 1939 ([Jolas & Paul](#)).



transition (Issue 1, April 1927, pp 17-18)

Band Music

In the previous article I suggested that this paragraph describes—among other things—a military review in the Phoenix Park, such as the one featured in Lady Morgan's novel *The O'Briens and the O'Flahertys*. Military music was a regular feature of such reviews:

On the evening previous to this review (one of the last and the most splendid), the several corps were seen marching into the capital from various directions. They were met by the cordial inhabitants, who accepted their billets with cheerfulness, receiving them with boundless hospitality, and entertaining them with emulous profusion. In the morning (and it was a bright May morning) Dublin was all bustle and movement. Military music was heard in every direction. The carriages of the nobility and gentry, colonels and commandants of the various provincial corps, came rolling into town from the seats and villas of their distinguished owners. The different corps assembled to beat of drum, or sound of trumpet; forming themselves into brigades in the most spacious streets, or along the noble quays of the Liffey: and by eleven o'clock the army of Leinster, led on by the Dublin Volunteers, headed by the Duke of Leinster, were all marching to the scene of action. A multitude

preceded, followed, and surrounded them; and all who did not, or could not accompany them to the field, hailed and cheered them as they passed, from the windows, balconies, and roofs of the houses. (Morgan 147-148)

This paragraph is replete with musical terms and allusions:

quainance bandy: Queen Anne's Band, the royal orchestra of Queen Anne, who ruled England from 1702-1714.

fruting: fluting. The L/R split is common throughout *Finnegans Wake*.

taking her tithe: taking her time, with a possible allusion to musical time.

here: hear

by sixes and sevens: A possible allusion to musical sextuplets and septuplets.

swishawish Onomatopoeic?

playing Wharton's Folly: playing Lillibullero. As we saw in the preceding article, Wharton's Folly was a nickname for the elaborate Star Fort or Citadel that the Lord Lieutenant of Ireland Thomas Wharton began to construct in the Phoenix Park in 1710. But the Earl of Wharton has also been credited with writing the lyrics of the popular anti-Jacobite song [Lillibullero](#).

hear nothing

shortlegged bergins ... bergamoors ... bergagambols ... bergincellies ... countrybossed bergones: These allude to the stringed instruments that make up a chest of viols, such as might have been heard in Queen Anne's Band, and their classical descendants. The treble viol gave way to the violin (bergins—note the L/R split again). The viola d'amore (bergamoors) is also alluded to on the opening page of *Finnegans Wake*. The viola da gamba (bergagambols) was eventually replaced by the violoncello (usually known in English as the cello). The name violoncelli (bergincellies) originally referred to a small version of the violone (bergones) or bass viol. The latter in turn gave way to the double bass or contrabass (countrybossed). Why has Joyce replaced the viol part of these names with berg? And why does he associate

these instruments with five of Dublin's hills? The answers to these two questions may be related. German: Berg, mountain, French: berge, bank, embankment. In this paragraph there have already been several allusions to hills: the two mounds, himples, heegills, collines. Ultimately, these refer to the contours of HCE and ALP as they make love under the bedsheets. In the very first draft of this paragraph, Joyce was already conflating the two senses of sight and sound.

crowd: The crowd or crwth is a traditional Welsh fiddle. There may also be an allusion to a musical chord.

several tones: Originally Joyce wrote 7 tones and every note ...

trade: triad. The triad is the fundamental element of western harmony: a chord comprised of three notes, a root, a third and a fifth.

clever: clavier, a general name for a keyboard instrument or the keyboard itself.

harmonical: harmonic. In music, a harmonic is a tone whose frequency is an integral multiple of the fundamental frequency. There may also be an allusion to the harmonica, or mouth organ.

point: A musical term with several meanings (Grove 5-6). Counterpoint or polyphony is the art and technique of combining two or more melodies in a musical composition.

Olaf's on the rise and Ivor's on the lift and Sitric's place's between them: See below for a discussion of the possible meaning of this phrase.

scraping: playing a bowed instrument poorly.

sneeze: squeeze, to play an accordion, concertina or squeeze-box.

rebus: rebec, the three-stringed forerunner of the viol and violin families that evolved from the Arabic rabab.

hopping round his middle like kippers on a griddle, O: Hopping in the middle like a herring on a griddle, O, a quotation from Percy French's song Phil the Fluther's Ball. A kipper is a smoked herring.

silence

The Isolde Chord

The phrase Olaf's on the rise and Ivor's on the left and Sitric's place's between them can also be understood in musical terms. The obvious meaning, Olaf's on the right, and Ivar's on the left, and Sitric's place is between them, refers to the myth propagated by Gerald of Wales in his ludicrously prejudiced and largely fictional account of how the Ostmen or Norsemen first colonized Ireland:

These foreigners had for leaders three brothers, whose names were Amelaus [Olaf], Sytaracus [Sitric], and Yvorus [Ivar]. They built first the three cities of Dublin, Waterford, and Limerick, of which Dublin fell to the share and was under the government of Amelaus, Waterford of Sytaracus, and Limerick of Yvorus; and from them colonies were sent in process of time to found other cities in Ireland. (Gerald of Wales 153)

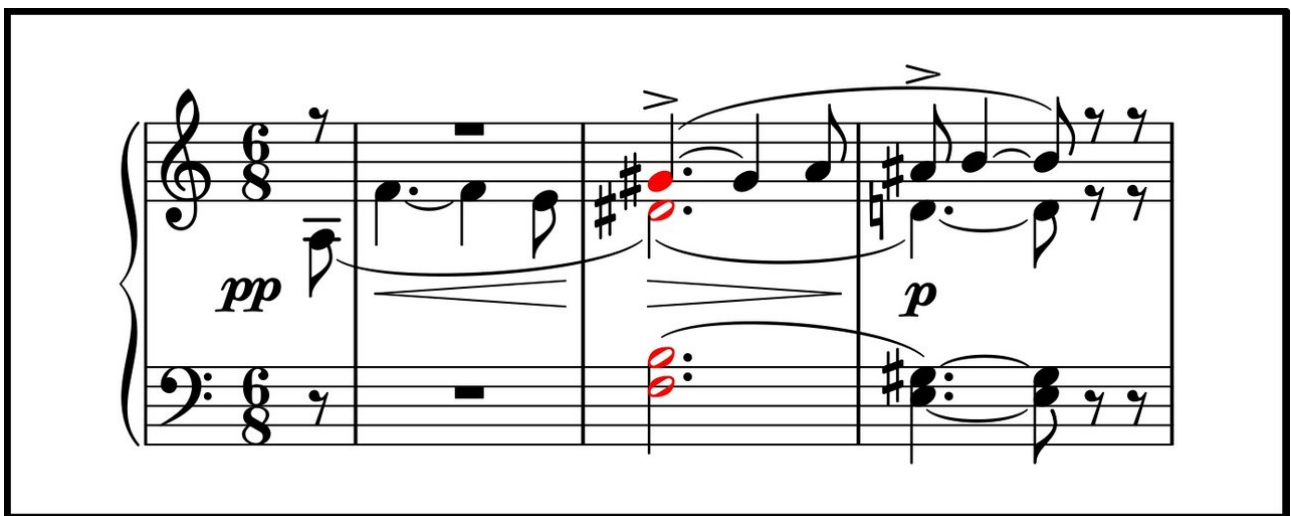
Olaf probably refers to Olaf the White, a shadowy warlord who made himself King of Dublin in 853, about a dozen years after the establishment of the first permanent Norse settlement. Ivar is probably Olaf's co-regent in Dublin and, by repute, his brother. He died in 873. A third brother, Auisle or Hasli, is alleged to have also been co-regent of Dublin. Sitric was a common title of later kings of Dublin. Waterford was founded by Ottir the Black in 914. The Norse Kingdom of Limerick is now dated to 922 and attributed to a Scandinavian warlord called Thórir Helgason. Gerald's myth of three brothers founding three cities has proved persistent. It is quite possible that Joyce accepted it as historical truth. It matches the triad of "brothers" in *Finnegans Wake*: Shem, Shaun and the Oedipal figure in which Shem and Shaun are conflated.

From the point of view of an Ostman (ie an Eastman) looking west towards Ireland, Dublin is on the right, Waterford on the left, and Limerick in the middle—though Joyce's description is at odds with Gerald's allotment of the three cities.

So much for the myth and the history. But what has all this to do with music?

One interpretation is that the triad of brothers represents the three notes of a musical triad in root position (ie with the root of the chord in the bass). Ivor is the root of the chord, Sitric (whose name contains tri-) is the third, and Olaf is the fifth. On a keyboard (clavier = clever), the root is on the left, the third in the middle, and the fifth on the right. Intriguingly, when placed in that order, Ivor-Sitric-Olaf spell out the acronym ISO.

ISO may refer to Isolde. The myth of Tristan and Isolde is frequently referred to in *Finnegans Wake*. Probably the most famous chord in Western music, at least in Joyce's time, was the so-called [Tristan chord](#), which is the first chord in Richard Wagner's opera *Tristan und Isolde*:



The Tristan Chord

Perhaps in response to Wagner's Tristan Chord, Joyce has created an Isolde Chord—an Electra to Wagner's Oedipus.

Joycean scholar John Gordon believes that the lovemaking of HCE and ALP represents the primal scene, the primordial act of creation in which Issy is conceived:

The Original Sin of *Finnegans Wake* is the act of intercourse which produced Lucia Joyce [Joyce's only daughter]. I agree with Margot Norris that the central calamity of the book is what Freudians call the 'primal scene'—the intercourse of the parents, as witnessed by the child or children. (Joyce seems to have been familiar with the term. See 263.19-21 [RFW 207.13-14].) Specifically, it is the marital copulation at which Issy was conceived, as witnessed by the boys. (Gordon 81-82) The boys are HCE and ALP's sons Shem and Shaun, who are often conflated into the Oedipal figure, whose principal embodiment in *Finnegans Wake* is Tristan. Gordon imagines them at the door of the master bedroom, spying on their parents' lovemaking. Shaun has his good eye at the keyhole, while Shem has his good ear against the door—another conflation of sight and sound. What better way to set this primal scene to music than to conceive an Isolde Chord for the conception of Issy?

The citation from Margot Norris refers to her structuralist analysis, *The Decentered Universe of Finnegans Wake*, which is available to read on The James Joyce Scholars' Collection:

- [The Primal Scene](#)

The primal scene is the phenomenon of the child watching his parents copulate. In the famous "Wolf Man" case, Freud reports the primal scene expressed in a dream by reversal: instead of watching the kinetic scene, the frozen wolves watch the child. (Norris 143, Note 5)

Significantly, Joyce is known to have studied the Wolf Man case closely when he was writing Chapter III.4, *The Fourth Watch of Shaun* (Crispi & Slote 413-428).

In Genesis, the first thing Adam and Eve do after they have sinned is hide their organs of procreation from the sight of God. The implication seems to be that their true sin was the sin of sexual procreation, which is merely symbolized by the eating of the forbidden fruit (fruting for firstlings). Moreover, the latter is traditionally identified as an apple:

First, in part because of her correspondence to Lewis Carroll's Alice Pleasance Liddell (hence A.P.L.), Issy is identified with apples, especially the apple of the fall. (Gordon 80)

O, what a tangled web he weaves!

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So This Is Dyoublong?

harlotscurse67 • Aug 16, 2019

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The Garden of Eden with the Fall of Man

To repeat myself again, pages 009-012 in *The Restored Finnegans Wake*, which we are currently studying, foreshadow Book I, Chapter 5 (RFW 083-099), *The Mamafesta*—an extended commentary on ALP's Letter to HCE—as well as a section of the concluding chapter, in which we finally get to hear a version of the Letter in full (RFW 481.28-485.10).

In the two preceding articles, we studied the military and musical aspects of the third, fourth and fifth paragraphs of this section. Before moving on, let's take a quick look at some of the outstanding issues in these twenty lines.

As we saw, these lines also foreshadow III.4, *The Fourth Watch of Shaun*, in which the lovemaking of ALP and HCE is portrayed in operatic terms—or perhaps as a silent movie with incidental musical. This casts some light on the so-called Isolde Chord that Joyce introduces in this passage. His immediate inspiration for this, the Tristan Chord, comes from Richard Wagner's opera *Tristan und Isolde*, the plot of which revolves around an act of adultery. Recall what Joycean scholars John Gordon and Margot Norris had to say about sexual impropriety in relation to *Finnegans Wake*:

The Original Sin of *Finnegans Wake* is the act of intercourse which produced Lucia Joyce [Joyce's only daughter]. I agree with Margot Norris that the central calamity of the book is what Freudians call the 'primal scene'—the intercourse of the parents, as witnessed by the child or children. (Joyce seems to have been familiar with the term. See 263.19-21 [RFW 207.13-14].) Specifically, it is the marital copulation at which Issy was conceived, as witnessed by the boys. (Gordon 81-82) This inordinate emphasis on watching and being watched in the midst of sexual activity ... suggests that this primal sin is in fact a primal scene. [Endnote: The primal scene is the phenomenon of the child watching his parents copulate. In the famous "Wolf Man" case, Freud reports the primal scene expressed in a dream by reversal: instead of watching the kinetic scene, the frozen wolves watch the child.] (Norris 45, 143:5)

It is not too difficult to find overt allusions to the act of sexual intercourse in the present passage:

on her behaviourite job on the job is slang for engaged in sexual intercourse, especially the illicit act of prostitution.

bandy French: bander, to get an erection.

Stippup, mickos! Make strake for minnas! In the second draft of this passage, these two phrases made their first appearance as:

Stand up, mickies. Make leave for minnies.

([The James Joyce Digital Archive](#))

In Dublin, mickey is slang for penis, so it is clear that the first phrase is referring to a hardon, HCE's erect penis, which has already been depicted in the local landscape as the Wellington Monument in the Phoenix Park. John Gordon also commented on the final form of this passage:

12.24-25: "Stand up, mickos! Make strake for minnas!" If this was written in 1928 or later—the first draft was written in November, 1926—I'm betting it includes Mickey and Minnie Mouse. ([John Gordon's Finnegans Wake Blog](#))

The earliest surviving draft—mickies ... minnies—would seem to confirm Gordon's suspicions, with Mickey Mouse as HCE and Minnie Mouse as ALP. Unfortunately, Joyce wrote this version in late 1926, more than a year before the creation of Mickey and Minnie, so it is just a curious coincidence. By the time transition published a draft of this chapter in April 1927, Joyce had already changed the names to mickos and minnas.



The Wellington Monument in the Phoenix Park

Eden

As this paragraph describes the primal sin of HCE and ALP in *Finnegans Wake*, it comes as no surprise to discover that it also includes some obvious allusions to the Original Sin of Adam and Eve in the Garden of Eden:

fruting the Forbidden Fruit

treepurty the tree of the Knowledge of Good and Evil

Nicholas Proud ostensibly, this refers to the historical figure of the same name, but Old Nick is Lucifer, whose original sin was the sin of pride:

Proud, Nicholas—one would almost certainly say firmly that he is the Devil (q.v.), for Irenaeus (q.v.) says Satan fell because of “pride and arrogance and envy of God’s creation.” The young Stephen Dedalus (q.v.) fell also in Grose’s (q.v.) sense of “proud” which is “desirous of copulation.” But Mr Mink found in Thom’s (q.v.), 1895, a listing for Nicholas Proud, Esq., who lived at Fortal in Killiney, was secretary of the Dublin Port and Docks Board (Ballast Office). ([Glasheen 239](#))

Arbourhill Latin: arbor, tree.

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By Order, Nicholas Proud

Financial Matters

This paragraph also contains several allusions to fiscal and financial matters, especially those related to the Church:

fruting for firstlings [First Fruits](#), or annates, one year's income of a benefice in England and Wales, paid to the Crown from 1535 to 1703 and thereafter to Queen Anne's Bounty.

quainance bandy [Queen Anne's Bounty](#), a fund to provide for the maintenance of poor clergymen in the Church of England. It was created in 1703 out of the First Fruits and Tenths.

taking her tithe [Tithe](#), the tenth of the produce of land and stock paid as a tax to the Church. In England and Wales, it comprised a tenth part of the annual profit of a church living, paid after 1703 to Queen Anne's Bounty.

minnas The mina was a unit of currency in the Ancient World.

sovereign punned sovereign pound. The British [sovereign](#) was a gold coin worth one pound sterling.

petery pence [Peter's Pence](#), an annual tax or tribute of a silver penny from each householder having land of a certain value, paid before the Reformation to the Papal See at Rome. Subsequently, any donation made to the Catholic Church.

In the context of sexual intercourse and Original Sin, these financial references lend a meretricious colouring to the proceedings in the Earwickers' bedroom.



St Brigid and St Patrick

Other Matters

There are many other allusions in this paragraph that do not relate directly to the subjects we have already discussed. I cannot claim to understand what exactly they are doing here:

scentbreeched and somepotreek St Brigid and St Patrick, infused with the smell of the bedroom's chamberpot. treeparty also refers to [The Tripartite Life of St Patrick](#). In Finnegans Wake, St Patrick is usually the Oedipal figure (Tristan), while St Brigid is Issy (Isolde). Of course, the Oedipal figure becomes in time the new HCE, while Issy grows up to become the new ALP.

in their swishawish satins and their taffetaffe tights An echo of mishe mishe to tauftauf on the opening page of the book. That phrase was also linked to St Brigid and St Patrick, and seems to represent the nocturnal connection between HCE and Issy, whose voice is transmitted from her

bedroom upstairs down the chimney flue in the manner of a walkie-talkie.

Stippup, mickos! Make strake for minnas! This has usually been linked to a phrase or piece of graffiti that was current in Dublin during the Civil War (1922-23): “Move over, Mick! Make room for Dick!” In August 1922, Michael Collins, the Commander-in-Chief of the pro-Treaty Irish Republican Army, was assassinated by anti-Treaty forces. Richard Mulcahy was his successor. The phrase was quoted in the Illustrated Sunday Herald on 26 November 1922. Dick, like mickey, is also slang for penis. In *Finnegans Wake*, does the Irish Civil War always represent the sibling rivalry between Shem and Shaun?

So This Is Dyoublong? So This Is Dublin! is a 1927 tour guide to the city by Michael Joseph MacManus, in which he satirizes Joyce’s *Ulysses*:

Mr. James Joyce has been paying a visit to Dublin in search of local colour for the new book which he has planned, to be called *An Irish Odyssey*. He spent considerable time visiting the Corporation Sewage Farm, the Wicklow manure factory, and the sloblands at Fairview. Before returning to Paris he stated that he had derived keen satisfaction from his visit to his native city. (MacManus)

And with that, let us finally take our leave of these three paragraphs.

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How Charminglly Exquisite!

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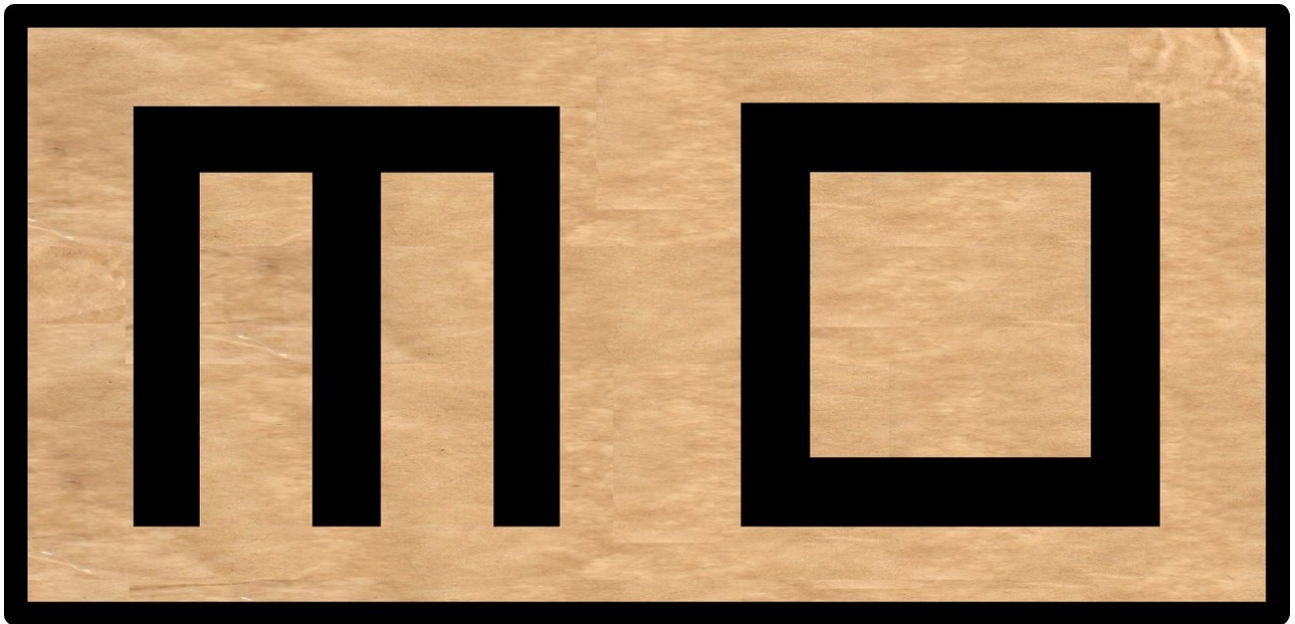
~ [Finnegans Wake – A Prescriptive Guide](#) ~



How charmingly exquisite! It reminds you of the outwashed engraving that we used to be blurring on the blotchwall of his innkempt house. Used they? (I am sure that tiring chabelshoveller with the mujikal chocolat box, Miry Mitchel, is listening.) ... List! Wheatstone's magic lyer! They will be tuggling foriver. They will be lichening for allof. They will be pretumbling forover. The harpsdischord shall be theirs for ollaves.

(RFW 010.37–011.08)

In our study of the preceding paragraphs, we saw how Joyce conflated the two senses of sight and sound. The dominant image of this opening chapter of *Finnegans Wake* is The Sleeping Giant: HCE as a dormant giant interred in the Dublin landscape, not unlike Lemuel Gulliver asleep on the coast of Lilliput. The ultimate source of this image is the rolling outline of the portly landlord of The Mullingar House beneath a puzzle-quilt in the master bedroom above his pub. That square puzzle-quilt “contains” HCE, and is therefore an embodiment of the siglum or sign that Joyce used in his notebooks to represent any container of HCE:



Joyce's Sigla for HCE and Containers of HCE

This siglum encompasses written texts about HCE as well as literal containers of his body (such as his bed or his burial mound). Hence, this siglum is also embodied by ALP's Letter, which figures prominently in *Finnegans Wake*. And it is embodied by the very text of *Finnegans Wake* itself. Joyce himself said that this siglum stood for the title of the book, when that was still a closely guarded secret (McHugh 113).

Joyce chose the square for this siglum partly because a square resembles a sheet of paper, a quilt, a kingsize bed, or a square bedroom. Perhaps more significantly, a square has four parts—just like *Finnegans Wake*. And because *Finnegans Wake* is an ouroboros, its end circling back to its beginning, Joyce has succeeded in doing what Bloom dreamt of doing: he has squared the circle. Or has he, rather, circled the square?

A written text is something that can be both seen and heard. Each of the two senses of sight and sound can comprehend a written text independent of the other. A blind man can understand a text if it is read aloud to him : A deaf man can understand the same text if it is shown to him.

In the short paragraph we are now studying, Joyce continues to conflate sight and sound. In these twelve lines, he once again presents us with ALP's Letter—and the text of *Finnegans Wake*—as both a visible image

and an audible narration. One of the salient moments in the book that is foreshadowed in this paragraph is the elaborate description of the radio in HCE's tavern in II.3 The Scene in the Public (RFW 238.10-239.10). In that chapter, there is a similar confusion of sight and sound. It is never entirely clear whether we are listening to the radio or watching television.

First Draft Version

As usual, let us take a quick look at the first draft of this paragraph:

How charmingly exquisite! It reminds you of the fading engraving that used to be blurring on the blotchwall of his innkempt house. Used they? I say, the remains of the famous gravemures where used to be blurried the Tollmens of the Incabus. Used he? It is well known. Look for himself. See? By the mausoleme wall. Finnninn Fannfann . With with a grand funferall. Fumfum fumfum!

They will be tuggling forever.

They will be listling forever.

They will be pretumbling forever.

The harpsichord will be theirs forever. (Hayman 52-53)

The passages in parentheses were added later, as were the explicit references to the prolific scientist and inventor Charles Wheatstone. Nevertheless, the conflation of sight and sound is there from the beginning. Note how the image of HCE interred in the landscape is described as a fading engraving. Earlier in this chapter, the same image was described as a fadograph of a yestern scene. I don't understand the significance of the two questions: Used they? and Used he? Perhaps John Gordon's analysis is the correct one:

Recalling such landmarks [such as the fading engraving], [HCE] is here very much the traveller returning after long absence, nostalgically revisiting the spots where he 'Used' to do all kinds of things. (Gordon 115)

HCE

The opening words of this paragraph, How charmingly exquisite!, comprise the familiar initialism HCE, an allusion to the book's protagonist Humphrey Chimpden Earwicker. Note how they also echo the closing words of the previous section: Hush! Caution! Echoland! As if there was ever any doubt that the subject and object of ALP's Letter and of Finnegans Wake itself was, is, and always shall be Humphrey Chimpden Earwicker.

So it is the image of HCE interred in the landscape that reminds you of the outwashed engravure that we used to be blurring on the blotchwall of his innkempt house. This paragraph contains many references to the interment of the dead:

- engravure grave
- blurring burying
- chabelshoveller grave digger? Cain burying the slain Abel?
- gravemure grave
- blurried buried
- Ptollmens Greek: πτωμα [ptōma], corpse
- Ptollmens dolmens (ancient Irish graves)
- mausolime mausoleum
- funferall funeral
- lichening lich (corpse)



Mine Host (Edwin Douglas)

Engraving

The image of HCE interred in the landscape is compared to a blurry engraving on the blotchwall of his innkempt house. This refers, apparently, to a picture hanging on a wall inside HCE's pub. Does this mean that the scene, which for several paragraphs has been outside in the yard behind the inn, has now switched indoors? Or are we still outdoors and simply recalling the picture inside?

In his *Finnegans Wake: A Plot Summary*, John Gordon has identified two images that may be relevant here. The first is indoors in the bar:

The bar-room itself ... features one item which surfaces often in the dreamer's memory: the illustrated calendar sent last Christmas by Alexander Findlater and Company, supplier's to HCE's pub ... It is a standard racing print tableau ... Called something like 'The Parting Cup' or 'The Stirrup Cup', it routinely features a huntsman in regalia ... surrounded by hunting dogs ... and usually flanked by fellow riders ... sitting on horseback in the front yard of a tavern, in or before the door of which stands a pleased-looking innkeeper in leather apron. The picture's centre of focus is a cup, which is being lifted the rider by a comely lass, clearly the taverner's daughter. In some versions he has the cup already to his lips, but in this one he has yet to taste it. (Gordon 13)

The other emblematic image is in the outhouse, or privy:

[The privy] has, or had within recent memory, a picture hung up inside, an 'outwashed engraving that we used to be blurring on the blotchwall of his innkempt house ... which used to be blurried the Ptolmens of the Incabus ... by the mausolime wall' ... The overtone of 'Ptolemy' indicates that the picture had a regal or lordly subject, of 'tall man' and 'incubus' that it features a formidable father-figure in an aspect of sexual menace. It is in fact a battle scene from Waterloo, with Wellington, on horseback, in the foreground ... (Gordon 16)

Clearly, Gordon believes that the engraving referred to in this paragraph is the picture of Waterloo on display in the privy. And that makes perfect sense. We have just left the outhouse, where Waterloo was re-enacted, and the kitchen midden in the back yard has just been compared to the Waterloo Battlefield. But later, when Gordon returns to this paragraph, he comments:

13.06-13.19 [RFW 010.37-011.08]: Seeing the white horse in the fanlight above his front door, our observer is reminded of two things—of the recent scene in the privy with its 'outwashed engraving'; and the calendar picture in the bar within, in the '_inn_kempt' house, with its own white horse. (Gordon 115)

Now he believes that both emblematic images are at play. *Finnegans Wake: A Plot Summary*, from which these quotations are taken, was

published in 1986. In Gordon's much more recent online blog, he does not even mention the Waterloo image in connection with this passage:

"outwashed ... house:" first appearance of the calendar picture—a.k.a. almanac picture—on the pub's wall. I haven't been able to ascertain any one candidate, but Edwin Douglas' "Mine Host," available on Google Images, is a good example of the type: hunter on horseback, surrounded by hunting dogs, at the door of an inn, being served a "stirrup cup," Irish [deoç an dorais](#), by a young woman, presumably the daughter of the innkeeper looking contentedly on. "Stirrup cup" scenes were routinely the first in a series of "hunting prints," of the kind that Leopold Bloom's father displays on the wall of his hotel, depicting the stages of a fox hunt from start to the kill.

Note: as far as I can tell, FW uses the terms "almanac picture" and "calendar picture" interchangeably, although the former occurs more frequently. Almanac pictures were included in yearly "Christmas almanacs" and meant to be framed and displayed—in places like pubs, for instance. Calendar pictures, one for each month, were the kinds of pictures still seen on wall calendars, and, of course, were also displayed. Both were proverbially pretty, but almanac pictures were especially known for their sentimentality. In *Ulysses*, the maudlin "Halcyon Days" hanging in Gerty McDowell's outhouse is an almanac picture, and when the narrator of "Cyclops" says that Bloom belongs in an almanac picture, he means that Bloom is being mawkish. ([John Gordon's Finnegans Wake Blog](#))

Another possible candidate for Gordon's calendar picture is *The Stirrup Cup* by Heywood Hardy:



The Stirrup Cup (Heywood Hardy)

The problem I have with this is that picture of the stirrup cup, or deoch an dorais, does not make any sense in the context of HCE as a dead or sleeping giant interred in the landscape. Why should the image of the sleeping giant remind you of a picture of a stirrup cup? However, his burial mound—a.k.a. the kitchen midden in the inn's back yard—has already been used to represent the Battlefield of Waterloo. Surely it is the other picture, the picture of Waterloo, that one is reminded of?

In *The Books at the Wake*, James Atherton also leads us to suspect that Joyce had the Battle of Waterloo in mind, and a similar but quite specific image to the one identified by Gordon in the outhouse:

It is unlikely that Joyce ever read W. G. Wills's once popular play *A Royal Divorce* ... which seems to have been presented all over the British Isles, and frequently in Dublin until just after the end of the First World War. The company concerned was owned by W. W. Kelly who played the leading part of Napoleon to his wife's Josephine ... The other thing which Joyce remembered and used was a scene without words. A backcloth showing the scene of Waterloo was pierced with holes which were intermittently lit up to represent the firing of cannon. In front of this models of cavalymen were wound forward on glass runners while 'Pepper ghosts' [RFW 168.10] of cuirassiers, produced by a sort of magic lantern, fell

dramatically to their death in the clouds of white smoke that filled the stage. In the foreground on a big white horse, rode Napoleon, or sometimes—apparently when Mr. Kelly wanted a rest—Wellington. It made no difference to the play who was on the horse as nothing was said, but Joyce makes great play with this interchangeability of the opposed generals. (Atherton 161-162)



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NAPOLEON ON THE FIELD OF WATERLOO.
From the Painting by L. Royer.

Napoleon on the Field of Waterloo

The aquatint at the head of this article, which was based on an original work by William Heath, depicts Wellington on a white horse and with a telescope (RFW 007.28: mormorial tallowscoop) in one hand. Perhaps this is the sort of image displayed in the outhouse.

In Parentheses

But those passages in parentheses must give us pause. Miry Mitchel and Fiery Farrelly may not mean much to us on our first reading of *Finnegans Wake*, but on a second or subsequent reading they should

remind us of something we meet in III.4, The Fourth Watch of Shaun. In that chapter, we are given an fairly detailed description of the Porters' bedroom—apparently the master bedroom of The Mullingar House, the very room where Finnegans Wake is set. That description includes the following item:

Over mantelpiece picture of Michael, lance, slaying Satan, dragon with smoke. (RFW 435.14-15)

The picture depicts an event from The Book of Revelation:

And there was war in heaven: Michael and his angels fought against the dragon; and the dragon fought and his angels, And prevailed not; neither was their place found any more in heaven. And the great dragon was cast out, that old serpent, called the Devil, and Satan, which deceiveth the whole world: he was cast out into the earth, and his angels were cast out with him. ([Revelation 12:7-9](#))



Michael the Archangel and the Dragon

But HCE is a loyal British subject. Might not this be a picture of St George and the Dragon? John Gordon thinks so:

The evidence suggests this answer: that the picture is of St George and the dragon, that for a number of reasons the most important of which is probably that Joyce's son was named 'Giorgio' it becomes in the sleeper's imagination a paradigm for the triumph of the new over old, light over our reptilian heritage, Shaun over Shem, that during the night, when these two forces are in seemingly equal combat, the typologically similar struggle of Michael and Satan (Mick and Nick) takes over (Gordon 24)



St George and the Dragon

Neither of the two pictures we have been discussing—The Battle of Waterloo and The Stirrup Cup—tallies with Revelation's image of Michael the Archangel battling Satan the Dragon in the master bedroom. However, HCE's burial mound has already been used as the Waterloo Battlefield, so it makes sense that it should also represent the Field of

Armageddon, where the final battle between Good and Evil will be fought. Perhaps the picture over the mantelpiece depicts both Michael and St George.

It makes sense, therefore, to include both images: the engraving of Wellington/Napoleon at Waterloo in the outhouse, as well as the picture of Michael/George and the Dragon above the mantelpiece in the bedroom. The first represents the Oedipal struggle between HCE and his sons, while the second represents the sibling rivalry between the sons.



The Radio

Having exhausted the visual elements of this paragraph, let us now examine the auditory elements. There are plenty of them:

- charmingly: etymologically, [charm](#) means incantation, song, lamentation, from the Latin: carmen, song, verse, enchantment, religious formula.
- mujikal chocolat box: music box.
- listening
- I say
- jubalee harp: Jew's harp. Jubal was the father of all such as handle the harp and organ (Genesis 4.21). Jubilee: a year of celebration and forgiveness originally held every 50 years in both Judaism and Christianity. The name comes from the Hebrew word for the ram's horn, trumpet or cornet that was blown to celebrate the jubilee.
- lishener: Listener.
- W.K.O.O: Since 1923, call signs for American radio stations east of the Mississippi generally consist of four letters beginning with W (those west of the Mississippi begin with K).
- Hear?
- Fimfim fimfim: These and similar onomatopoeic sounds that echo throughout Finnegans Wake may be the sound of the servants' bells ringing downstairs, or even the ticking of HCE's watch on the bedside table (Gordon 12, 17). Campbell & Robinson call it the jollification motif and identify it as the sound of a dry leaf "sinsinning" in the winter wind (Campbell et al 43).
- funferall: A funerall was a slow sad pavane danced at wakes. There is probably also an allusion to a fanfare.
- Fumfum fumfum
- optophone: A device that transforms light into sound, enabling the blind to read printed text.
- List! List, list, O list!, Shakespeare, Hamlet 1.5.22 (spoken by the ghost of Hamlet's father to the Prince). There is probably also an allusion to the Hungarian composer Franz Liszt. When Liszt visited Ireland in 1840-41, he was referred to in the press as M. List. On that tour he gave a recital in the Globe Hotel, Clonmel. Hamlet was

first performed in the Globe Theatre, Southwark. On his first night in Dublin, Liszt saw Charles Kean play Macbeth at the Theatre Royal.

- Wheatstone's magic lyer: Charles Wheatstone's Enchanted Lyre, or Acoucryptophone. It comprised a lyre suspended from the ceiling by a cord, which emitted the strains of several instruments: piano, harp, and dulcimer. In reality, it was just a resonating sounding box. The cord was a steel rod that conveyed the vibrations of the music from various instruments which were played in another room out of ear-shot. Like Miry Mitchel, the magic lyre was only pretending to play music. It was a liar.
- lichening: Listening.
- harpsdischord: Harpsichord, discord, chord—all musical terms.

As I mentioned above, I believe that these allusions, taken together, refer to the radio in HCE's bar, which will take centre stage in II.3 The Scene in the Public (RFW 238.10-239.10). The call sign WKOO and the reference to Wheatstone's magic lyre—a perfect metaphor for a radio, which also resonates auditorially to frequencies originating from afar—put the matter beyond doubt.

In II.3, the radio (possibly transformed into a television) will recount The Story of How Buckley Shot the Russian General, another version of the Oedipal struggle, in which HCE is overthrown by his sons. The radio, therefore, is yet another embodiment of The Letter siglum (□).



Charles Wheatstone

Charles Wheatstone

[Charles Wheatstone](#) was a Victorian scientist, inventor and polymath. In her Third Census of Finnegans Wake, Adaline Glasheen mentions only his magic lyre:

Wheatstone, Sir Charles (1802–75)— English physicist, inventor of the “acoucryptophone,” which was a light box, shaped like an ancient lyre and suspended by a metallic wire from a piano in the room above. When the piano was played, its vibrations were transmitted silently and became audible in the lyre, which appeared to play itself. I hope everybody has got that straight. (Glasheen 304-305)

But Wheatstone made contributions to many other branches of science and technology, such as telegraphy, optics and chronometry. He was also interested in ciphers. The well-known [Playfair Cipher](#), named for his friend Lord Playfair, was of his devising. It was sufficiently robust to be used in various theatres of war up to and including World War II, where it was employed in the South Pacific by the Royal New Zealand Navy.

It is hardly a coincidence that this paragraph of *Finnegans Wake* also employs a cipher, albeit a much less robust one than the Playfair Cipher. The Letter-Number Cipher, or A1Z26 Cipher:

A = 1, B = 2, C = 3 ... Z = 26

- $\text{DbIn} = 4 + 2 + 12 + 14 = 32$
- $\text{W.K.O.O} = 23 + 11 + 15 + 15 = 64$

As Bloom recalled in *Ulysses*, 32 feet per second per second is the acceleration due to gravity at the surface of the Earth ([Ulysses 69](#)). It is the numerical embodiment of the Law of Falling Bodies. In *Finnegans Wake*, 32 is the number of the Fall of Man.

64 is 32 doubled. DbIn = Doubling.

W.K. = 2311, which is the reverse of 1132, another significant number in the book:

The only significant date in HCE's version of history is 1132 A.D., and the significance is entirely symbolic: 11 stands for return or reinstatement or recovery or resumption (having counted up to ten on our fingers we have to start all over again for 11); 32 feet per second [per second] is the rate of acceleration of all falling bodies, and the number itself will remind us of the fall of Adam, Humpty Dumpty, Napoleon, Parnell, as also of HCE himself, who is all their reincarnations. (Burgess (ii))

According to some sources, Laurence O'Toole, the Patron Saint of Dublin, was born in 1132 (Webb 426, Eblana 11). According to the Annals of the Four Masters, Finn MacCool died in 283 CE, which is one quarter of 1132 (O'Donovan 119).



Hazel Lavery as Cathleen ni Houlihan

Four Things

In the first-draft of this paragraph, the concluding four sentences were each placed in their own paragraphs—as though they were statements being made by four different people. In *Finnegans Wake*, whenever something like this happens, it is impossible not to assume that we are listening to the opinions of The Four Old Men, the *Wake*'s elderly historians, who seem to carry much of the book's narrative. They are based on the Four Masters, four Irish scholars who compiled the *Annals of the Kingdom of Ireland* in the 17th century. They were also inspired by the Four Evangelists. That they are the speakers of these four remarks is, perhaps, confirmed by the opening words of the following paragraph:

Four things therefore, saith our herodotary Mammon Lujius ...

Mamalujo, formed from the first two letters of the Four Evangelists, is a composite character representing The Four Old Men. It makes sense that a paragraph focusing on a siglum with four sides (□) should conclude with a list of four things.

The four lines in question echo *Cathleen ni Houlihan*, a short play by William Butler Yeats and Lady Gregory. *Cathleen* is the Poor Old Woman, a metaphorical representation of Ireland conquered and oppressed by the Foreigner. She encourages the young men of Ireland to sacrifice their lives for her, declaring that those who martyr themselves in her cause will never truly die:

They shall be remembered forever,
They shall be alive forever,
They shall be speaking forever,
The people shall hear them forever.
(Yeats & Gregory 56)

Both versions, *Cathleen ni Houlihan* and *Finnegans Wake*, embody the two central conflicts in the novel: the sibling rivalry between Shem and Shaun, and the Oedipal struggle between HCE and his sons. Note that the words *rival* and *river* are closely related:

rival (n.) 1570s, from Latin *rivalis* “a rival, adversary in love; neighbor,” originally, “of the same brook,” from *rivus* “brook” (from PIE root **rei-* “to run, flow”). “One who is in pursuit of the same object as another.” The sense evolution seems to be based

on the competitiveness of neighbors: “one who uses the same stream,” or “one on the opposite side of the stream.” A secondary sense in Latin and sometimes in English was “associate, companion in duty,” from the notion of “one having a common right or privilege with another.” As an adjective 1580s from the noun. ([Online Etymology Dictionary](#))

The sibling rivalry between Shem and Shaun (tussling foriver) is captured by the primary sense, while the Oedipal struggle, in which Shem and Shaun make common cause against their father, is covered by the secondary sense.

In I.8, Anna Livia Plurabelle, this riverine rivalry will be dramatized literally by two washerwoman on either bank of the River Liffey, in which they are washing HCE’s dirty linen.

There are also clear allusions to two Scandinavian Kings of Dublin: Ivar the Boneless and Olaf the White. On the previous page of *Finnegans Wake*, these were identified with Shem and Shaun (another king, Sitric, being identified with the Oedipal Shem-Shaun figure).

The last word of this paragraph, *ollaves*, is derived from the Irish: *ollamh*, scholar, sage, man of learning. In *Finnegans Wake*, The Four Old Men are the *ollaves*.

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- [FWEET](#)
- [The James Joyce Scholars' Collection](#)
- [FinnegansWiki](#)
- [James Joyce Digital Archive](#)
- [Annotated Finnegans Wake \(with Wakepedia\)](#)
- [From Swerve of Shore to Bend of Bay](#)

Four Things Therefore

	harlotscurse67 • Oct 20, 2019	17 MIN READ
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~ [Finnegans Wake – A Prescriptive Guide](#) ~



Four things therefore, saith our herodotary Mammon Lujus in his grand old historiorum, wrote near Boriorum, bluest book in baile's annals, f.t. in Dyfflinarsky ne'er sall fail til heathersmoke and cloudweed Eire's ile sall pall. And here they are now, the fear of um. Notities! *Unum*. (Adar.) A bulbenboss surmounted upon an elderman. Ay, ay! *Duum*. (Nizam.) A shoe on a puir owld wobban. Ah, ho! *Triom*. (Tamuz.) An auburn mayde, o'brine a'bride, to be desarted. Adear, adear! *Quodlibus*. (Marchessvan.) a penn no weightier nor a polepost. And so. And all. (Succoth.)

(RFW 011.09–011.16)

The preceding paragraph of James Joyce's *Finnegans Wake* concluded with four statements, each of which was supposedly uttered by one of The Four Old Men. This quartet of elderly figures features heavily in the *Wake*. They carry much of the book's narration, as well as appearing as characters in their own right. Symbolically, they represent both Space and Time—or, if your prefer, Spacetime—and were represented in Joyce's notes by the siglum X:

... Joyce's four old men represent in the first place Space, being geographically the four points of the compass and literally the first four letters of the Hebrew alphabet—thus standing for all the other letters and so representing literary space ... They represent the four walls of the room and the four posts of the bed, watching impotently and enviously the actions of the ever-changing figures that occupy the space between them. They are Aleph, Beth, Ghimel and Daleth, eternal beings ... Their order is unchangeable: North, South, East and West. It is probably from the old prayer 'Matthew, Mark, Luke and John, bless the bed that I lie on', that they become also the evangelists for they are still in the same order. As the four provinces they occur invariably as Ulster, Munster, Leinster and Connaught; never getting out of their order of precedence, and usually even speaking in that order.

But I think it is as circumambient space that they are really important. They have been there all the time and know everything that has happened. (Atherton 54-55)
Their temporal role is characterized by their identification with the Four Evangelists, who recorded the history of Christ, and with the [Four Masters](#), who recorded the history of Ireland:

Finally, it must be remembered that X are the Four Masters, the historians of Ireland. Individual correspondences are improbable, but the term Masters is implicit in its most literal sense. X are ultimately rulers, judges and authorities ... (McHugh 1976:100)

On a more mundane level, however:

These four again coalesce with four old men, familiars to the tavern of HCE, who forever sit around fatuously rechewing tales of the good old days. (Campbell et al 43 fn)

In *Finnegans Wake*, The Four often merge to form a composite character called Mamalujo (MATthew-MARk-LUke-JOHN). In the passage we are now examining, this character appears as Mammon Lujus, a historian like his predecessors Herodotus and Livius.

The Four share their spacetime duties with The Twelve, a Greek chorus of regulars in HCE's tavern. Joyce assigns them the siglum O, which I believe is derived from the dial of HCE's pocket watch. If X are primarily spatial, then O are primarily temporal. They are the twelve hours of the day and the twelve months of the year. And if X are judges, then O are jurymen. They embody the Twelve Tables of Roman Law and express themselves in sesquipedalian words of Latinate construction.



Joyce's Sigla for The Four Old Men and The Twelve

Viconian Cycle

Whenever the number four surfaces in *Finnegans Wake*, the reader should always suspect an allusion to the Viconian Cycle, the cyclical model of human history devised by the 18th-century Italian philosopher Giambattista Vico, which Joyce used as a template for his novel. In *Finnegans Wake*, the Viconian Cycle has four quadrants, corresponding loosely to the four books into which the work is divided:

Here is how Roland McHugh summarized the relevance of Vico to a reading of *Finnegans Wake*:



Giambattista Vico

Giambattista Vico (1668-1744) is the author of *Principi di Scienza Nuova* (The New Science), in which is expounded his theory that a common cyclical pattern identifies the histories of diverse nations. The cycle consists of (1) the age of gods, represented in primitive society by the family life of the cave, to which God's thunder had driven man; (2) the age of heroes, characterized by the continual revolutionary movements of the plebeians against the patricians; (3) the age of people, the final consequence of the leveling influence of revolutions. The three ages are typified by the institutions of birth, marriage, and burial, respectively, and followed by a short lacuna, the *ricorso* (resurrection) linking the third age to the first of a subsequent cycle. These four periods are illustrated by the four books into which *Finnegans Wake* is divided and also by concise references to attributes of the ages (e.g., their institutions). (McHugh 2006:xiv-xv)

Book IV represents the ricorso, or recurrence of human things, where the Viconian Cycle closes upon itself in the manner of an [ouroboros](#) and begins over again. This is a Joycean modification of Vico's tripartite structure. In Vico's New Science, the term ricorso simply describes the manner in which each cycle echoes the events of previous cycles. It is not an episode in its own right, as many commentators on Joyce seem to imply.

First Draft Version

The first draft of this paragraph is brief and unadorned:

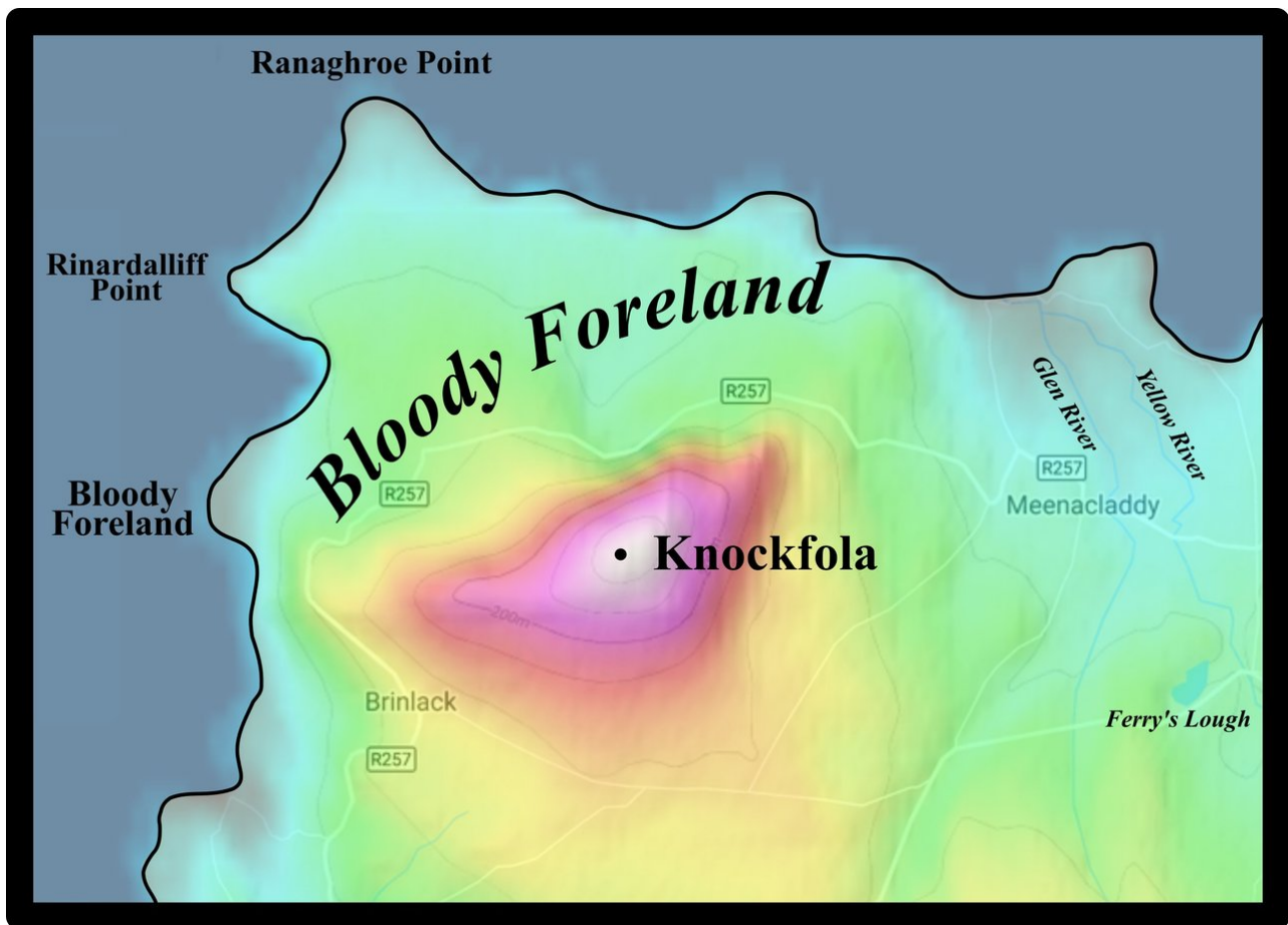
And four things, saith Mamalu[jo], sall ne'er fail in Dyfflinarsky. A swellhead on an alderman. A shoe on a poor old woman. An auburn maid to be deserted. A pen no weightier than a polepost. And so. And all. (Hayman 53)

These four things can be equated with the book's principal characters, the members of the family whose story Joyce is telling in a new way:

- A swellhead on an alderman = HCE
- A shoe on a poor old woman = ALP
- An auburn maid to be deserted = Issy
- A pen no weightier than a polepost = Shem the Pen and Shaun the Post

At 013.20 [RFW 011.09] X announced that four things in Dublin ne'er shall fail till heathersmoke and cloudweed Eire's isle shall pall. These four last things are conspecta of [HCE], [ALP], [Issy] and [Shem/Shawn]. They are first listed in running print in collation with the Jewish calendar ... (McHugh 1976:47)

It need hardly be repeated that this entire passage (RFW 011.09–012.07) is ultimately about ALP's celebrated Letter, continuing the discussion of this multilayered document that began back on page nine (RFW 09), when the gnarlybird discovered its remains in the kitchen midden behind The Mullingar House. Joyce is still looking forward to I.5, The Mamafesta, in which the Letter will be dissected, deconstructed and analysed in detail.



Bloody Foreland

Final Draft

When *Finnegans Wake* was published in 1939, this passage had been elaborated significantly by Joyce. The connection of the Four with the Four Masters is made explicit by the reference to the grand old historiorum, wrote near Boriorum. Boriorum refers to the Βορειον Ἀκρον [Boreion Akron], or Northern Cape, in the description of Ireland in Claudius Ptolemy's *Geography*. It probably refers to Bloody Foreland (Cnoc Fola), a headland in County Donegal in the northwest of Ireland. The Annals of the Four Masters were compiled near a Franciscan monastery in Donegal:

It remains now to say something of the monastery of Donegal, near which these Annals were compiled, and from which they have been called *Annales Dungallenses* [Annals of Donegal]. It is situated on the bay of Donegal, in the barony of Tirhugh, and county of Donegal ... The remains of this monastery are still to be seen, in tolerable preservation, at a short distance from the town of Donegal ... On the 2nd of August, 1601, the building was occupied by a garrison of

500 English soldiers ... Shortly afterwards, O'Donnell laid siege to this garrison, and on the 19th of September following the building took fire, and was completely destroyed ... After the restoration of Rory O'Donnell to his possessions, the brotherhood were permitted to live in huts or cottages near the monastery ... It was in one of these cottages, and not, as is generally supposed, in the great monastery now in ruins, that this work was compiled by the Four Masters. (O'Donovan xxviii-xxix)

(It is now thought that the Annals were actually compiled at a Franciscan house of refuge on the River Drowes in County Leitrim, just outside Ballyshannon. Perhaps John O'Donovan was referring to this house of refuge, which is over 20 km from the ruined abbey, when he wrote of huts or cottages near the monastery.)



Donegal Franciscan Abbey

The phrase baile's annals reminds us also of the so-called Annals of Dublin (Baile Átha Cliath being an Irish name for Dublin). These were a collection of annals collated from various sources by early Irish antiquaries (such as John Ware, his son Robert Ware, and the husband of his great-granddaughter Walter Harris) and appended to Thom's

Official Directory of the United Kingdom of Great Britain and Ireland. Among these annals, the following may be noted:

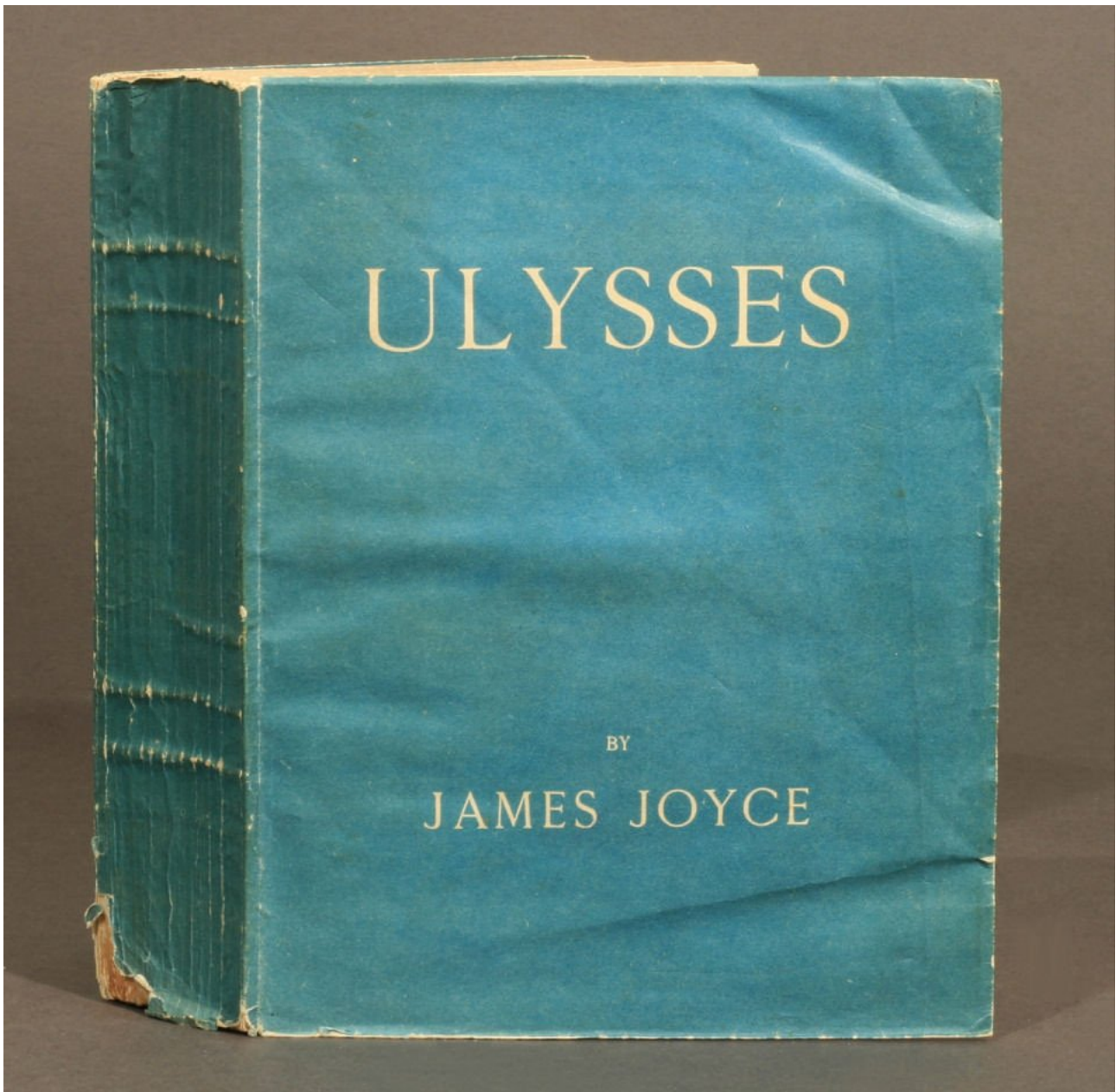
140 Eblana, supposed to be Dublin, noticed by Ptolemy, the geographer, as a famous city. It was called by the Irish, Athcliath, or Bally-Athcliath, “the town of hurdles,” from a ford across the Liffey, then constructed of hurdles.

1331 A great famine relieved by a prodigious shoal of fish, called Turlehydes, being cast on shore at the mouth of the Dodder. They were from 30 to 40 feet (10-12 m) long, and so thick that men standing on each side of one of them could not see those on the other. Upwards of 200 of them were killed by the people. (Thom & Co 2090, 2092)

Dyfflinarsky refers to the Scandinavian Kingdom of Dublin:

During the ninth and tenth centuries the Kingdom of Dublin—known to the Scandinavians as Dyflinarski—became one of the most powerful in the west. (A Walsh 22)

The bluest book in baile’s annals also, of course, refers to Ulysses, which was not only published in a blue dust-jacket, but also denounced as filthy and pornographic—ie blue.



Ulysses (1922)

Why does Joyce abbreviate four things to f.t. ? Joseph Campbell & Henry Morton Robinson have suggested the following:

f.t.: four things. Abbreviation by initialing occurs frequently in the medieval Irish chronicles. (Campbell et al 43 fn)

We also have the Danish: for tiden, at the present time, which lends a time-transcending quality to the following annals. Note the Danish: til, until in the next line.

Why the four things shall abide till heathersmoke and cloudweed Eire's
ile sall pall I cannot say. This phrase derives from an enigmatic note
written in orange pencil in one of Joyce's *Finnegans Wake* notebooks:

heath & tobacco

overspun Earth ([FW VI.B.15.5](#))

I presume overspun should read overspanned, or perhaps even overspread. But how does Joyce get cloudweed out of this? Is tobacco a weed which creates clouds of smoke? The initialism HCE is in there, to be sure, so the overall meaning seems to be that the quadripartite Viconian Cycle shall continue to turn so long as Everyman exists.

McHugh, as we have seen, calls these four things “[conspecta](#)” of the sigla of HCE, ALP, Issy and Shem/Shاون—whatever that means (McHugh 1976:47, 97)—and links them with The Four Old Men. Note, though, that he now regards the fourth thing as representing the Oedipal figure, who combines Shem and Shaun into a single character:

A more useful collation is that between X and the respective sigla [HCE], [ALP], [Issy] and [Oedipus] ... The four conspecta are figures on the sides of the spinning teetotum, itself a figure of FW:

Matthew: An alderman carrying a pot on a pole. A turleyhide whale. [HCE]

Mark: A poor old woman. A crone of immense fecundity. [ALP]

Luke: A redhaired maid. The Deserted Village. [Issy]

John: Twins, the pen and the sword. [Oedipus]

(McHugh 1976:96-97)

The allusion to a spinning [teetotum](#)—a Jewish dreidel, for example —is obvious in the published version:

the fear of um. T. Totities! (FW 013.24)

But in *The Restored Finnegans Wake*, Rose & O'Hanlon have emended this to:

the fear of um. Notities! (RFW 011.12)

This is supported by an entry written in orange pencil in one of Joyce's *Finnegans Wake* notebooks:

Notities ([FW VI.B.35.1](#))

[Notities](#), a collateral form of notitia, is Latin for fame, celebrity, being known (Lewis 1218)

Teetotum



A Four-Sided Teetotum

The image of a pot on a pole recurs frequently throughout *Finnegans Wake* in connection with HCE. Why should this particular motif represent the book's protagonist? John Gordon has probably solved this mystery. While taking a survey of the furnishings of the master bedroom in HCE's tavern, he writes:

The most prominent feature of the bed is the bedposts, each aligned with one cardinal point of the compass ... Three other items in the room, a chamber-pot, a hat, and a bell-pull or buzzer ... The hat—generally described as a bucket-shaped affair—is whisked before our eyes in one of the book's teases when an actress is described as speaking 'while recoopering her cartwheel chapot (ahat!—and we now know what thimbles a baquets on lallance a talls mean)' (59.06-7) [RFW 047.28-30]. If this means anything it means that 'tombles a'buckets' of 5.03 [RFW 004.28], 'clottering down' the bauble-topped tower there is the same thing as the thimble-shaped baquet [French, tub] on the tall lance there—that is, a hat. As such it is perhaps the primary source of the pot-on-pole insignia already mentioned, and

the readiest way of accounting for it is to conclude that HCE, like many men, has hung his hat on the handiest vertical, one of his knob-topped bedposts ... (Gordon 19-20)



A Four-Post Bed

In the final draft, the four things that shall abide are now assigned months from the Jewish calendar (Adar, Nisan, Tammuz and Marcheshvan). And they are followed by the characteristic sighs (RFW 006.14: So sigh us) of The Four Old Men (some of which undergo alterations throughout the text):

- Matthew Gregory: Ay, ay!
- Mark Lyons: Ah, ho!
- Luke Tarpey: Adear, adear!
- Johnny MacDougall: And so. And all

The paragraph ends with a fifth Jewish term, Succoth, or the Feast of Tabernacles. In *Finnegans Wake*, Johnny MacDougall is always accompanied by his donkey, the “fifth” member of the quartet. The Four

are identified with the four provinces of Ireland, but for much of its history Ireland comprised five provinces: Ulster, Munster, Leinster, Connacht and Meath, the latter being the Royal Province that included Tara. The donkey represents Meath. Note how in the first draft of this paragraph (quoted above), the four things were already followed by a fifth item: And so. And all.

Succoth, however, was also the boyhood name of St Patrick:

Towards the end of the fourth, and at the beginning of the fifth century, King Niall of the Nine Hostages went on successive expeditions against the peoples of Gaul and Britain. Amongst the captives brought back from one of these foreign raids was Succoth, a lad of sixteen, the son of Decurion Calpurnius, and his wife Conchessa, who was a relative of the great St. Martin of Tours. The boy Succoth, afterwards called Patricius, probably in allusion to his noble birth, was sold as a slave in Ireland, and employed by his master Milcho to tend his cattle on the slopes of Slieve Mish in Antrim. (Flood 10)

The Jewish terms may have been added to give the Irish annals a universal dimension, and to reinforce the temporal element of The Four. According to Rose & O'Hanlon's James Joyce Digital Archive, Joyce took the first four Jewish terms from the article Belshazzar in the 11th Edition of the Encyclopaedia Britannica:

On the 14th of Tammuz (June), 538 B.C., Nabonidos fled from Sippara, where he had taken his son's place in the camp, and the city surrendered at once to the enemy. Meanwhile Gobryas had been despatched to Babylon, which opened its gates to the invader on the 16th of the month "without combat or battle," and a few days later Nabonidos was dragged from his hiding-place and made a prisoner. According to Berossus he was subsequently appointed governor of Karmania by his conqueror. Belshazzar, however, still held out, and it was probably on this account that Cyrus himself did not arrive at Babylon until nearly four months later, on the 3rd of Marchesvan. On the 11th of that month Gobryas was despatched to put an end to the last semblance of resistance in the country "and the son (?) of the king died." In accordance with the conciliatory policy of Cyrus, a general mourning was proclaimed on account of his death, and this lasted for six days, from the 27th of Adar to the 3rd of Nisan. Unfortunately the character representing the word "son" is indistinct on the tablet which contains the annals of Nabonidos, so that the reading is not absolutely certain. The only other reading possible, however, is "and the king died," and this reading is excluded partly by the fact that Nabonidos afterwards became a Persian satrap, partly by the silence which would otherwise be maintained by the "Annals" in regard to the fate of Belshazzar. (Chisholm 712)

This article also mentions a Persian satrap (RFW 011:40 sultrup) and "Annals". It is hardly a coincidence that the same page contains an

article on the Celtic festival Beltane. Joyce probably spotted the article on Belshazzar while he was researching Beltane for this passage, as Beltane is alluded to in the phrase Baalfire's eve at RFW 011.23:

As to the derivation of the word beltane there is considerable obscurity. Following [Cormac](#), it has been usual to regard it as representing a combination of the name of the god Bel or Baal or Bil with the Celtic teine, fire. And on this etymology theories have been erected of the connexion of the Semitic Baal with Celtic mythology, and the identification of the beltane fires with the worship of this deity. (Chisholm 712)

To underline the universal nature of the four last things, Joyce adds some Latinate numerals. the first three of which also echo Irish prepositional pronouns: umam, around me : dom, to me, for me : tríom, through me. Hebrew, Latin, Irish, English—Joyce likes to cover all his bases.

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So, How Idlers' Wind

harlotscurse67 • Nov 8, 2019

11 MIN
READ

~ [Finnegans Wake – A Prescriptive Guide](#) ~



**So, how idlers' wind turning pages on pages, as innocens with anaclete
play popeye antipop, the leaves of the living in the boke of the deeds,
annals of themselves, timing the cycles of events grand and national, bring
fassilwise to pass how**

(RFW 011.17–011.20)

These four lines of *Finnegans Wake* grew out of four words, which originally served to introduce the subsequent annals:

The Annals tell how (Hayman 53-54)

In the final draft, the gist of this brief paragraph is that the annals are a record of the Viconian cycles that make up all of human history: timing the cycles of events grand and national. Joyce made clear the importance of this cyclical view of history, which he owed to Hegel as well as to Vico. In reference to a sketch he sent to his patron Harriet Shaw Weaver describing an encounter between St Patrick and the Irish philosopher George Berkeley (St Patrick and the Druid, RFW 475-480), he wrote:

I am sorry that Patrick and Berkeley are unsuccessful in explaining themselves. The answer, I suppose, is that given by Paddy Dignam's apparition: metempsychosis. Or perhaps the theory of history so well set forth (after Hegel and Giambattista Vico) by the four eminent annalists who even now are treading the typepress in sorrow will explain part of my meaning. I work as much as I can because these are not fragments but active elements and when they are more and a little older they will begin to fuse of themselves. (Joyce, Letters, 9 October 1923)

A few years later, however, Joyce warned Weaver against taking Vico's theories too literally:

I do not know if Vico has been translated. I would not pay overmuch attention to these theories, beyond using them for all they are worth, but they have gradually forced themselves on me through circumstances of my own life. (Joyce, Letters, 21 May 1926)



Giambattista Vico

Idlers' Wind

In one of Joyce's *Finnegans Wake* notebooks, the following entry occurs:

wind turns over pages ([VI.B.14.18](#))

The reference is to a passage Joyce read in *Les Grandes Légendes de France* [The Great Legends of France] by Édouard Schuré. The legend in question concerns an apparition of the Archangel Michael to Saint Aubert, the 8th-century monk who is alleged to have founded Mont St-Michel:

L'apparition tourna vers lui son épée et Aubert eut peur. Il pencha la tête vers les saintes écritures ouvertes sur ses genoux. Aussitôt un ouragan passa sur le livre et en froissa toutes les feuilles. Il resta ouvert au XII^e chapitre de l'Apocalypse. La pointe de l'épée s'arrêta sur un passage, et Aubert lut à la lumière de l'ange: «Alors il y eut un combat dans le ciel, Michel et ses anges combattaient contre le dragon et le dragon combattait contre eux avec ses anges ...

The apparition turned his sword towards him and Aubert was afraid. He bent over the Holy Scripture, which was open upon his knees. Immediately a hurricane passed over the book and crumpled all its leaves. It remained open at the 12th chapter of the Apocalypse. The point of the sword stopped at a passage, and Aubert read by the light of the angel: "And there was war in heaven: Michael and his angels fought against the dragon; and the dragon fought and his angels ..." (Schuré 162)

You may recall that this Bible verse is the very one that is illustrated by the picture above the fireplace in HCE's bedroom (RFW 435.14-15)—although, as we have seen, it's possible that the image depicted is actually of St George and the Dragon.

The *Idler* was a series of essays written primarily by Samuel Johnson and published weekly in a London journal, *The Universal Chronicle* between 1758 and 1760. Of the 103 essays, 91 were penned by Johnson. Is this relevant? The name of the journal is certainly appropriate in the context of annals that chronicle universal history.



Apparition of St Michael the Archangel to St Aubert

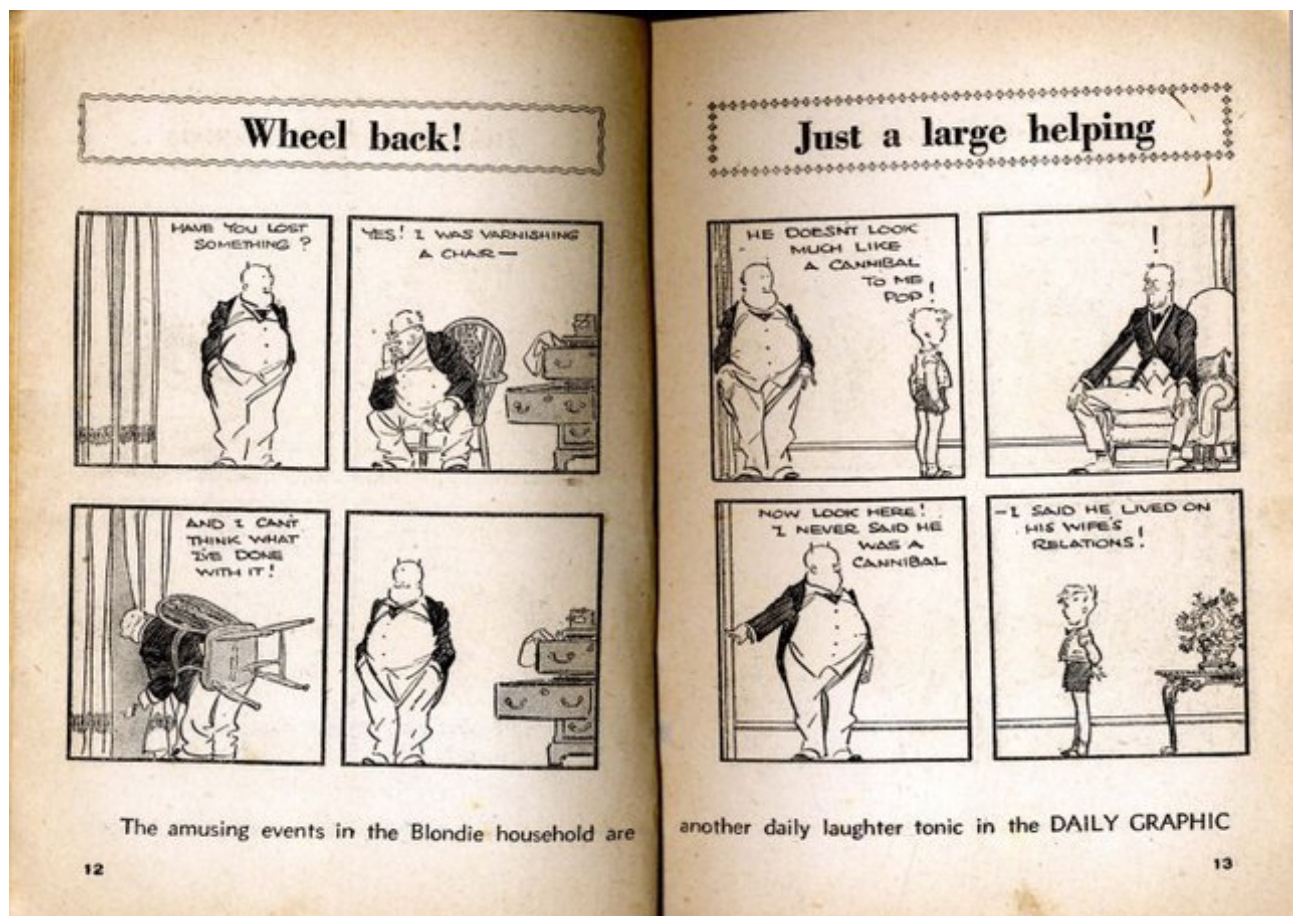
Pope and Antipope

Pope Innocent II (1130-43) was opposed by the antipope Anacletus II (1130-38). Significantly, their rival Papacies included the fateful year of 1132, the importance of which in *Finnegans Wake* need hardly be repeated. Although Anacletus is remembered by the Catholic Church as the Antipope, he was actually elected by a majority of cardinals. After his death in 1138, he was succeeded by Antipope Victor IV, who admitted defeat and acknowledged Innocent as the rightful Pope.



The End of the Schism: Victor IV Kneels before Innocent II

This game of Papal musical chairs is ridiculed by the allusions to the cartoon characters Popeye and Pop (Glasheen 237). As we saw in an earlier [article](#), Pop was one of the initial inspirations for the character of HCE.



Pop

The Book of the Dead

The annals are now identified with the ancient Egyptian Book of the Dead, a collection of mortuary spells written on sheets of papyrus. These were placed with the dead in order to help them pass through the dangers of the underworld and attain an afterlife of bliss in the Field of Reeds. Some of the texts and vignettes are also found on the walls of tombs and on coffins, or written on strips of linen or vellum. James

Atherton considered this one of the key texts for the better understanding of *Finnegans Wake*:

Joyce ... wrote to Miss Weaver, 'To succeed O [Joyce's symbol for An Exagmination round His Factification for Incamination of Work in Progress] I am planning X, that is a book of only four long essays by 4 contributors (as yet I have found only one—Crosby—who has a huge illustrated edition of the Book of the Dead, bequeathed to him by his uncle) the subjects to be the treatment of night (of B of D, S. John of the Cross Dark Night of the Soul), the mechanics and chemistry, the humour, and I have not yet fixed on the fourth subject. This for 1930, when I shall also, I hope, send out another fragment...' But the book of 'four long essays' never appeared. Either Joyce could not find the writers he wanted or, more probably, he abandoned the scheme through lack of time or because of the failure of *An Exagmination*, which critics ignored and his publishers found difficult to sell. But it is apparent from this letter that Joyce considered that some knowledge of *The Book of the Dead* was necessary if *Finnegans Wake* was to be understood. It is unfortunate that he never explained why this was necessary. (Atherton 191-192)



The Book of the Dead

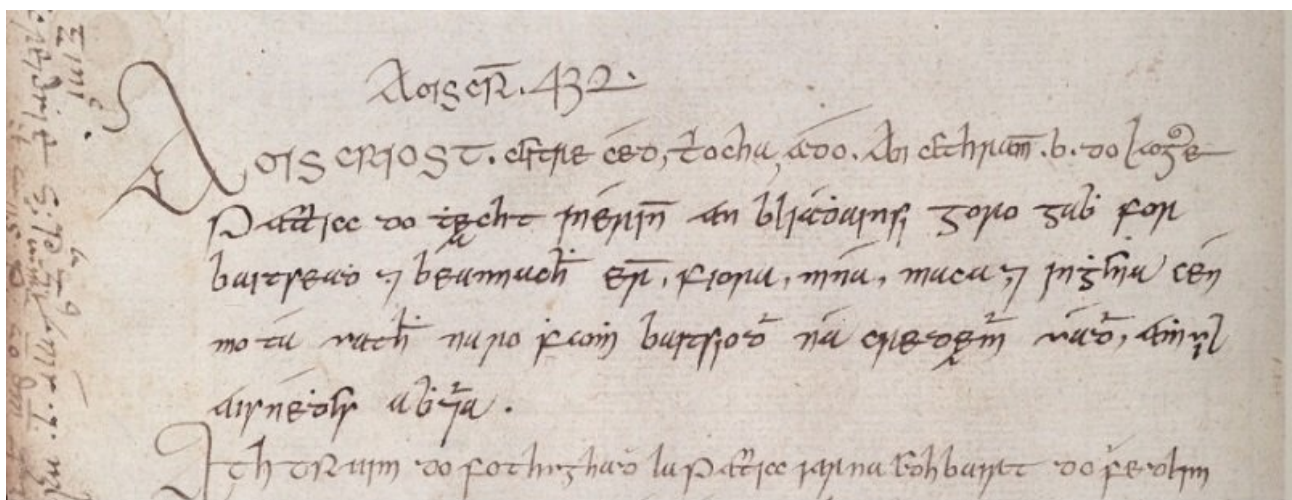
There is also an allusion here to the related Islamic concept of a Book of Deeds, a record of one's acts, according to which one will be judged in the afterlife. In Christian theology, such records are compiled by recording angels. In Islam, there are two recording angels, Raqib and Atid, collectively known as the [Kiraman Katibin](#).

Why is book spelt boke? This is a Middle English spelling for book, but I suspect there is more to it than that.

Annals of Themselves

This phrase alludes to the fact that as the Irish annals were compiled by churchmen, they deal primarily with churchmen:

Nobody has yet discussed the problems arising out of the extensive genealogies of the Irish Saints which have come down to us. The principal reason for this is the absence of a printed collection of them. The highest importance is accorded them in our ancient manuscripts. Readers will have noticed in the annal entries that ecclesiastics and men of learning generally get the leading mention. Something similar is to be observed in the genealogical treatises to which Dr. MacNeill so properly draws attention. (Walsh 190)



Annals of the Four Masters (CE 432)

Events Grand and National

This phrase evokes the Grand National, a famous horse race run annually at Aintree, near Liverpool. The Irish equivalent takes place at Fairyhouse, County Meath. Both races are steeplechases and take place in spring, the Irish Grand National traditionally being run on Easter Monday.



The 1928 Grand National

Fassilwise

The final phrase tells us that the annals bring to pass certain events. One would have thought that it was the other way round: it is the events that cause the annals to be compiled. In the original draft, Joyce wrote the unproblematic: The Annals tell how. Now the events are predetermined and fated to occur because they have been prescribed by the annals. Only in a cyclical world, where history repeats itself over and over again, does this truly make sense.

The strange word fassilwise echoes the German: fassweise, by the barrel. In Book III, Shaun the Post's progress backward through time, as he searches for his dead father in order to deliver ALP's Letter to him, was described by Joyce thus:

... the copying out of Shawn which is a description of a postman travelling backwards in the night through the events already narrated. It is written in the form of a via crucis [Way of the Cross] of 14 stations but in reality it is only a barrel rolling down the river Liffey. (Letters 24 May (March?) 1924)

As these events have happened before, they are indeed fossils of the past.

It is just possible that pass how contains a deliberate echo of Passau, the Bavarian town near which the German National Epic *Das Nibelungenlied* is thought to have been written.

Das Nibelungenlied was one of the principal sources for Richard Wagner's operatic tetralogy *Der Ring des Nibelungen*, a work that also depicts the endless cycle of human history. That Joyce was influenced by Wagner in the writing of *Finnegans Wake* cannot be gainsaid. Both works are cycles in four parts, and both culminate in a Deluge caused by the flooding of a primeval river, which purifies the landscape.

We may also have the German: Passah, Passover, a Jewish holiday which takes place around the same time as the running of the Irish Grand National. Is it too far a stretch to read into this an allusion to the drowning of Pharaoh's cavalry in the Red Sea during the Exodus, an event that followed the first Passover and was symbolically a reenactment of the original Deluge?

This is one of the joys of *Finnegans Wake*. The more you ruminate a passage, the more allusions and associations you discover:

- The Egyptian paradise in *The Book of the Dead* is called the Field of Reeds.
- The Sea of Passage in *The Book of Exodus* is called Yam Suph, which means Sea of Reeds according to one common interpretation.
- Popeye's catchphrase is I yam what I yam.
- At the burning bush, God identifies himself to Moses by saying: I am that I am (Exodus 3:14).

But how much of this was Joyce even aware of?

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1132 A.D.

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~ [Finnegans Wake – A Prescriptive Guide](#) ~

Αοιρ Cπιορτ, δά cέδ píchtmoḡat a haon. Α cέταιρ do Cairbne. Τρι
caṭa nia cCoirpne por pìopa Muman ag cornam cìrτ Laiḡn.

Αοιρ Cπιορτ, δά cέδ peaṭmoḡat a dó. Α cuicc do Coirpne. Ceìτne
caṭa la Coirbne por pìopa Muman ag cornam cìrτ Laiḡn.

Αοιρ Cπιορτ, δά cέδ peaṭmoḡat a pé. Α naoi do Coirpne i rìḡhe
nEpeann. Oengur Ḥaibuabēteach do marbað an bliadaimri la cloinn Cairbne
Lippechari .i. Píacha Spaidtine ḡ Eochaid Doimlen.

Αοιρ Cπιορτ, δά cέδ ochtmoḡat a τρί. Α pé décc do Cairbne. Pìonn
Ua bairecne do tuitim la hAichlích mac Duiborínn, ḡ la macoib Uirḡrínn,
do Luaiḡmib Teimrac, occ Ach bpea por bóinn, dia ndebrað.

**1132 A.D. Men like to ants or emmets wondern upon a groot hwide
Whallfisk which lay in a runnel. Blubby wares upat Ublanium.**

**566 A.D. On Baalfire's eve of this year after deluge a crone that hadde a
wickered kish for to hale dead turves from the bog lookit ...**

[Silent]

**... Primas was a santryman and drilled all decent people. Caddy went to
Winehouse and wrote o peace a farce. Blotty words for Dublin.**

(RFW 011.21–011.35)

These fifteen lines of *Finnegans Wake* record *The Annals of the Four Masters*. In this context, the Four Masters are X, The Four Old Men, and the annals are both ALP's Letter—Joyce is still foreshadowing I.5, *The Mamafesta*—and the text of *Finnegans Wake* itself.

First Draft Version

In the first-draft version, this section read:

1132 AC Men wondern as Wallfisch [and]. Bloaty wares.

566 A. C. On Bell of this year a crone that hadde a wickered kish for to hale turves
from the bog lookit under the blay of her kish & found herself full of swalle shoon
[and]. Bluchy works on Hurdlesford.

[Silent]

566 A.D. At that time it came to pass that many fair maidens grieved because their minions were ravished of them by an ogre Europeus Pius [and].

1132 A.D. Two sons at one time were born to a goodman & his wife. There were name Primas & Caddy. Prime was a gentleman & came of decent people. Caddy was to Winehouse & wrote a piece of fun. Blooty worse in Ballyaughacleeagh. (Hayman 53-54)

In the final version, Joyce tagged all four dates with A.D.. In the following paragraph, these are translated as antediluvius and annadominant. In other words, the first two entries in the annals are antediluvian—before the Flood—while the last two belong to the Christian era, Anno Domini. The A.C. of the first draft must stand for Ante Calamitatem [Before the Catastrophe], or, possibly Ante Christum [Before Christ]. In Viconian terms, the first two entries record events that occurred in the previous cycle before the Flood, which is described in the concluding pages of *Finnegans Wake*. The final two entries, however, record events that belong to the present cycle.

The problem with this interpretation is that in the final version the second annal includes the phrase after deluge. Make of that what you will. Perhaps it simply reflects the fact that history in *Finnegans Wake* is cyclical, so that every event occurs both before and after the Deluge.



Beached Blue Whale at Bean Hollow

1132

We have come across this significant number before:

The only significant date in HCE's version of history is 1132 A.D., and the significance is entirely symbolic: 11 stands for return or reinstatement or recovery or resumption (having counted up to ten on our fingers we have to start all over again for 11); 32 feet per second [per second] is the rate of acceleration of all falling bodies, and the number itself will remind us of the fall of Adam, Humpty Dumpty, Napoleon, Parnell, as also of HCE himself, who is all their reincarnations. (Burgess (ii))

As Bloom recalls in *Ulysses*, 32 feet per second per second is the acceleration due to gravity at the surface of the Earth ([Ulysses 69](#)). It is the numerical embodiment of the Law of Falling Bodies. In *Finnegans Wake*, 32 is the number of the Fall of Man.

And what does 1132 mean? Well, 32 (feet per second per second) lets us know there has been a fall, and 11 lets us know that there is a kind of resurrection. There is another aspect to this 1132 reference. One time when I was reading St Paul's Epistle to the Romans ... I came across a passage that seemed to me to say just

what Finnegans Wake was all about: "For God has consigned all men to disobedience that he may show his mercy to all" ... This is associated with the text we read in the Catholic Mass for Holy Saturday: "O felix culpa!" ("Oh happy fault!"), that is, the fall of Adam and Eve, the Original Sin which evoked the Savior. There would have been no Savior had there been no fall: "Oh happy fall!". So when I read the passage in Paul's Epistle that I thought was the key to Finnegans Wake, I wrote down the reference. And guess what it was: Romans 11:32. (Campbell et al 366)

According to some sources, Laurence O'Toole, the Patron Saint of Dublin, was born in 1132 (Webb 426, Eblana 11). And according to the Annals of the Four Masters, Finn MacCumhail died in 283 CE, which is one quarter of 1132 (O'Donovan 119).

The first entry in the annals also draws upon The Annals of Dublin. These were a collection of annals collated from various sources by early Irish antiquaries (such as [James Ware](#), his son [Robert Ware](#), and his great-grandson-in-law [Walter Harris](#)) and appended to Thom's Official Directory of the United Kingdom of Great Britain and Ireland. Among these annals, the following may be noted:

140 Eblana, supposed to be Dublin, noticed by Ptolemy, the geographer, as a famous city. It was called by the Irish, Athcliath, or Bally-Athcliath, "the town of hurdles," from a ford across the Liffey, then constructed of hurdles.

1331 A great famine relieved by a prodigious shoal of fish, called Turlehydes, being cast on shore at the mouth of the Dodder. They were from 30 to 40 feet (10-12 m) long, and so thick that men standing on each side of one of them could not see those on the other. Upwards of 200 of them were killed by the people. (Thom & Co 2090, 2092)

These turlehydes were clearly beached whales. German: Walfisch, whale. The strange name is apparently a corruption of thurlhedis, which in turn is a variant of thurlhead:

Thurlhead. Obs. rare Alteration of thurlepolle, Thirlepoll, with head for poll.

Thirlepoll. ... [perh. f. Thirl sb.¹ + Poll sb.¹, from the blowholes or nostrils in the head ...] A whale, or some species or kind of whale. (OED)

Stephen Dedalus recalled this event in the third episode of Ulysses:

A school of turlehide whales stranded in hot noon, spouting, hobbling in the shallows. Then from the starving cagework city a horde of jerkined dwarfs, my people, with flayers' knives, running, scaling, hacking in green blubbery whalemeat. Famine, plague and slaughters. Their blood is in me, their lusts my waves. ([Joyce 1922:45](#))\

It is hard not to associate this image with that of the Lilliputians swarming over the recumbent Gulliver on the shores of Lilliput—an image which also informs the whole of the opening chapter of *Finnegans Wake*.



Gulliver in Lilliput

John Gordon equates this annal with Freud's Primal Scene, in which the children spy on their parents having sex. Here the twins Shem and Shaun (men like to ants or emmets) observe HCE's erect penis penetrating ALP's vagina (a groot hwide Whallfisk which lay in a runnel) and wonder (wondern) what to make of it all. emmets, an archaic term for ants, evokes the Irish rebel [Robert Emmet](#), which is appropriate, as Shem and Shaun are Oedipal rebels against their father's authority.



The Hill of Uisneach, Scene of Ancient Ireland's Beltane Festival

566 AD

566 is half of 1132 and twice 283. However, nothing significant to Finnegans Wake is recorded in the annals under 566 AD. In 566 BC, the first known Panathenaic Games were held in Athens, which may or may not be significant. The five lines that comprise this entry, however, are chock-full of allusions.

Baalfire's night refers primarily to the ancient Celtic festival of Beltane, which took place on the eve of 1 May:

this festival, the most important ceremony of which in later centuries was the lighting of the bonfires known as "beltane fires", is believed to represent the Druidical worship of the sun-god. The fuel was piled on a hill-top, and at the fire the beltane cake was cooked. This was divided into pieces corresponding to the number of those present, and one piece was blackened with charcoal. For these pieces lots were drawn, and he who had the misfortune to get the black bit became cailleach bealtaine (the beltane [carline](#))—a term of great reproach. He was pelted with egg-shells, and afterwards for some weeks was spoken of as dead ... As to the derivation of the word beltane there is considerable obscurity.

Following [Cormac](#), it has been usual to regard it as representing a combination of the name of the god Bel or Baal or Bil with the Celtic teine, fire. And on this etymology theories have been erected of the connexion of the Semitic Baal with Celtic mythology, and the identification of the beltane fires with the worship of this deity. (Chisholm 712)

The crone, or cailleach bealtaine, is clearly ALP. Following John Gordon's analysis, the Primal Scene of the first annal leads to the conception of Issy: ALP finds herself to be pregnant with Goody Two-Shoes, or schizophrenic Issy. after deluge now takes on a sexual connotation (after HCE's ejaculation). And as Issy is born in February, it is appropriate that she is conceived about nine months before in May.

Actually, Issy is usually associated with 29 February, so if she was conceived on 1 May, she must have been born after a gestation of ten months. John Gordon believes that *Finnegans Wake* is set on Monday 21 March 1938. I have discussed this date in earlier articles and explained why I cannot accept it, so I won't go into the matter again. Nine months later brings us into December:

The birth of Issy, nine months later, on or around the time of St Lucy's Day. (Gordon 82)

St Lucy's Day falls on 13 December. St Lucy was, allegedly, a 3rd-century martyr, who brought food to Christians hiding in the catacombs during the persecution of Diocletian. She lit her way with a candle-lit wreath so that her hands might remain free to carry as much food as possible. Her name derives from the Latin: lux, light. Joyce's daughter, the principal model for Issy, was called Lucia. Joyce, who suffered for most of his adult life from iritis, had a special affection for St Lucy, patron of the blind, guardian of the eyes. However, I cannot see any allusions to St Lucy in this annal (unless Bluchy counts), whereas the allusion to Beltane is quite explicit.



Saint Lucy

- sothis- Sothis is the Greek form of the name the Egyptians gave to the star Sirius, which was associated with Isis.

- cowrie- ... -feige Cowrie shells and figs (German: Feige) are sometimes used to depict the female vulva, which they resemble in appearance.
- kish ... sawl I don't know why we have these allusions to the Israelite King Saul and his father Kish.
- blay This is the name of a type of fish (continuing the fishy theme of this annal), but Joyce borrowed this unusual word from an advertisement in the Irish Independent (23 January 1924):

McGuire's Great Sale Offers:

Unbleached Twill Sheets

1,500 pairs of Good Blay Sheets for Single Beds. Sale Price Each ... 2/3 ([JJDA](#))

- sackvulle Sackville Street, now O'Connell Street, Dublin's principal thoroughfare.
- goody quickenshoon Goody Two-Shoes, an anonymous eighteenth-century children's story about a child who was so thrilled at receiving a pair of shoes that she would exhibit them to everyone while exclaiming Two shoes!. It is often attributed to the Irish writer Oliver Goldsmith.



Oliver Goldsmith

Silent

In the following section (Somewhere parently ...) it is implied that this silence represents a lacuna or break in the annals. In a Viconian

context, it could be interpreted as the ricorso or recurrence—the point where the two ends of the Viconian Cycle meet one another, as one cycle ends and the next begins, and history starts to repeat itself.

If this is correct, then perhaps the four annals can be interpreted as representing the three Viconian Ages (Theocracy, Aristocracy and Democracy) followed by a collapse into Chaos, from which the New World Order of the next cycle will emerge:

- Theocratic Age of Gods and Giants: the ogre Puropeus Pious.
- Aristocratic Age of Heroes: Caddy and Primas
- Democratic Age of Men: Men like to ants or emmets
- Collapse into Chaos: Fire and deluge, dead turves

Admittedly, this is a bit of a stretch. Perhaps I am trying too hard.



Eithne

566 AD

If John Gordon's analysis is correct, then the third annal must be recording the birth of Issy. Note the presence of the Irish: solas, light:

'Puppette' echoes Swift's nickname of 'Ppt' for [Stella](#), hence Issy. (Gordon 89)

- ogre Joyce's source for this word was a French translation of the German term Kinderfresser, which literally means Devourer of Children:

Ces figures antiques ne sont cependant que les membres les plus connus d'une grande famille d'épouvantails ou de croquemitaines dont on trouve des représentants à toutes les étapes de la civilisation: ... Klapperböcke et Butzemänner de la croyance populaire germanique, tel, par exemple, ce Kinderfresser (ogre) qui, taillé en bois et peint de couleurs voyantes, orne dans sa grotesque laideur l'une des plus jolies fontaines de Berne. NOTE. in text with Irish tir na n-óg: the (mythical, alas) land of eternal youth.

These ancient figures are however only the best known members of a large family of spectres or bogeymen whom one finds represented in all stages of civilization: ... Klapperböcke and Butzemänner of popular German belief, like, for example, that Kinderfresser (ogre) who, carved from wood and painted in bright colours, adorns with its grotesque ugliness one of the prettiest fountains in Berne. NOTE. in text with Irish tir na n-óg: the (mythical, alas) land of eternal youth. (Yrjö Hirn, *Les jeux d'enfants* (1926) p 9)

Yrjö Hirn was a Finnish professor of aesthetics and modern literature at the university of Helsinki. Joyce used this reference again in III.3, The Third Watch of Shaun: Tear-nan-Ogre (RFW 371.40). In Irish mythology, Tír na nÓg [The Land of the Young People] is associated with Niamh of the Golden Locks (brazenlockt), who carries Finn Mac Cumhail's son Oisín off to dwell with her in eternal youth.

But brazenlockt also conjures up images of a damsel imprisoned in a brass tower. In Greek mythology, Acrisius King of Argos incarcerates his daughter Danaë in such a tower to prevent her from conceiving a son fated to kill Acrisius. Zeus, however, visits Danaë in a Shower of Gold and she conceives Perseus. In Irish mythology, Balor of the Evil Eye incarcerates his daughter Eithne in a Glass Tower for a similar reason, but she begets triplets. Balor takes the three children from her and sends them to be drowned in a whirlpool. But one of the triplets is saved and grows up to become Lugh of the Long Arm, who kills Balor.

The phrase Puropeous Pious, coming immediately before a reference to Bloody wars, echoes Giambattista Vico's Latin phrase *pura et pia bella* [pure and pious wars], which refers to the religious wars of European history:

§ 958 From the practice of these [divine] judgments in private affairs, the peoples went forth to wage wars which were called pure and pious, *pura et pia bella*, and they waged them *pro aris et focis*, "for altar and hearth"; that is, for civil concerns both public and private, for they regarded all human things as divine. Hence the heroic wars were all wars of religion. (Vico 318)

When history repeats itself following the Viconian *ricorso* (recurrence), these wars returned as the familiar Crusades and Wars of Religion of the late Middle Ages and early modern period:

§ 1049 Thus there was a return in truth of what were called pure and pious wars—*pura et pia bella*—of the heroic peoples, and hence all Christian powers still bear on the globe surmounting their crowns the cross which they had earlier displayed on their banners when they waged the wars called crusades. (Vico 358)

Puropeous Pious also echoes the Latin: *puerperus*, bearing young.

1132 AD

This annal clearly describes the births of the twins Shem and Shaun to HCE and ALP. This is somewhat surprising, as Shem and Shaun have already been described peeping at their parents having sex, which would make them older than Issy. Perhaps this is, once again, the cyclical nature of history confusing matters.

I do not find John Gordon's analysis of this entry as convincing as his analyses of the first three entries:

Shaun (Primas) and Shem (Caddy) split into two polar opposites and head off for Windsor ('Winehouse') and Santry. They are now two warring factions, in this case English and Irish, as elsewhere they divide into north and south. (Gordon 89)

Note that Shaun is the elder brother (Latin: *primus*, first-born) and Shem the younger (cadet, a younger brother). But just as Jacob robs Esau of his birthright, so Shem seeks to supplant Shaun as their father's heir. Is this what lies behind the sibling rivalry between the caddish Shem and the prim Shaun?

Louis O Mink has identified the phrase Caddy went to Winehouse with Joyce's impecunious trip to Paris in 1903 (Mink 438). John Gordon defends his interpretation—Windsor—by citing John Kelleher's Notes on *Finnegans Wake*, but I have not been able to lay my hands on a copy of this. [The Analyst](#) is well overdue for a republication.

The description of Caddy writing Blotty words for Dublin sounds like a reference to Joyce finishing *Ulysses* in Paris in 1921.

Bloody Wars in Dublin

All four annalistic entries conclude with the phrase Bloody wars in Dublin, or some variant thereof. Bloody wars! was once a common oath in Dublin. It occurs in *Ulysses*, spoken by the anonymous narrator of Cyclops ([Ulysses 328](#)).

The conjunction of sexual themes and bloody wars reminds one of Thersites' remark in Shakespeare's *Troilus and Cressida*:

Lechery, lechery! Still wars and lechery! Nothing else holds fashion. A burning devil take them! (*The History of Troilus and Cressida*, Act 5, Scene 2)

According to Richard Ellmann, Joyce privately identified the anonymous narrator of Cyclops with Shakespeare's Thersites:

there is another kind of deflation, a malign one, which is inspired by meanness rather than by honesty. One of the two narrators of Cyclops—the one who carries the burden of the narrative—is a man of this kind, a man never named, but privately identified by Joyce with Thersites, the meanest-spirited man in the Greek host at Troy. (Ellmann 110)

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The Ginnandgoe Gap

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~ [Finnegans Wake – A Prescriptive Guide](#) ~



Somewhere, parently, in the ginnandgoe gap between antediluvius and annadominant the copyist must have fled with his scroll. The billy flood rose or an elk charged him or the sultrup worldwright from the excelsissimost empyrean (bolt, in sum) earthspake or the Dannaman gallous banged pan the bliddy duran. A scribicide then and there is led off under old's code with some fine covered by six marks or ninepence in metalmen for the sake of his labour's dross ... for taking that same fine sum covertly by meddlement with the drawers of his neighbour's safe.

Megaloceros (RFW 011.36–012.07)

The next paragraph of this section was not part of Joyce's first draft. Here it is revealed that the first two entries in the annals are antediluvian events, Ante Diluvio: that is, they occurred in the previous Viconian cycle before the Flood, which is described in the concluding pages of *Finnegans Wake*. The final two entries, however, are Anno Domini: they belong to the present cycle.

The silence between them—[Silent]—is now identified as the ginnandgoe gap. This is a reference to the Old Norse: Ginnungagap, gaping abyss, yawning void. In Norse Mythology, the Ginnungagap was the vast chasm between Niflheim (the realm of ice) and Muspelheim (the realm of fire) before the creation. Where the fire melted the ice it formed the substance eitr, which formed the giant Ymir. It corresponds to the Chaos of ancient Greek mythology. Chaos also means gap, abyss, void.

Temporally, however, this silence seems to represent the moment when one Viconian cycle ends and the next begins. Joyce may be referring to

the gap between the end of *Finnegans Wake* and its rebeginning. The opening section occurs before the Flood (antediluvian), while the book ends with ALP's final speech (annadominant). The last word of the text, the, would be spelled in Hebrew by a single letter, tav, which looks like a doorway. Hence the reference a few lines below to someone banging upon the bloody door (banged pan the bliddy duran).



The Book of Kells (Folio 29r)

The Book of Kells

The bizarre image of the copyist having to flee with his unfinished scroll owes much to a passage in Edward Sullivan's 1914 edition of *The Book of Kells*, Ireland's most famous illustrated manuscript:

The opening words of St. Matthew's Gospel, "Liber generationis," one of the most notable instances of illumination in the Manuscript, fill the recto of folio 29 (Plate VI.). The spiral ornamentation and the general colour harmony of this very beautiful page are particularly striking. Note, too, the curious and rarely relied on effect produced by the alteration of the colours in which the ground and the letters of the word "generationis" are depicted. The rudely-drawn figure standing in the lower left-hand corner is said to represent the Evangelist. The smaller and much more naturally drawn figure at the top may also be intended for him. The difference of execution in the two cases would, I suggest, almost justify the conclusion that the larger figure was a later addition in order to fill a space left vacant when the original artist had touched the Manuscript for the last time. I think, too, that we can almost see from the illumination itself the very place where he was hurried from his work. There are many unfinished portions in the whole page; for instance, the small face to the left of the upper limb of the L, the piece of the border of the same limb just above and to the right of the face, and possibly the space into which the right elbow of the upper figure projects. But more noticeable than all these is the unfinished condition of the intertwined letters ER in the circle which forms the lower portion of the antique and curiously formed B. The dark line surrounding the red E is only half completed. The interruption of so very simple a feature of the work seems to tell a tale of perhaps even tragic significance. (Sullivan 11)

The various reasons given for the scribe's flight—the rising Flood, a charging elk (an antediluvian inhabitant of Ireland), a bolt of lightning, an earthquake, or a Danish Viking knocking on the door—may also have been suggested by Sullivan:

It is, of course, now impossible to guess with anything approaching certainty how some of the illuminations came to be left unfinished—the death of a great artist before his work was done; the turmoils and uncertainty of the age; the necessity for keeping so precious a treasure in concealment when piracy and plunder were always to be feared, will suggest themselves as possible accounting for these strange lacunæ—but none of these explanations is completely satisfactory. (Sullivan 12)

The unfinished nature of *The Book of Kells* and the later retouchings anticipate the similar way in which *Finnegans Wake* was being constantly retouched and elaborated. The copyist is both Shem the Penman, who indites ALP's Letter at her dictation, and Joyce himself,

whose writing of *Finnegans Wake* was being continually interrupted by various unforeseen events and changes of domicile.

Joyce had a copy of Sullivan's book, which he carried about with him wherever he went. In 1922 he presented a copy to his patron [Harriet Shaw Weaver](#) for Christmas. He once revealed to the young art critic [Arthur Power](#) what this book meant to him:

In all the places I have been to, Rome, Zurich, Trieste, I have taken it about with me, and have pored over its workmanship for hours. It is the most purely Irish thing we have, and some of the big initial letters which swing right across a page have the essential quality of a chapter of *Ulysses*. Indeed, you can compare much of my work to the intricate illuminations. I would like it to be possible to pick up any page of my book and know at once what book it is. (Power 67, Ellmann 558-559)



The Metal Man, Sligo

Commerce and Finance

The final paragraph of this section has a cluster of commercial and financial terms:

- billy bill, and Danish: billig, cheap

- charged him
- in sum
- pan (slang) money
- fine
- covered to cover a debt
- six marks a former German unit of currency
- ninepence nine pence
- metalmen faces of rulers on coins? Also, middlemen
- labour's dross
- in our rear in arrears
- gynecure sinecure
- fine
- sum
- meddlement middlemen
- drawers ones who sign a bill of exchange or a cheque
- safe

Taking our lead from Rose & O'Hanlon ([JJDA](#)), we find that this is a reference to something Joyce read in Stephen Gwynn's *The History of Ireland*:

If this be so, it means that [Leary](#) accepted the fact that Ireland was becoming Christian, and was wise enough to see that the laws must be brought into conformity with the new creed; and also that Patrick, in order to get the authority of native law and custom on his side, agreed to admit certain principles that differed from the general law of the Roman Empire and from the interpretation of most Christian states. This was especially true of the law which laid down that killing should be atoned for by a fine, legally fixed—as was the usage in Ireland as long as the native law lasted. This principle has been common to many countries. It was followed by all Scandinavia through the Middle Ages; and though it has been described as barbarous, it is less so than the excessive use of capital punishment characteristic of the English law, under which even in the nineteenth century pocket-picking or sheep-stealing was punishable by death. (Gwynn 25)



Cain and Abel (Titian)

Sibling Rivalry

Note how the concluding sentence of this paragraph comprises two parallel clauses separated by a third clause:

A scribicide then and there is led off under old's code with some fine covered by six marks or ninepins in metalmen for the sake of his labour's dross

while it will be only now and again in our rear of o'er era, as an upshoot of military and civil engagements, that

a gynecure was let on to the scuffold for taking that same fine sum covertly by meddlement with the drawers of his neighbour's safe.

Does this allude to the sibling rivalry between Shem the Pen and Shaun the Post, which is such a prominent feature of *Finnegans Wake*? As the inditer of ALP's Letter, Shem is certainly a scribe, so killing him would make Shaun a scribicide. But why would Shem be a gynecure? Campbell & Robinson interpret this word to mean a lady's man, from the Greek: γυνή, woman, and Latin: cura, care (Campbell et al 45). A sinecure is an ecclesiastical benefice in which the clergyman has no souls to care for.

The final phrase hints at the sexual element of their rivalry—the draws of *Thy Neighbour's Wife*. According to Rose & O'Hanlon, *Thy Neighbour's Wife* refers to the 1923 novel of that name by Liam O'Flaherty.



Gerald Griffin

Loose Ends

There are also a few references in this paragraph to another Irish novel, *The Collegians* by Gerald Griffin. Dannaman echoes Danny Mann, the novel's sinister hunchback, while metalmen and meddlement remind us that Kyrle Daly's father was

a middleman. In his Paris-Pola Commonplace Book, a notebook he compiled around 1903-04 in Paris and Pola, Joyce drew up a list of writers of fiction—presumably ones he intended to read. Gerald Griffin's name appears second on this list. His most popular work was adapted for the stage as *The Colleen Bawn* by Dion Boucicault and for the opera-house as *The Lily of Killarney* by Julius Benedict.

It should be remembered that when we emerged from the water closet (museyroom) at the end of the Battle of Waterloo sequence, our attention was drawn to the Hen, Biddy Doran, who was scavenging on the kitchen midden in the backyard of HCE's tavern, The Mullingar House. In *Finnegans Wake*, this midden represents the buried past. Its archaeological strata are like the leaves of a book that may be read by the enlightened. HCE's story is just one of those buried in the midden. Thus the midden is merely another form of □, the square-shaped siglum Joyce used in his notes to designate any container of HCE (e.g. *Finnegans Wake* itself, ALP's letter, the coffin in which HCE is later buried, Dublin, the bed in the master bedroom, and ultimately the flagpatch quilt under which the landlord of the tavern is sleeping).

This paragraph contains a few fleeting reminders of this scene:

- bliddy duran Biddy Doran, the hen.
- gallow Latin: gallus, a cock, dunghill cock.
- elk charged him ECH, HCE's initials reversed.

The Romans had a saying:

Every man is cock of his own dunghill. (Lewis & Short 801)

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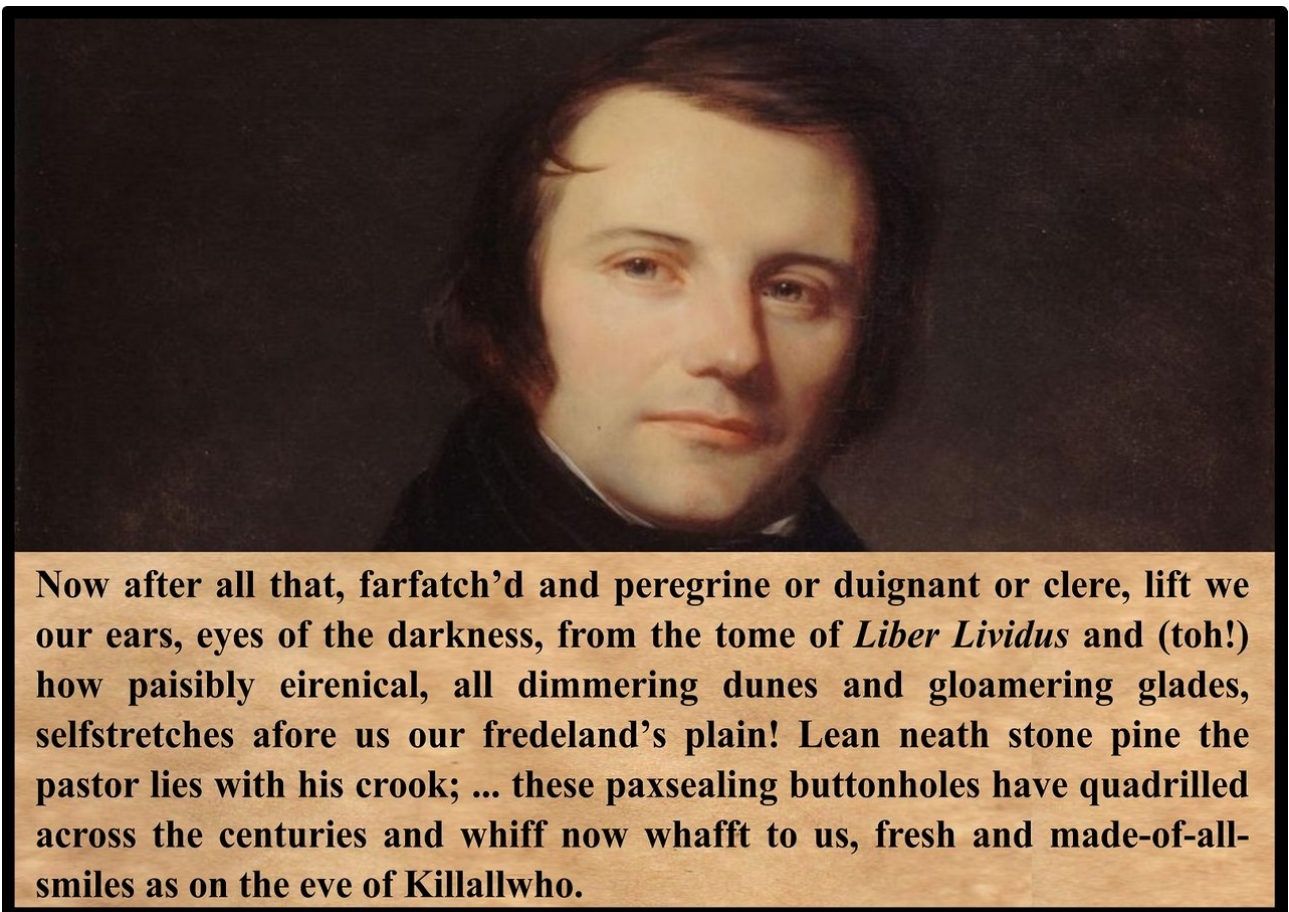
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(RFW 012.08–012.24)

This paragraph of James Joyce's *Finnegans Wake* contains one of the book's most celebrated parodies, that of a passage taken from the works of [Edgar Quinet](#).

Edgar Quinet was a French historian, poet, philosopher and politician. In 1824, when he was just 21 years old, he wrote an essay on the philosophy of history, *Introduction à La Philosophie de l'Histoire de l'Humanité*, in which he discusses the philosophies of history of [Johann Gottfried Herder](#) and [Giambattista Vico](#). In the middle of this essay, Quinet contrasts the permanence and splendour of the natural world with the ephemeral and tumultuous nature of human civilizations:

Aujourd'hui, comme aux jours de Pline et de Columelle, la jacinthe se plaît dans les Gaules, la pervenche en Illyrie, la marguerite sur les ruines de Numance ; et pendant qu'autour d'elles les villes ont changé de maîtres et de nom, que plusieurs sont rentrées dans le néant, que les civilisations se sont choquées et brisées, leurs paisibles générations ont traversé les âges, et se sont succédé l'une à l'autre jusqu'à nous, fraîches et riantes comme aux jours des batailles. (Quinet 367-368)

Today, as in the days of Pliny and Columella, the hyacinth disports itself in Gaul, the periwinkle in Illyria, the ox-eye daisy on the ruins of Numantia; and while the surrounding cities have acquired new masters and new names, while many others have ceased to exist, and while civilizations have clashed with one another and been destroyed, their peaceful generations have endured throughout the ages in an unbroken succession, as fresh and cheerful as on the days of the battles.



Edgar Quinet as a Young Man

Joyce could hardly have found a finer description of the Viconian cycle of human history, endlessly turning, endlessly repeating itself generation after generation. He liked this passage so much that he would often recite it from memory to his friends:

He recited a page from Quinet, which satisfied him completely, a description on which he embroidered for several pages in *Work in Progress*: the whole atmosphere of the Mediterranean is in it, he said, its ports, its flowers, the azure sky, the sun on the sea. In that passage he felt at home. (Mercanton 103)

The passage is parodied five times in *Finnegans Wake* (RFW 012, 093, 186-187, 274 and 481) and quoted verbatim once in II.2 (RFW 218):

He now applied himself to the tenth chapter, the children's homework lesson, which makes the history of Dublin a universal one. In July he asked [Paul Léon](#) to find a passage in the notebooks left behind in Paris; it was Edgar Quinet's beautiful sentence, which Joyce had once astounded John Sullivan by reciting as they

walked by the cemetery on the Boulevard Edgar Quinet, and it recapitulated Joyce's view of history without Vico's apparatus. (Ellmann 664)



Boulevard Edgar-Quinet (Paris 1920s)

One of the parodies of this passage occurs in II.1, *Twilight Games* (RFW 186.32-187.03), in which HCE and ALP's three children are playing a game. In 1930, in a letter to his patron Harriet Shaw Weaver, Joyce explained the relevance of the famous sentence to this chapter:

The page enclosed is still another version of a beautiful sentence from Edgar Quinet which I already refashioned in transition part one beginning since the days of Hebear and Hairyman etc. E.Q. says that the wild flowers on the ruins of Carthage, Numancia etc have survived the political rises and falls of Empires. In this case the wild flowers are the lilts of children. (Letters 22 November 1930)

As we have just seen, the verbatim quotation—in French—occurs in the following chapter, II.2, *School Nessans*. Actually, this quotation is slightly inaccurate, which suggests that when Joyce copied it into one of his *Finnegans Wake* notebooks, he did not have Quinet's original text to hand. It has, however, been noted that when the Russian geographer [Léon Metchnikoff](#) quoted the same passage in *La*

Civilisation et les grands fleuves historiques, he too made a couple of mistakes, both of which Joyce would later make. Now, Joyce is known to have drawn upon Metchnikoff's work while writing *Finnegans Wake* (Crispi & Slote 19-20). The inescapable conclusion is that Joyce copied the Quinet passage from Metchnikoff, inadvertently reproducing the latter's two mistakes in the process, while introducing several more of his own:

There can be little doubt that Joyce found his Quinet sentence in Metchnikoff's book: it is written down in the same notebook [FW VI.B.1] as the rest of the quotes from *La civilisation et les grands fleuves historiques*; the sentence occurs in Metchnikoff's book as a quotation; Joyce identified his source (this is rare in the notebooks); and the quotation copies errors Metchnikoff had made: "au temps de Pline" instead of "aux jours de Pline" [and *entrées* instead of *rentrées*] ... When Joyce copied it from Metchnikoff, he made a number of transcription errors; he omitted the comma after the first word and after "Columelle," and before "pendant." He also omitted the semicolon after "Numance" and he capitalized "pervenche." Joyce also made "temps" singular and "nom" plural; and dropped the circumflex in "plaît," "maîtres," and "fraîches," and the accents aigus in "générations." (Landuyt & Lernout 112 ... 113)



Léon Metchnikoff

When Clive Hart first drew attention to these errors, he suggested that they were almost certainly due to a faulty memory (Hart 183). Joyce's memory did sometimes play him false—note how in his letter to Harriet Shaw Weaver, he introduces Carthage, which is not mentioned by Quinet—but in this case Hart's certainty was misplaced. Nevertheless, his analysis of Joyce's use and treatment of this quotation is well worth reading.

Incidentally, Danis Rose and John O'Hanlon have corrected all of Joyce's and Metchnikoff's errors. So when the passage is quoted verbatim on page 218 of *The Restored Finnegans Wake*, it is exactly as Quinet wrote it.

The Books at the Wake

James Atherton was the first scholar to identify Quinet's essay as the source of this passage, though he only recognized two parodies of it:

It may have been the interest they shared in Vico that caused Joyce to be attracted to the work of Edgar Quinet. The sentence which is quoted in full [218.08-13] and twice parodied at full length [012.14-24 and 186.32-187.03] has not, to my knowledge, been previously traced in Quinet's works. It comes from his *Introduction à la philosophie de l'histoire de l'humanité*. In this essay Quinet discusses history as it is presented by Vico and Herder.

“Nous touchons aux premières limites de l'histoire ; nous quittons les phénomènes physiques pour entrer dans le dédale des révolutions qui marquent la vie de l'humanité ... Le moindre grain de sable battu des vents a en lui plus d'éléments de durée que la fortune de Rome ou de Sparte.” [“We have reached the outer boundary of history; we have left physical phenomena behind and entered the labyrinth of the revolutions that punctuate the life of mankind ... The smallest grain of sand, buffeted by the winds, has within it more marks of longevity than all the wealth of Rome or Sparta.”]

Joyce uses the same idea: “A hatch, a celt, an earshare When a part so ptee does duty for the holos we soon grow .to use of an allforabit” [RFW 015.09-16]. All history is to be deduced from any part of the created universe. Yet it is found most completely in the mind of any human being.

“L’histoire,” writes Quinet, “telle qu’elle est réfléchie et écrite dans le fond de nos âmes, en sorte que celui qui se rendrait véritablement attentif à ses mouvements intérieurs, retrouverait la série entière des siècles comme ensevelie dans sa pensée ... J’aperçus, pour la première fois ... le nombre presque infini d’êtres semblables à moi, qui m’avaient précédé ... Chaque empire avait envoyé jusqu’à moi la loi, l’idée, l’essence des phénomènes dont s’est composée sa destinée. À mon insu, la vieille Chaldée, la Phénicie, Babylone ... s’étaient résumées dans l’éducation de ma pensée et se mouvaient en moi. Ce m’était un spectacle étrange d’y retrouver leurs ruines vivantes, et de sentir s’agiter dans mon sein ... l’âme que mon être a recueillie comme un son lointain apporté d’échos [en échos] jusqu’à lui.” [“History, as it is reflected and inscribed in the depths of our souls, in such a way that one who could be truly attentive to his inner movements could recover the entire series of ages as though buried in his mind ... I noticed, for the first time ... the almost infinite number of beings similar to me who had preceded me ... Every empire had transmitted to me the law, the idea, the essence of the phenomena comprising its destiny. Without my being aware of it, ancient Chaldaeia, Phoenicia, Babylon ... had been summed up in the education of my mind and moved within me. To me, it was a strange sight to discover their ruins living within me, and to feel tossing within my breast ... the soul which my being heard like a distant sound echoing down through the ages.”]

This is the way in which Joyce is writing his “ideal eternal history”, for *Finnegans Wake* can be taken as being the story of one man, or one family, or of one city or country, or of all humanity and the entire course of history, since all these are progressive expansions of one story. (Atherton 34-35)

**THE HISTORY OF THE WORLD
IS
THE STORY OF THE FAMILY
WRIT LARGE**

Finnegans Wake in a Nutshell

Glossary

[Gaius Plinius Secundus](#), or Pliny the Elder, and [Lucius Junius Moderatus Columella](#) were Roman encyclopaedists of the 1st century. Pliny's *Naturalis Historia* (Natural History) and Columella's *De Re Rustica* (On Agriculture) are both extant. Pliny's work comprises thirty-seven books, Columella's twelve. Pliny's nephew, [Pliny the Younger](#), is elsewhere associated in *Finnegans Wake* with Columella, though Quinet was referring to the elder of the two, who mentions the hyacinth and the periwinkle in Book 21 of his *Natural History*.

[Gaul](#) and [Illyria](#) were territories that were incorporated into the Roman Republic. Gaul comprised most of modern France, Belgium, Luxembourg, Switzerland and Northern Italy. Illyria covered the western part of the Balkan Peninsula. [Numantia](#) was a Celtiberian city in northern Spain. In 133 BCE, the inhabitants burned the city down rather than surrender it to the besieging Roman general Scipio Africanus. Many of the Numantians committed suicide rather than submit to servitude. When Quinet penned his famous sentence, the exact location of Numantia was still unknown. The ruins were only rediscovered in 1860 by the Spanish archaeologist Eduarda Saavedra. Curiously, he shared a surname with Miguel de Cervantes Saavedra, whose best known play, *La Numancia*, is a dramatization of the siege.



The Ruins of Numantia (José Moreno Carbonero)

The [hyacinth](#) pops up regularly throughout the text of *Finnegans Wake*. As a given name, it was once quite popular in Ireland, though it is rarely found today. The feminine form, Jacintha, however, is still in common use. Hyacinth also describes the bluish violet colour of the petals of the blue hyacinth.

The [periwinkle](#), not to be confused with the shellfish of the same name, is a flowering plant whose petals are of a similar colour to those of the blue hyacinth. Like hyacinth, the word periwinkle also describes this colour.

The marguerite is the [ox-eye daisy](#), a common flowering plant. Like Hyacinth, Marguerite (or Margaret) is also used as a personal name, one that crops up quite a bit in *Finnegans Wake* in the form Maggy (or pluralized as maggies). The name comes from the Greek word for pearl.



The Hyacinth, the Periwinkle and the Ox-Eye Daisy

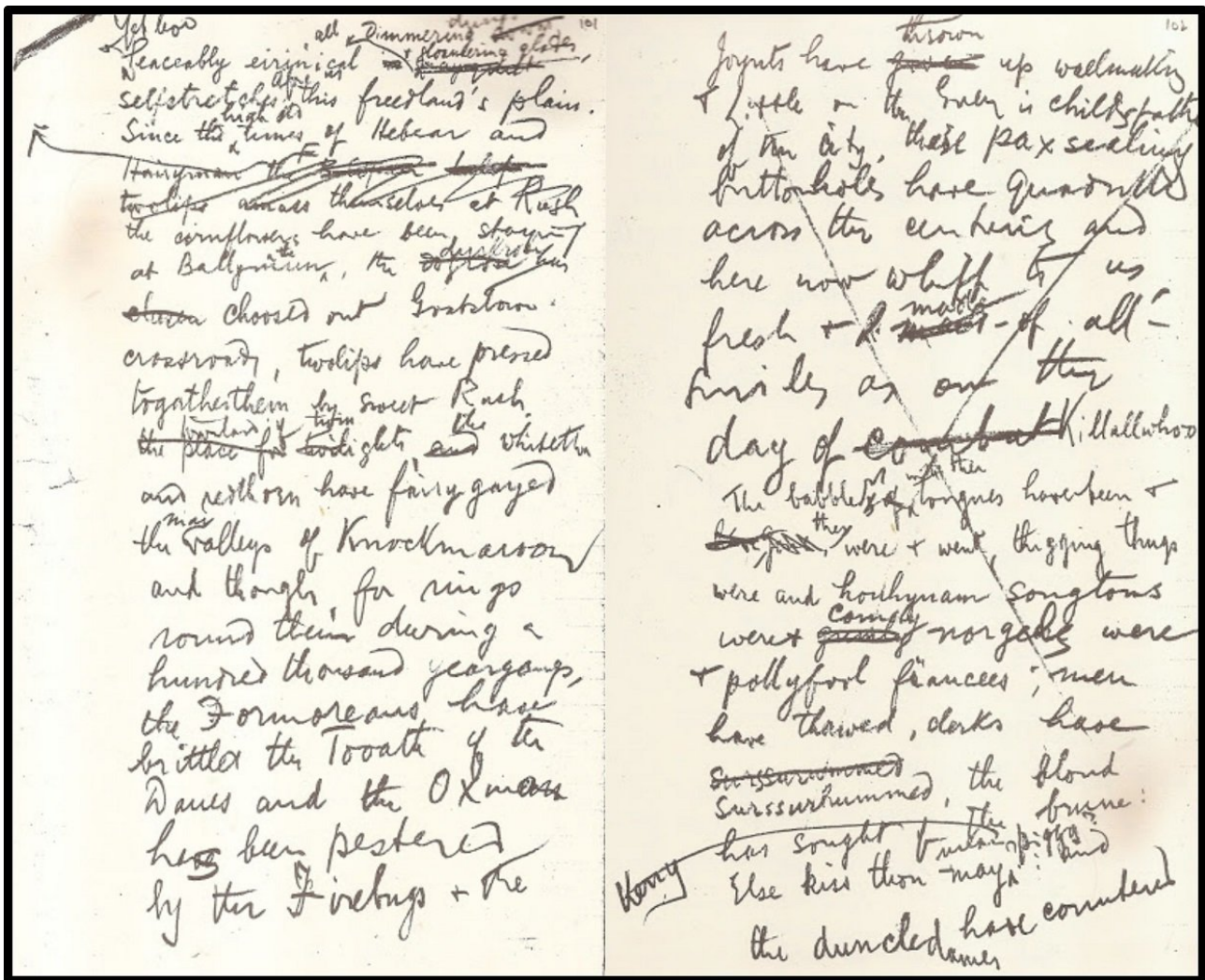
Though Joyce's reworkings of Quinet are called parodies, I prefer Clive Hart's description of them as "free translations into various dialects of Djoytsch". In rewriting Quinet here, Joyce changed the setting from classical antiquity to Dublin. Rush, Knockmaroon, Goatstown, Ballymun and Little Green Market are all places in and around Dublin.

In Pliny and Columella, he saw his warring twins, Shem and Shaun. He also made Quinet's flowers female temptresses—seizing on the contrast between masculine and feminine forces in Quinet's sentence ... "masters" are masculine. The peaceful flowers are feminine in the French ("la jacinthe ... la pervenche ... la marguerite"). Girls are often flowers in *Finnegans Wake*. ([Peter Chrisp](#))

First-Draft Version

In the first-draft of this paragraph, the parody of the passage from Quinet is introduced by a single short sentence, which Joyce later expanded to six-and-a-half lines:

Peaceably eirirical in grayquiet, selfstretches this freedland's plain. Since the times of Hebear and Hairyman the tulipair amass themselves at Rush, the cornflowers have been staying at Ballymun, the dogrose has chosen out Goatstown crossroads, the place for twilights, and whitethorn and redthorn have fairygayed the valleys of Knockmaroon and though, for rings round them during a hundred thousand yeargangs, the Formoreans have brittled the Tooath of the Danes and the Oxmen have been pestered by the Firebugs & the Joynts have given up wallmaking & Little on the Green is childsfather of the city, their paxsealing buttonholes have quadrilled across the centuries and here now whiff to us fresh & maid-of-all-smiles as on the day of combat. ([Hayman 54](#))



Joyce's First Draft

History

This paragraph begins with an allusion to the Four Masters, those four old men who preserved Irish history and transmitted it through the ages down to our time:

- farfatch'd = Fearfeasa Ó Maol Chonaire
- peregrine = Peregrine O'Clery
- duignant = Cú Choigríche Ó Duibhgeannáin
- clere = Michael O'Clery

The Liber Lividus evokes the Roman historian [Titus Livius](#), or Livy. But the literal translation of this Latin phrase is Blue Book, which recalls the bluest book in baile's annals from the preceding page. That, you may recall, was a loosely disguised allusion to Joyce's own *Ulysses*, which was first published in a distinctive blue dust jacket.

The phrase paisibly eirenical anticipates the Quinet passage, which describes the flowery generations as paisibles (peaceful). Possibly is also present as an overtone. eirenical is actually a real word, an alternative spelling of irenical, which means the same thing as the French paisible. It comes from the Ancient Greek: εἰρηνικός, peaceful. Needless to remark, it also contains ironical and the Irish: Éire, Ireland. Greek, Roman, French or Irish—all history is essentially the same and can be boiled down to the same thing.

The parenthetical interjection toh! is Italian for look!. It comes immediately after an allusion to an Italian historian, so there is, as usual, some method to Joyce's madness.

Pastoral

In a charming prelude to the first parody ... the basic materials of the sentence are presented in a pastoral setting. The polar principles underlying the scene of battles, death and regrowth, are to be found 'neath stone pine' where the 'pastor lies with his crook'. [Footnote 1: The crook is Eve, made from Adam's bent rib.] (Hart 192)

It is made clear at the outset that this universal history is the story of a family:

- the pastor = HCE
- his crook = ALP
- young pricket by pricket's sister = Issy, with her split personality
- the herb trinity = Shem, Shaun and the Oedipal figure comprising both of them

But the opening allusion to the Four Masters reminds us that this history is also the history of Ireland. Hence, these four phrases and a subsequent one can be taken to refer to the five historical provinces of Ireland in the time of St Patrick:

- the pastor = Ulster, burial place of Ireland's pastor St Patrick
- his crook = Connacht. I believe this is an allusion to Croagh Patrick, the famous pilgrimage mountain in Connacht, which is closely associated with St Patrick.
- young pricket by pricket's sister = Leinster, after Prickette's Tower in Dublin's old city walls. Continuing the St Patrick motif, pricket reminds us of a passage on the opening page of *Finnegans Wake*, in which St Patrick is called peatrick.

A [pricket](#) is also a young deer, which recalls the story of how St Patrick defies the High King by lighting the Paschal Fire before the royal fire at Tara has been lit. When the incensed king subsequently sends men to ambush and slay Patrick and eight of his companions, all they find are eight deer and a fawn (Stokes 47). This traditional story was also alluded on the open page with the word venisoon.

- the herb trinity = Munster. This phrase describes the provincial flag, a green background (amid its rocking grasses) with three crowns (trinity). Rocking grasses could also refer to the Rock of Cashel, the ancient seat of the Kings of Munster and, after 1101, an important ecclesiastical site. Of course, the main allusion here is to the shamrock, which St Patrick is alleged to have used to explain the Holy Trinity to the pagan Irish.
- donkey's years = Meath, the Royal Province. While the Four Old Men represent the four modern provinces of Ireland, Johnny MacDougal's donkey always stands in for the lost fifth province. But I don't see any connection to St Patrick.



Say It in Irish

As Peter Chrisp pointed out above, the Quinet passage is “translated” into Irish, with references to figures from Irish history and mythology. I won’t list them all, as they are easily discerned. See [FinnegansWiki](#) for details.

The remark in parentheses—Year! Year! And laughtears!—echoes similar asides (Hear! Hear! Laughter.) in [Hansard](#), the official transcripts of British Parliamentary debates. It also anticipates the three cheers and rounds of applause at the conclusion of Book III:

Tiers, tiers and tiers. Rounds (RFW 459.40)

A timely reminder that the opening chapter of *Finnegans Wake* is preludial.

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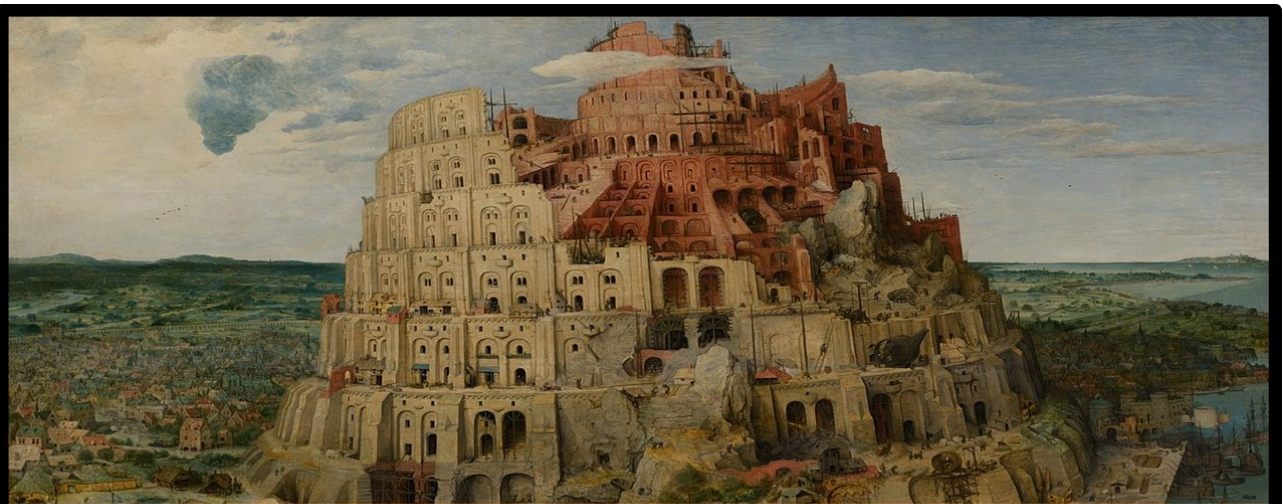
The Babbblers with their Thangas Vain

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The babbblers with their thangas vain have been (confusium hold them!); they were and went; thigging thugs were and houhnhymn songtoms were and comely norgels were and pollyfool fiansees. Men have thawed, clerks have surssurhummed, the blond has sought of the brune: *Elsekiss thou may, mean kerry piggy?* And the duncledames have countered with the hellish fellows: *Who ails tongue coddeau, aspace of dumbillsilly?* ... Tim Timmycan timped hir, tampting Tam. Fleppety! Flippety! Fleapow! Hop!

(RFW 012.25–012.38)

In the previous paragraph of James Joyce's *Finnegans Wake*, Edgar Quinet's eloquent expression of Giambattista Vico's cyclical view of human history was presented in an Irish setting. Where Quinet wrote of Pliny and Columella, of Gaul, Illyria and Numantia, Joyce wrote of Éber and Éremón, of Danes, Ostmen and Fir Bolg, of Ballymun, Goatstown, Rush and Knockmaroon.

The present paragraph is essentially a variation on the same theme. Once again we are presented with a cyclical view of Irish history, a cycle divided into four quadrants—just like *Finnegans Wake* itself. Joyce here partitions Irish history into four epochs, each characterized by its own language:

Epoch	Dates	Language
Pagan Celtic	? – 432 AD	Irish
Christian Celtic	432 – 797	Latin
Scandinavian	797 – 1169	Norse (Danish)
Anglo-Norman	1169 – ?	French

First Draft

This fourfold cycle, which is immediately repeated, was present in the first draft. Note how it is followed by a passage concerning the flowers of the field, which echoes Quinet's flowers on the ancient battlefields:

The babbling of tongues have been & have gone, thigging thugs were and houhynam songtoms were & gumly norgers were & pollyfool francees; men have thawed, clerks have surssurummed, the blond has sought of the brune: Else kiss thou may?: and the duncle have countered to the hellish fellows: Who ails tongue codd?: & they fell upon one another & themselves they fell: yet still all Floras of the field to their fauns say only: Cull me I am wilt to thee, and: Pluck me ere I blush. Well, may they wilt, marry, and profusedly blush, be troth! For that saying is as old as the howths, wherever you have a whale in a whillbarrow (isn't it the truath I'm tallen ye?) you'll have fins & flippers to shimmy & shake. (Hayman 54)

The main change that occurred between the first and final drafts was the addition of an extra sentence at the end, which changes the subject and leads straight into the next section, where we are introduced to one of the book's main characters, Sackerson, S.

Confusion of the Tongues

The opening phrase of this paragraph alludes to the Confusion of the Tongues at the Tower of Babel, which was followed by the Dispersal of the Nations. Vico discusses this event in *The New Science*, placing it in the Year of the World 1856:



Giambattista Vico

§ 62: The confusion of tongues came about in a miraculous way so that on the instant many different languages were formed. The Fathers will have it that through this confusion of tongues the purity of the sacred antediluvian language was gradually lost. This should be understood as referring to the languages of the Eastern peoples among whom Shem propagated the human race. It must have been otherwise in the case of the nations of all the rest of the world; for the races of Ham and Japheth were destined to be scattered through the great forest of this

earth in a savage migration of two hundred years. Wandering and alone, they were to bring forth their children, with a savage education, destitute of any human custom and deprived of any human speech, and so in a state of wild animals. It was necessary that just so much time should pass before the earth, having at last dried off from the wetness of the universal flood, could send off dry exhalations of the sort wherein lightning could be generated, which stunned and terrified men into abandoning themselves to the false religions of so many Joves that Varro was able to count forty of them, and the Egyptians claimed their Jove Ammon to be the oldest of all. They turned to a kind of divination which consisted in divining the future from the thunder and lightning and from the flights of eagles which they held to be birds of Jove. But among the Easterners there was born a more refined divination from the observation of the movements of the planets and the aspects of the stars. Thus Zoroaster is honored as the first wise man among the gentiles. Bochart gives him the title “contemplator of the stars.” Just as the first vulgar wisdom was born among the Easterners, so also among them arose the first monarchy, that of Assyria. (Vico 34-35)

The following phrases contain specimens of the languages associated with the four phases of ancient Irish history.

- thigging thugs These two words represent the Irish: Tuigeanntú?, You understand?
- hounhymn songtoms This phrase represents the monks of Christian Ireland singing their hymns. The phrase can be read as Latin: hymnum sanctum, sacred hymn (accusative case). In Jonathan Swift’s Gulliver’s Travels, the houghnhnms were intelligent horselike creatures. Is this a reference to the scholarly aspect of the early Christian period, when Ireland was the Land of Saints and Scholars?
- comely norgels This phrase represents the Norsemen, or Vikings. Danish: Norge, Norway.
- Pollyfool Fiansees This represents the Anglo-Norman invaders of 1169, who spoke French: Parlez-vous Français, Do you speak French? They eventually integrated themselves so well into the native population that they came to be described as more Irish than the Irish themselves. The allusion to fiancées may reflect their willingness to intermarry with the native population. Their original leader, Strongbow (Richard de Clare, the Earl of Pembroke) set the trend by marrying Aoife, the daughter of Diarmait Mac Murchada, the King of Leinster, who first brought the Normans to Ireland.



The Marriage of Strongbow and Aoife (Maclise)

A Second Cycle

To emphasize the cyclical nature of history, Joyce then repeats the same pattern:

- Men have thawed = Irish: Tá, Yes.
- clerks have surssurhummed = Latin: clericus, cleric, susurrare, to whisper, hymnre, to sing hymns
- the blond has sought of the brune: Elsekiss thou may, mean kerry piggy = Two important factions of Norsemen (the Finngall, or White-Haired Foreigners, and the Dubhgall, or Black-Haired Foreigners). The phrase in italics can be read as Danish: ***Elsker du mig, min kaere pige?* Do you love me, my dear?
- And the duncledames have countered with the hellish fellows: Who ails tongue coddeau, aspace of dumbillsilly = The Anglo-Normans, speaking French: *Où est ton cadeau, espèce d'imbécile*, Where is your gift, you imbecile?. Note that dunkel and hell are German

for dark and bright. This not only echoes the blond and brune of the Norsemen, it also adds a Germanic element to the Normans, who were themselves descended from Norsemen.



The Rock of Cashel

Viconian Rituals

According to Vico, the three main phases of human history (Theocracy, Aristocracy and Democracy) are each characterized by a ritual: Birth, Marriage, and Burial of the Dead. These three customs are also featured in this paragraph:

- Marriage: fiansees (fiancées), marry, be troth, among others.
- Burial of the Dead: Lave a whale a while in a whillbarrow, which describes the dead HCE lying in his barrow, but only for a while.
- Birth (or Rebirth): to have fins and flippers that shimmy and shake. The dead whale of HCE (RFW 011.21-21: a groot hwide Whallfisk which lay in a Runnel) comes back to life. Note that this phrase is

preceded by a line from the ballad *Finnegan's Wake*, and is followed by a reference to Tim, the hero of that ballad. I have no idea what Joyce means by Tim Timmycan timped hir, tampting Tam. It sounds like Tim Finnegan tempted her, tempting Tim?

Sackerson

The final sentence changes the subject to Sackerson, or old Jo, HCE's manservant, who is here represented by a parasitical flea hopping about on HCE's deathbed. We shall learn a lot more about this mysterious creature in the following paragraphs. For the moment, I will merely point out that from an early point in the composition of *Finnegans Wake*, Joyce identified S with the serpent in the Garden of Eden, who tempts Eve.

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In the Name of Anem

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In the name of Anem this carl on the kopje in pelted thongs a parth a lone who the joebiggar be he? Forshapen his pigmaid hoagshead, shroonk his plodsfoot. He hath locktoes, this shortshins, and, Obeold that's pectoral, his mammamuscles! Most mousterious! It is slaking nuncheon out of some thing's brain pan. Meseemeth a dragonman. ... You tollerday donsk? N. You tolkatiff scowegian? Nn. You spigotty anglease? Nnn. You phonio saxo? Nnnn. Clear all so! 'Tis a Jute. Let us swop hats and excheck a few strong verbs weak oach eather yapyazzard abast the bloody creeks.

(RFW 012.39–013.12)

This paragraph of James Joyce's *Finnegans Wake* introduces us to one of the book's principal characters, a character significant enough to have his own siglum: S. Perhaps, then, the best place to start our research into this character is Roland McHugh's 1976 study *The Sigla of Finnegans Wake*, which devotes half a chapter to S:

The distinguishing feature of my approach to FW is my concern with Joyce's sigla. These marks appear in the author's manuscripts and letters as abbreviations for certain characters or conceptual patterns underlying the book's fabric. (McHugh 3) Joyce chose S as this character's siglum because, on some level, this character represents the Serpent in the Garden of Eden, just as, on some level, HCE and ALP represent Adam and Eve:

Joyce's original definition of the siglum was 'S Snake'. (McHugh 125)

This may also refer to the serpent god [Apep](#) in Egyptian mythology:

Sir E. A. Wallis Budge lists four alternative versions of the personified conflict of night and day in Egyptian mythology. Three of these involve Set as the incarnation of darkness, matching him either against Osiris, the elder Horus or the younger Horus. Set is the incubistic [HCE] of II.3 as we have seen. The fourth version comes closer to S: as the serpent god Apep he wages war on the solar deity Ra. (McHugh 125)



Apep Confronts Ra (in Feline Form)

But S goes well beyond his Biblical and Egyptian rôles. In the familial context of the book, he is The Mullingar House's elderly manservant and general factotum:

In the British Museum manuscripts the siglum S pertains to I.6.5 [ie Question 5 in The Quiz, RZFW 112.20-36] ... S is [HCE]'s servant or barman: passages discussing him frequently exhibit words derived from Scandinavian tongues ... To the children S is a bogeyman ... S frequently appears as a menacing police officer ... We can often recognize S in names echoic of 'Sackerson', such as Saunderson and Sistersen. Another example is 'Comestipple Sacksoun' at 015.35 [RFW 013.04], who becomes the Jute. If we take the hint of VI.B.4.183, 'S = Robot', we may also find S involved in the prosecution case in the I.4 trial as 'P. C. Robort' (086.07 [RFW 068.32-33]), acting for the crown. (McHugh 122-123)

In the answer to I.6.5, he is called Joe, but it is never made clear what his true name is. In addition to the cluster of Sackerson-like names,

there are also clusters of Mahan-like and Behan-like names associated with him.

John Gordon

In *Finnegans Wake: A Plot Summary*, John Gordon gives us the following portrait of S:

Sackerson, [HCE's] manservant, down on the ground floor by the fire, under HCE's room ... His most distinctive features are his black beard and blonde air ... along with his blue eyes a sign of his Scandinavian origins ... he has the look of a downtrodden supernumerary ... I am convinced that he is the book's hunchback ... He dresses in blue serge ... he is often compared to a black slave ... he is apparently an old man ... His attendant emblems are fire ... a bottle, the knives which it is his job to grind ... and, since he is the pub's handyman, various tools, especially a hammer ... he is sometimes suspected of having rebellious thoughts ... he harbours unvoiced desires ... He is ... as the pub's bouncer, the one who has to shut up shop and throw out stragglers ... Menace: that is the constant ... he is what the dreamer fears. (Gordon 52-55)

Gordon suggests that S has cuckolded HCE and is Issy's true father:

HCE's greatest fear is usurpation ... Sackerson is blonde, and so is Issy. (Gordon 55)

This idea receives some support from the Kabbalah, which McHugh alludes to:

The concept of Lucifer is totally absent from the Zohar, where the devil is the unsympathetic personality Samaël. When Eve was tempted, 'the serpent—meaning Samaël—had "criminal relations" with her and injected his defilement into her, Adam not being affected until she communicated in turn to him. She cohabited with Samaël, who corrupted her and by him she became with child, bringing forth Cain. It is obvious that this is in clear contradiction to the text of Scripture, which says: "And Adam knew his wife Eve; and she conceived, and bare Cain." But the anomaly is so glaring that it must be assuredly of set purpose, or, in other words, that to develop the sexual nature of the Fall the history on which it is founded is ignored at need. (McHugh 126)

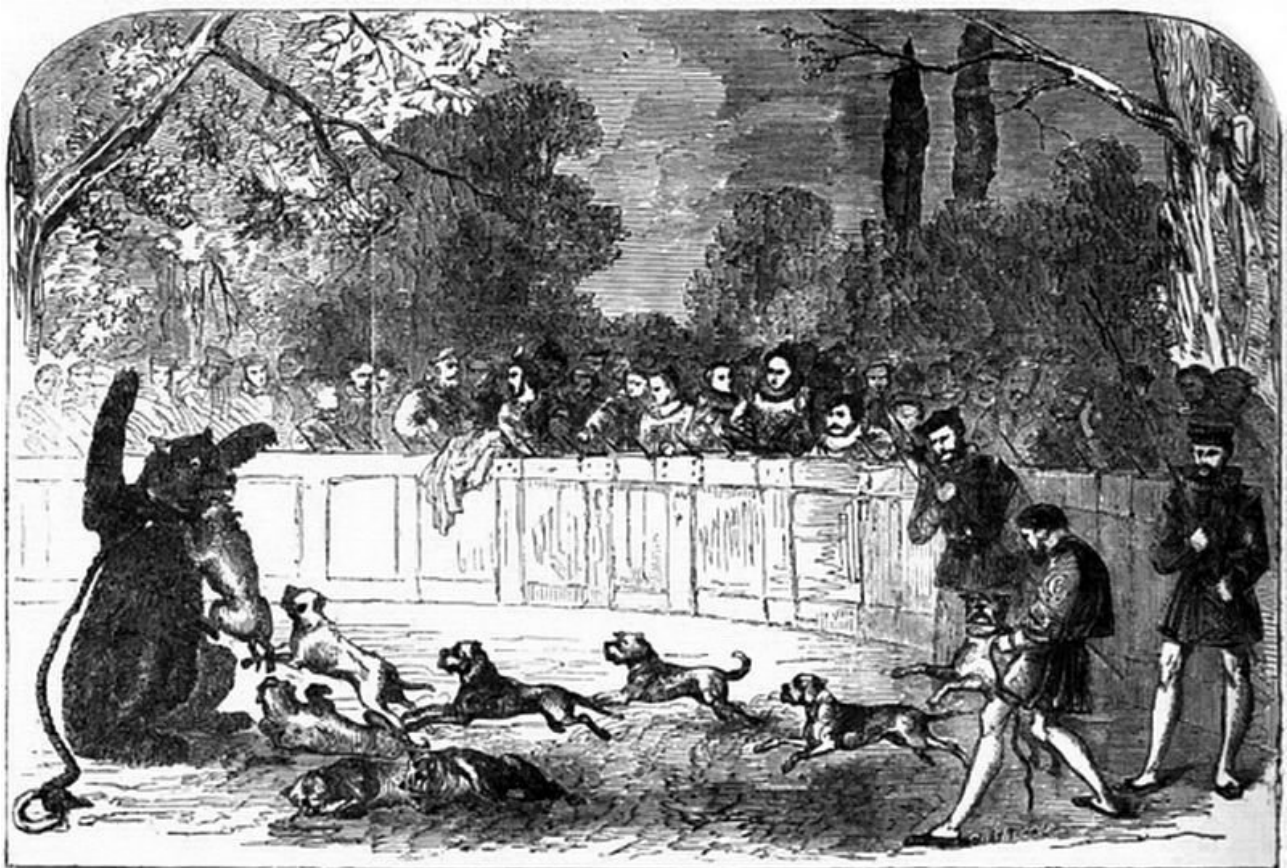
Adaline Glasheen

In her *Third Census of Finnegans Wake*, Adaline Glasheen provides the following summary for S:

Man Servant ... my understanding of him is too wavery and intermittent for summary. He is a nasty, old, drunk, abased handyman at the inn, “curate” at the bar. By times, he represents the dark usurped races—Utah Indian ... Moor as Maurice, brown as bear or Mahan, black as Jo, Behan, Beham (see also Ham, Black Man), or Mutt as racial mongrel.

At other times, (by what mechanism?) he is “buddenblond” Constable Sacksoun, also old, drunk, abased, nasty, and a policeman and informer, hateful and hating, who does his masters’ moral dirty work, as the black does his physical dirty work.

The Man Servant “most mousterian” (i.e., Neanderthal) is also the usurped, our dead ancestors (see Java Jane, Lizzyboy), or he is a living primitive—Stone Age man of Africa, Nazi, or American redneck. He is also our ancestors, the animals, especially extinct animals like dragons, snakes-in-Ireland, baited bears (see Hunks, Sackerson), mastodon and Behemoth ... Perhaps the Man Servant is the old age of Milton’s Satan. (Glasheen 184-185)



Elizabethan Bear-Baiting

Glasheen also points out that Sackerson was the name of a famous bear that performed in the Southwark bear-pit in Shakespeare’s time. He

is allegedly the creature alluded to by the famous stage direction in *The Winter's Tale*:

Exit, pursued by a bear.

Hunks was another, blind baited bear of Shakespeare's day. As Glasheen comments:

Bear—and a lot of beer-bear-boar-boer-boor references are to the Man Servant, whose name is sometimes Mahan, Behan. (Glasheen 25)

The Irish surname MacMahon means "Son of the Bear". Gordon also notes that there is a bearskin rug in the master bedroom of The Mullingar House (Gordon 27). Behan derives from the Irish: beach, bee. When we first meet S, he is depicted as another winged insect: a louse.



The Angel Michael Binding Satan (Blake)

In the Bible, the dragon and the serpent are equated, and spoken of in terms of something terrible that has now been tamed but which will one day break out in rebellion again:

And he laid hold on the dragon, that old serpent, which is the Devil, and Satan, and bound him a thousand years, And cast him into the bottomless pit, and shut him up, and set a seal upon him, that he should deceive the nations no more, till the

thousand years should be fulfilled: and after that he must be loosed a little season.
([Revelation 20:2-3](#))

In that day the Lord with his sore and great and strong sword shall punish leviathan the piercing serpent, even leviathan that crooked serpent; and he shall slay the dragon that is in the sea. ([Isaiah 27:1](#))

The draconian aspect of S explains the reference to the Pillars of Hercules. To quote Giambattista Vico:

§ 540 From this labor, the greatest and most glorious of all [the heroes], the [poetic] character of Hercules sprang up, reflecting great glory on Juno who set this task for the nourishment of the families. And, in other metaphors both beautiful and necessary, they imagined the earth in the aspect of a great dragon, covered with scales and spines (the thorns and briars), bearing wings (for the lands belonged to the heroes), always awake and vigilant (thickly grown in every direction). This dragon they made the guardian of the golden apples in the garden of the Hesperides. Because of the wetness from the waters of the flood, the dragon was later believed to have been born in the water. Under another aspect they imagined the earth as a hydra (also from *hydōr*, “water”), which, when any of its heads were cut off, always grew others in their place. It was of three alternating colors: black (the burnt-over land), green (the leaf), and gold (the ripe grain). These are the three colors of the serpent’s skin, which, when it grows old, is sloughed off for a fresh one. Finally, under the aspect of its fierceness in resisting cultivation, the earth was also imagined as a most powerful beast, the Nemean lion (whence later the name lion was given to the most powerful of the animals); which philologists hold to have been a monstrous serpent. All these beasts vomit forth fire, which is the fire set to the forests by Hercules. (Vico 168-169)

Sackerson and Shem

Perhaps one of the most confusing aspects of S is his relationship to Shem:

If S in book I is the harasser of [Shem], book III reverses the alignment ... In book I he opposes [Shem]; in book III he is identified with [Shem]. In this light Mrs Glasheen’s suggestion that he is the ass or donkey belonging to X [The Four Old Men] is most appealing. (McHugh 123-124)

S, then, is also compared to wild animals once native to Ireland, but which have now been either domesticated (like donkeys) or exterminated (like bears and snakes).

In conclusion, S is who HCE becomes when he is overthrown by the Oedipal figure. S is the former patriarch. He is the previous HCE, who must now serve the conquering invader, or new HCE. He is the native Irishman turned West Brit, a loyal and servile subject of his British

masters. The prominent Scandinavian elements in S's make-up probably reflect the fact that Dublin was a Scandinavian city for more than three centuries before it was conquered by the Anglo-Normans in 1172. Two prominent Norse factions mentioned in our annals are the Fingail (Fair-Haired Foreigners) and the Dubhgaill (Black-Haired Foreigners). Hence, S's black beard and blonde hair. He is a former Viking or pirate (Blackbeard), who has been tamed and domesticated.

Once again, Joyce is using this opening, prelude chapter to foreshadow a later episode in the book. In this case it is The Story of How Kersse the Tailor Made a Suit of Clothes for the Norwegian Captain, which will be featured in II.3: The Scene in the Public. In that chapter the story of how Dublin's Norse invader evolved from predatory pirate to bourgeois businessman is told in detail and at great length. It is the story of how the Oedipal figure became HCE became S.

First Draft

Joyce's first draft of this paragraph began with a false start, which he abandoned before he had completed the second sentence:

Excuse us, Lictor. Can you direct one to the (Hayman 54)

A lictor was a magistrate's bodyguard in ancient Rome. He later replaced this with something closer to the final version:

Scuse me, guy. You tollerday donsk? N. you talkatiff Scowegian? you spigotty angliss? You Phonio Saxo? Nnnn. 'Tis clear all so. Tis a Jute. Let us swop hats. (Hayman 55)

These lines are only slightly elaborated in the final version, but Joyce precedes them with ten or eleven new lines, which describe S in some detail. The emphasis is placed upon his primitive aspects.

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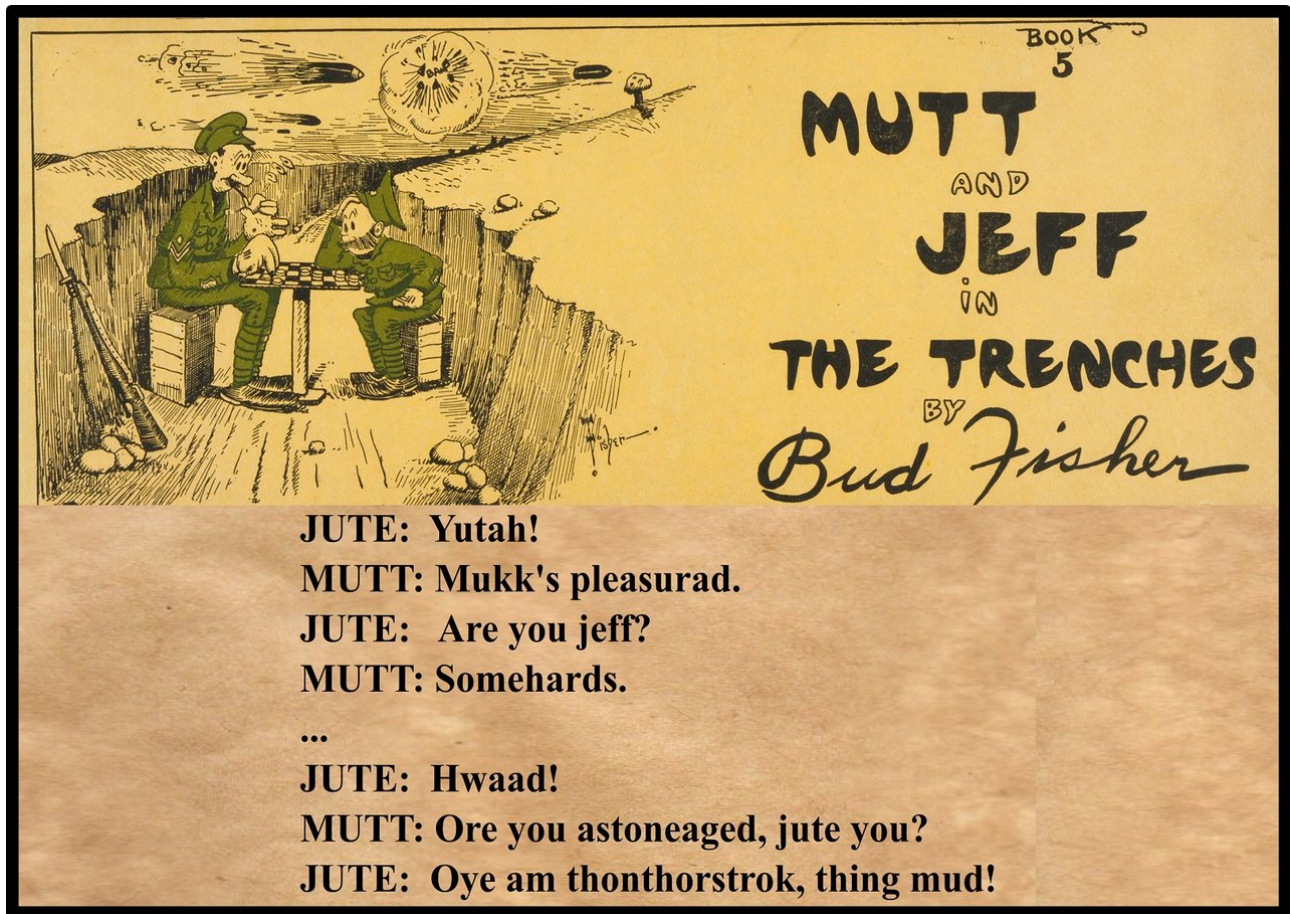
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Mutt and Jute

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Mutt and Jeff (RFW 013.13–014.37)

The next sixty-four lines of James Joyce's *Finnegans Wake* present us with a short dialogue between a mismatched pair of characters called Mutt and Jute. This is the first of four such dialogues of varying lengths that are dispersed throughout the novel:

Book I

Chapter 1 — Mutt and Jute [RFW 013.13–014.37]

Chapter 7 — Mercius and Justius [RFW 148.08–153.38]

Book II

Chapter 3 — Butt and Taff [RFW 260.32–274.33]

Book IV

Chapter 1 — Muta and Juva [RFW 476.33–477.33]

On several occasions throughout this series of articles, I have had occasion to mention how most of the episodes in this opening chapter of *Finnegans Wake* foreshadow salient events from future chapters. The dialogue of Mutt and Jute is an excellent example of this phenomenon, as it anticipates not one but three important moments in the novel. Of particular significance is the Butt and Taff episode in II.3 (The Scene in the Public), which recounts the story of How Buckley Shot the Russian General. That tall tale, one of the showpieces of *Finnegans Wake*, is an epic re-enactment of the Oedipal Event, in which a mature HCE is challenged and defeated by a younger man, who symbolizes his two sons Shem and Shaun.

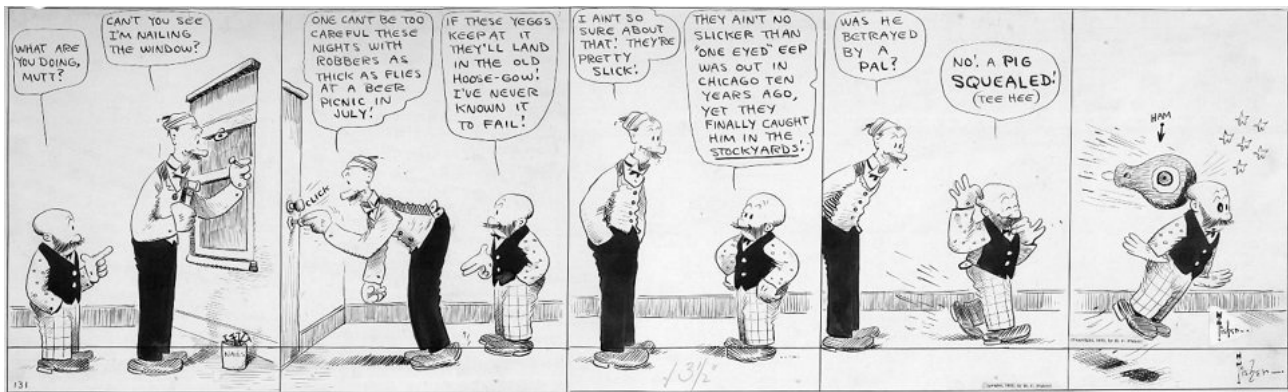
En passant, one might also note important parallels between the encounter between Mutt and Jute and the confrontation in IV.1 between the Archdruid of Ireland and St Patrick, which occurs immediately after the dialogue of Muta and Juva (RFW 478.01-479.02).

Dramatis Personae

Before we can hope to understand what is going on in the brief dialogue between Mutt and Jute, we need to identify the two speakers. Who exactly are Mutt and Jute?

Joyce adapted the names from those of two characters in an American comic strip [Mutt and Jeff](#), which was created by Bud Fisher in 1907 and was still popular in the 1920s:

Mutt and Jeff or Mutt and Jute—males in an American comic strip, published as lately as 1971. In FW their episode is based partly on the meeting of Caliban and Stephano-Trinculo in *The Tempest*, partly on the meeting of Polyphemus and Ulysses. Mutt is seemingly the Man Servant. (Glasheen 202)



Mutt and Jeff Original Comic Strip

In the previous paragraph, we were introduced to HCE's Man Servant (S, commonly known as Sackerson or Old Joe). There, he was explicitly identified as a Jute:

'Tis a Jute! Let us swop hats and excheck a few strong verbs weak oach eather yapyazzard abast the bloody creeks. [RFW 013.11-12]

I believe the swopping of hats implies that in the following dialogue, S, although identified as a Jute, is now playing the rôle of Mutt, as Glasheen correctly surmises. This swopping of hats reflects the fact that *Finnegans Wake* is cyclical—like Giambattista Vico's history. The native Irishman is at first a free man—a rather primitive and uncivilized one from the point of view of the native Englishman. The latter invades Ireland and enslaves the former, who becomes the servant of this new master.

This game of musical chairs played with historical rôles recurs throughout *Finnegans Wake*. For example, Charles Stewart Parnell (the Oedipal figure) invades the Irish Parliamentary Party and overthrows its leader Isaac Butt (HCE). Parnell thereby becomes the new HCE and Butt is forced to serve him. But subsequently a new Oedipal figure, Tim Healy, invades, overthrows Parnell and becomes the next HCE. And so on ad infinitum.

S was once a Mutt but now he is a Jute. He plays the rôle of Mutt in the dialogue as this dialogue is re-enacting the Oedipal Moment, when the Jute invaded and enslaved Mutt. Mutt, therefore, is the native Irishman, primitive but free. Jute is the foreign invader—the Angles, Saxons and Jutes were the three Germanic peoples who invaded Britain and became the English nation—who conquers and enslaves him. Mutt then

adopts the English tongue and begins to ape his masters. He becomes a Jute—ie a [West Brit](#).

One can also see S as the serpent in the Garden of Eden, who reigned supreme before the creation of Adam. But now he creeps in the dust and is trod upon by his new master. The latter, however, fears him, as the serpent still has his fangs and will always be dangerous. Masters do not sleep easy: they live in dread of the slave revolt.

Note that the common assumption that Mutt and Jute are Shem and Shaun may be misleading. It is probably true that there is something of Shem in Mutt (Man Servant) and something of Shaun in Jute (Oedipal Figure), but the opposite is also probably true. Mutt has difficulty hearing Jute, while Jute has difficulty seeing Mutt : Shem has good hearing but poor eyesight, while Shaun is the opposite:

The first half of the [opening] chapter ends with a meeting between two characters, Mutt and Jute, and their mutual misunderstandings. These two characters exemplify not only the problematic communication after Babel but at the same time the rivalry between two suitors of the same woman, two inhabitants of the same city or land, and all the enemy brothers of the book. Mutt and Jute are the prehistorical prototypes of antagonistic Shem and Shaun ... but also the washerwomen at the end of I.8 [Anna Livia Plurabelle] who have trouble hearing each other. (Crispi & Slote 57 ... 59)

John Gordon notes that Mutt and Jute may mean simply Me and You (Gordon)117). But he also sees this episode as a foreshadowing of II.2 (School Nessans), in which Shem is hard pressed to explain things to his dimmer brother Shaun (Gordon 86).



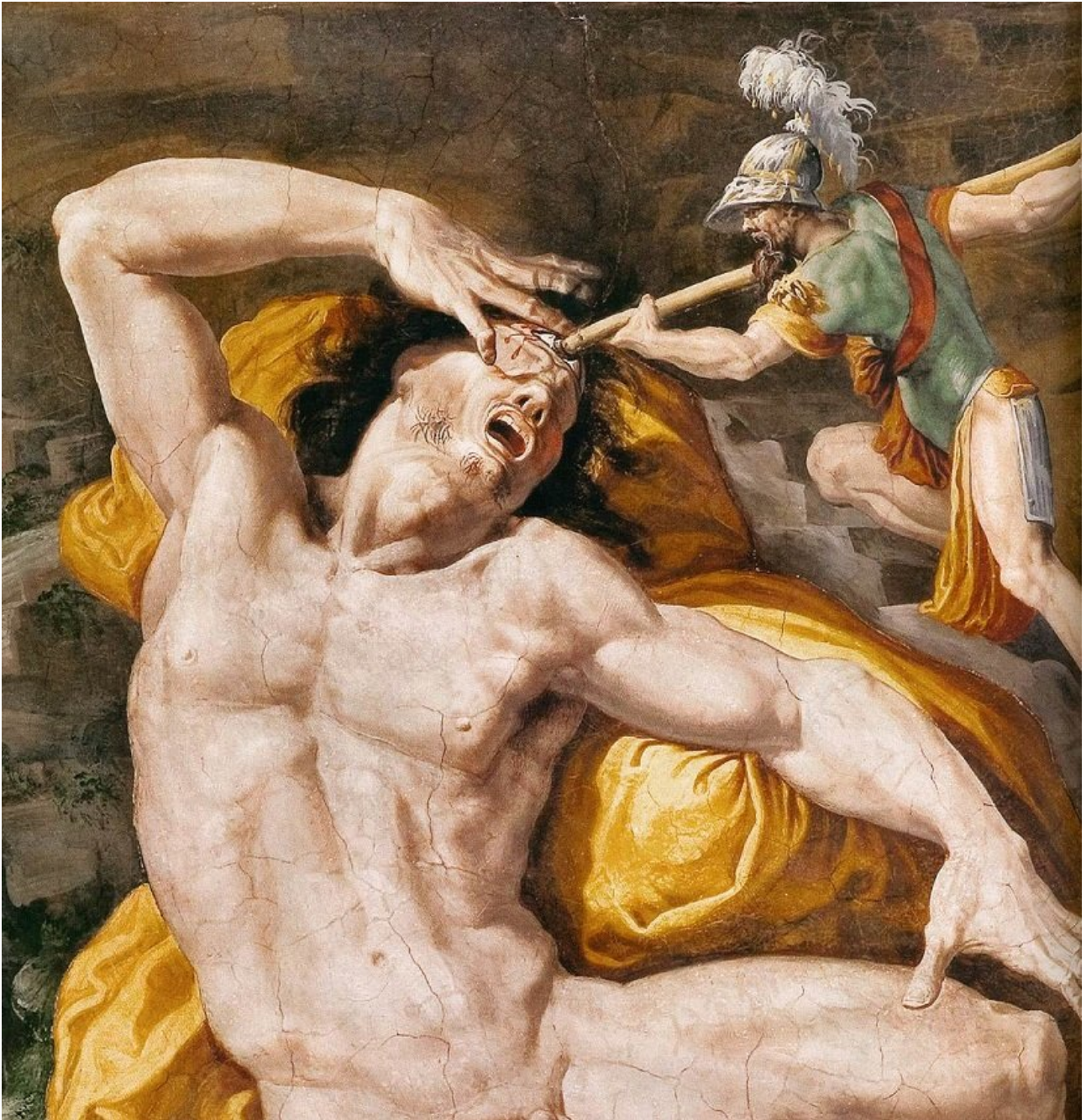
Caliban, Stephano and Trinculo in *The Tempest*

The Tempest

Adaline Glasheen's observation that the encounter of Mutt and Jute was inspired by a scene in William Shakespeare's play *The Tempest* is worth investigating. In Act II Scene 2, the primitive brute Caliban encounters the King of Naples' butler Stephano and his jester Trinculo. In the *Dramatis Personae* of the First Folio of 1623, Caliban is described as a savage and deformed slave. He is a monstrous uncivilized brute and indigenous to the island. This certainly sounds like Mutt, the primitive Irish aborigine enslaved by the foreign invader. But what of Stephano and Trinculo? The former is described as a drunken butler, the latter as a Jester.

Caliban swears to abandon his master Prospero and worship Stephano instead. Later in the play, this ill-matched trio will raise an unsuccessful coup against Prospero, after which Caliban returns to his old master. But speaking of Prospero, it is he who arrives on the island and enslaves Caliban. And it is against him that the slaves revolt. Surely Prospero

would be the Jute to Caliban's Mutt? Stephano and Trinculo do not invade the island: they are shipwrecked on it. Nevertheless, Caliban does become Stephano's servant.



Ulysses and Polyphemus

The Odyssey

Adaline Glasheen also identified the encounter between Polyphemus the Cyclops and Ulysses as another inspiration for the encounter between Mutt and Jute in *Finnegans Wake*. Joyce had already drawn on this memorable scene from Homer's *Odyssey* for the Cyclops episode in *Ulysses*. Homer describes the Cyclopes as:

an overweening and lawless folk, who, trusting in the immortal gods, plant nothing with their hands nor plough; but all these things spring up for them without sowing or ploughing ... Neither assemblies for council have they, nor appointed laws, but they dwell on the peaks of lofty mountains in hollow caves, and each one is lawgiver to his children and his wives, and they reckon nothing one of another. (*Odyssey* 9.107-115)

There are certainly parallels here with Caliban and Mutt. Ulysses' rôle in the story is similar in some respects to Stephano's and Trinculo's. Like them, he is a shipwrecked mariner rather than a foreign invader. And he does not enslave Polyphemus. On the contrary, he is imprisoned by Polyphemus, who hopes to eat him. But Ulysses eventually tricks and blinds him, and makes good his escape—though some of his men are not so lucky.

On the whole, I do not find Glasheen's hypothesis particularly convincing.



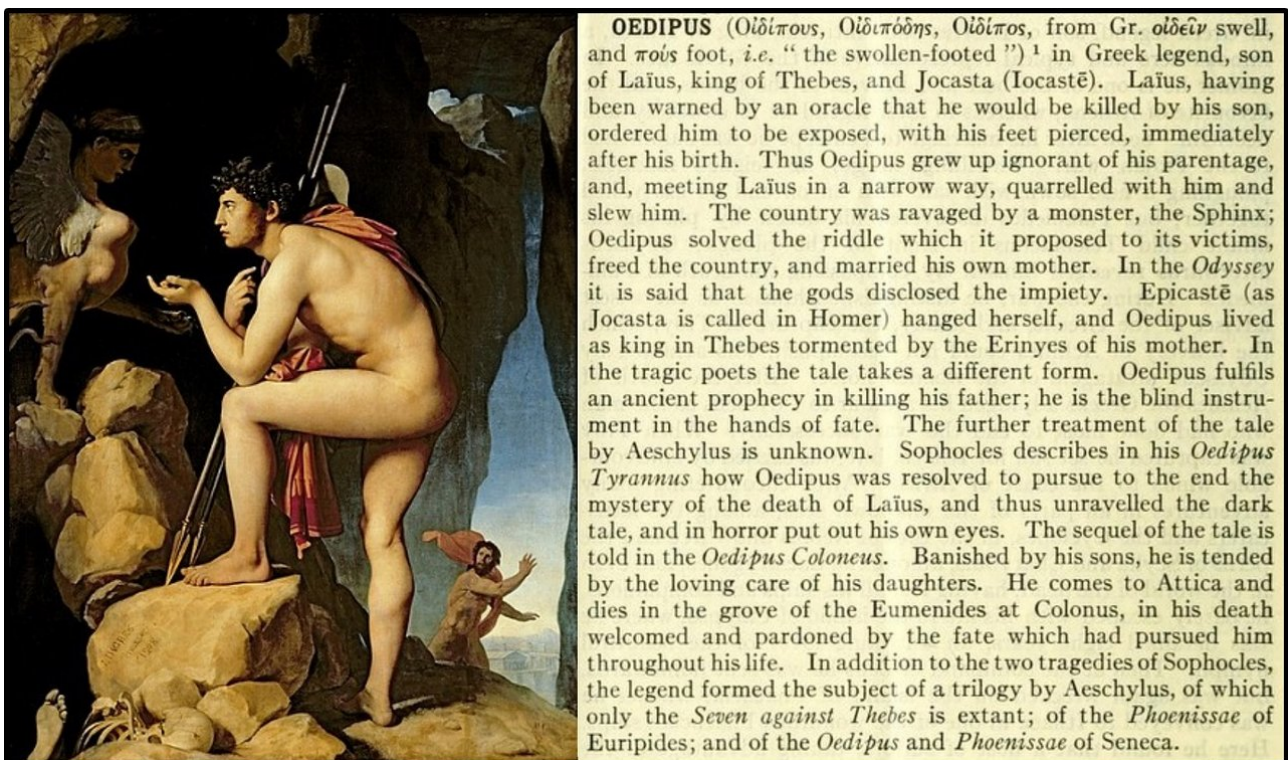
The Murder of Laius by Oedipus

The Oedipal Event

The encounter between Mutt and Jute is better seen as a re-enactment of the [Oedipal Event](#), which is central to the plot of *Finnegans Wake*. The replacement of the man in possession by a younger version of himself is a vicissitude that befalls many of us at one point or another in our lives. It is also a common trope in works of art and literature. The most important of these with respect to *Finnegans Wake* are:

- The Original Greek Myth: Oedipus unwittingly kills and replaces his father Laius.
- Richard Wagner's *The Ring of the Nibelung*: Siegfried confronts Wotan and shatters his spear with the sword Nothung.

- The Oedipus Complex: A psychoanalytic theory developed by Sigmund Freud and formally introduced in 1899 in *The Interpretation of Dreams*.
- William Shakespeare's *Hamlet*: This play has been interpreted by some critics in the light of Freud's theories. Freud himself applied the Oedipus Complex to *Hamlet*, originally believing that the death of Shakespeare's father in 1601 was crucial to the writing of the play (Freud 743).



Oedipus (Encyclopaedia Britannica 11th Edition)

The Battle of Clontarf

Earlier in this opening chapter—in one of the best known episodes in *Finnegans Wake*, *The Museyroom*—we were treated to, among other things, a re-enactment of the Battle of Waterloo. The following section, which featured the gnarlybird, took place on the deserted battlefield, which had become the burial mound of the war dead. Shortly after this, we had the famous quotation from [Edgar Quinet](#) concerning the flowers that continue to grow on battlefields long after the battles have taken place:

Aujourd'hui, comme aux jours de Pline et de Columelle, la jacinthe se plaît dans les Gaules, la pervenche en Illyrie, la marguerite sur les ruines de Numance ; et pendant qu'autour d'elles les villes ont changé de maîtres et de nom, que plusieurs sont rentrées dans le néant, que les civilisations se sont choquées et brisées, leurs paisibles générations ont traversé les âges, et se sont succédé l'une à l'autre jusqu'à nous, fraîches et riantes comme aux jours des batailles. (Quinet 367-368)

Today, as in the days of Pliny and Columella, the hyacinth disports itself in Gaul, the periwinkle in Illyria, the ox-eye daisy on the ruins of Numantia; and while the surrounding cities have acquired new masters and new names, while many others have ceased to exist, and while civilizations have clashed with one another and been destroyed, their peaceful generations have endured throughout the ages in an unbroken succession, as fresh and cheerful as on the days of the battles.

The dialogue between Mutt and Jute also takes place on a battlefield. In this case it is the [Battle of Clontarf](#) that has recently taken place. In Part 52 of this series, I suggested that the Battle of Clontarf lay behind the Museyroom episode. Incidentally, this battlefield aspect of the dialogue foreshadows the Butt and Taff episode, which takes place during the Battle of Balaclava in the Crimean War.



The Battle of Clontarf

The Battle of Clontarf was a seminal event in Irish history, one which has often been misrepresented by unreliable narrators for political reasons. It took place just outside Dublin on Good Friday 1014. The battle was the culminating event in a civil war in which the sovereignty of the reigning High King of Ireland Brian Ború, a usurper, was challenged by a coalition of Irish and Hiberno-Norse leaders led by the King of Leinster Máel Mórdha and the King of Dublin Sitric Silkenbeard. The latter were aided by two contingents of foreign Norse mercenaries led by the Earl of Orkney, Sigurd the Stout, and Brodir, a warlord based in the Isle of Man. Of these five leaders, only Sitric survived the battle—mainly because he did not actually participate in it, preferring to remain safely ensconced within the wooden walls of Dublin.

Because of the presence of overseas Norsemen, the Battle of Clontarf has often been presented as the battle in which Brian Ború nobly gave his life to save Christian Ireland from the Pagan Vikings. I remember being taught this lie in school as late as the 1970s. This rewriting of history is based on a political tract of the 12th century known as [Cogad Gáedel re Gallaib](#), or The War of the Irish with the Foreigners. This bombastic piece of propaganda has effectively mythologized the Battle and beatified Brian, who is martyred at the climax by Brodir—but whom he still manages to fatally wound.

The toponym Clontarf is Anglicized from the Irish Cluain Tarbh, or Bull's Meadow. This not only ties the battle to the Museyroom episode, which abounds in bulls, but also serves to remind us that much of recorded history is, ultimately, bullshit (Dungtarf).

First Draft

Joyce's first draft of the Mutt and Jute dialogue is considerably shorter than the final, published version, but the references to the Battle of Clontarf are clear from the outset:

Jute — Are you Jeff?
Mutt — Someward.
Jute — You are not a jeffmute?
Mutt — No, only an utterer.

Jute — What is the mutter with you?

Mutt — I became a stummer.

Jute — What turrurrurrible thing to because! How?

Mutt — Aput the buttle.

Jute — Whose Poddle? Wherein?

Mutt — The Inns of Dungtarf.

Jute — You are almost inedible to me. Become a little wiseable.

Mutt — Boo hooros! I trumple in my mines when I rememmerem.

Jute — Let me cross your qualm with guilt. Here is coyne,
a piece of oake.

Mutt — How I know it! It is him. He was poached on that eggtentical spot by the liveries. There where the missers mooney.

Jute — Simply because he dumptied the wholebarrow of rubbages on to soil?

Mutt — Just a puddingstone at a riverpool.

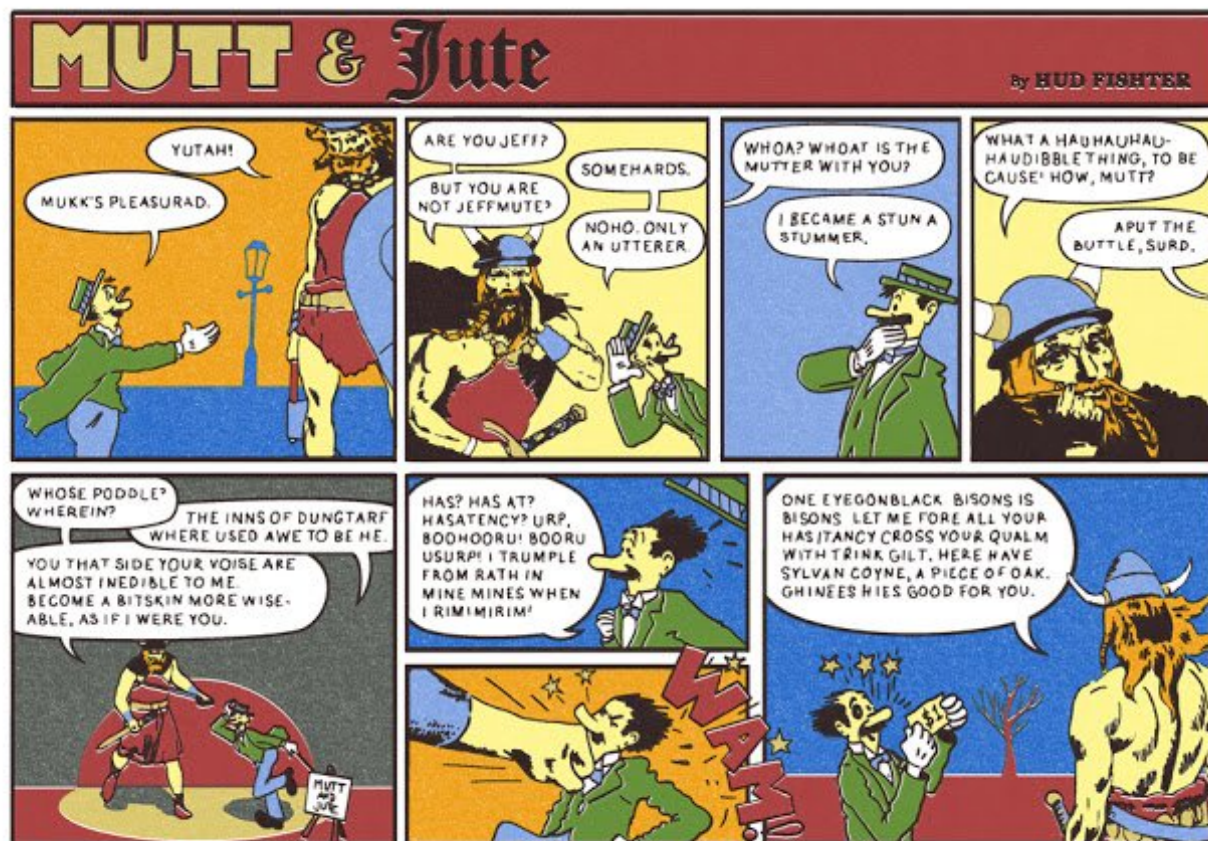
Jute — Lord a marshy! With what for a noise like?

Mutt — Somular to a bull in a Clompturf. I could snore with my owth by the neck I am sutton on O'Flynn.

Jute — Boiledoil for me if I can forestand you norse noise as you make out of it.

Mutt — Rest a while. Half a look onward you will see. Thousand & one livestories netherfellen here. They are tombed to the mound. This earth is not but brickdust. He who runes may read it. But speak siftly. ([Hayman 55-56](#))

The principal change Joyce made when he revised this episode was to append about thirty lines of new material to the end, which almost doubled the length of the dialogue. The burden of this appendix is the Viconian philosophy that history endlessly repeats itself. This is simply an elaboration of Mutt's closing speech in the first-draft version, in which he informs us that 1001 tales have retold the same old story as the Battle of Clontarf.



Mutt and Jute

Analysis

In their opening exchanges, Mutt and Jute have difficulty communicating with each other. Communication lies at the heart of *Finnegans Wake*, especially that between Joyce and his reader. Historically, the native Irishman would have spoken a Celtic language, and the invading Jute a Germanic one. In this context, however, the same idea is conveyed by Mutt's stutter and his hearing difficulty. His stutter is a fault which is usually associated in *Finnegans Wake* with HCE's guilt. I take this to mean that Mutt is the current HCE, who is about to be replaced by the new HCE. His partial deafness is another trait he shares with HCE, whose surname, Earwicker, suggests that his ear is weaker.

As the conversation turns—at random, it seems—to the Battle of Clontarf, Mutt becomes patriotic and belligerent. He strikes Jute, giving him a black eye (One eyegonblack), after which Jute offers Mutt some money (McHugh 109). Is this a bribe? Or is he paying his new servant

his wage? The coins are stamped with the image of Sitric Silkenbeard (Cedric Silkyshag):



Coin Minted by Sitric Silkenbeard

The concluding section of Mutt and Jute's dialogue, which was added by Joyce, looks forward to the building of the city of Dublin and its history. Mutt now seems to have regressed to a prehistoric time long before Clontarf—like the Neanderthal carl on the kopje of the preceding paragraph. This passage may be foreshadowing another of *Finnegans Wake's* set pieces: *Haveth Childers Everywhere*, which occurs at the climax of III.3 (The Third Watch of Shaun) [RFW 413.34-431.13], and in which HCE, channelled through his son Shaun, boasts about Dublin's history.

Loose Ends

- coyne ... liveries Coyne and livery: there grew up by degrees that class of armed retainers—kerns and gallowglasses, they were called in later times—who surrounded every important chief, whether of English or Irish descent, and were by them quarantined forcibly in war time upon others, and so there grew up that system of “coyne and livery,” or forced entertainment for horse and men,

which is to be met with again and again throughout Irish history (Lawless 29).

- He was poached on in that egg-tential spot The fall of HCE dramatized as the fall of Humpty Dumpty.
- missers moony Mrs Mooney, a character in The Boarding House, one of the short stories in Joyce's collection Dubliners. She is also the subject of malicious gossip in the Cyclops episode of Ulysses. A butcher's daughter, she runs a boarding house in Hardwicke Street. I don't know what relevance she has here. In the story, Mrs Mooney tries to trap a husband for her daughter Polly by, essentially, pimping out her daughter among her lodgers.
- Taciturn Tacitus, the Roman historian and annalist. He mentions Ireland briefly in his Life of Agricola (Tacitus 1:24). He was known for his concise—taciturn—style. His brief account of Ireland includes two abiding themes in Irish history and mythology: (1) the dispossessed ruler who is driven into exile, only to return triumphantly at a later date to reclaim his patrimony : (2) domestic strife among the Irish, who were subjugated by a succession of foreign invaders because they were always fighting among themselves.
- Minnikin Passe Manneken Pis, a well-known statue and fountain of a young boy urinating in Brussels [brookcells], Belgium. This links the Battle of Clontarf with the Battle of Waterloo, and the Mutt and Jute episode with the Museyroom episode. The earlier Louee, louee may also include an allusion to Louis XVIII who was restored to the throne after Napoleon's defeat at Waterloo. There is also, of course, an allusion to the [Louis d'or](#), a French coin.



Manneken Pis

- Meldundleise! German: Mild und leise, Mildly and gently, the opening words of Isolde's Liebestod (Swansong) in Richard Wagner's opera Tristan und Isolde. Tristan is one of the principal incarnations of the Oedipal figure in Finnegans Wake. The HCE he overthrows is King Mark of Cornwall, who is also alluded to in this episode (Monomark).
- thing mud! Thingmote, the "Parliament" or Norse assembly in Scandinavian Dublin. It took place on a hill between the modern streets of St Andrew's Street, Suffolk Street and Wicklow Street. The Norse Kings of Dublin were also buried here (viceking's graab).

The Mutt and Jute episode is another of those set pieces in Finnegans Wake that one could spend a lifetime analysing and exploring. In these sixty-odd lines Joyce has piled layer upon layer of meaning, creating a stratigraphy of buried arcana for literary archaeologists to excavate at their leisure. But it's time to press on. I leave the reader to pursue at will his own excavations.

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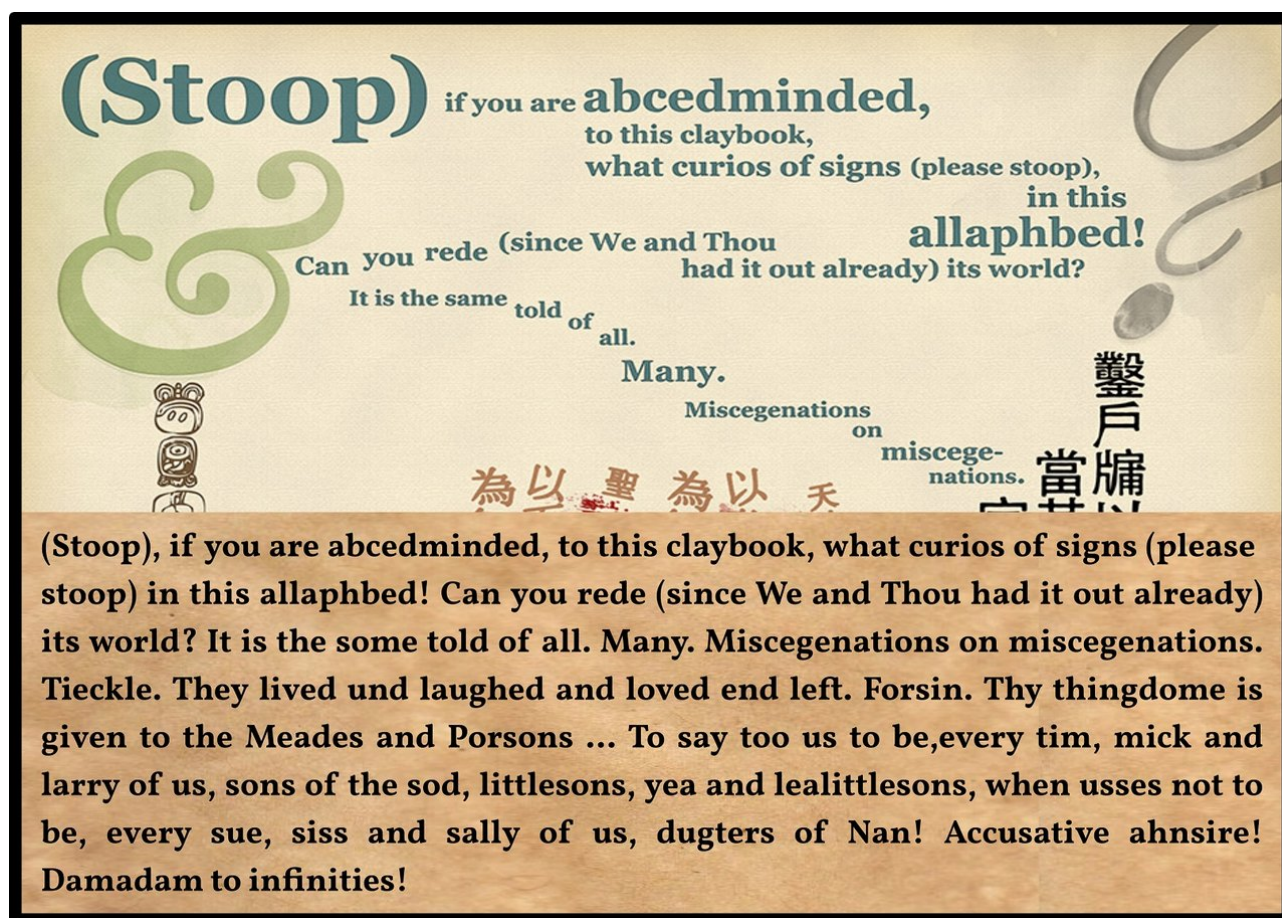
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~ [Finnegans Wake – A Prescriptive Guide](#) ~



(RFW 014.38–015.40)

In *The Finnegans Wake Experience*, Roland McHugh recalls his first attempt to read James Joyce's *Finnegans Wake*—in, as it happened, the year of my birth:

... it was not until June 1964 that I felt ready to look at *Finnegans Wake*, aware already of its reputed impenetrability.

Opening the book, I read slowly and mechanically as far as page 18, where I reached the line '(Stoop) ... to this claybook ... Can you rede (since We and Thou had it out already) its world?' I closed it. I felt that I had made a respectable attempt and that I could not read its world. (McHugh 25)

McHugh was a pioneer in the field and most readers of *Finnegans Wake* who have followed in his footsteps have experienced the same sense of bewilderment and perplexity in the face of Joyce's obscure text. In the summer of 1965 McHugh returned to *Finnegans Wake* for a second attempt. This time he persevered and completed the task two and a half years later:



R McHugh

Having initially read through any chapter I would spend a week or two repeating the process and then make a frontal assault with dictionaries ... I would take a dictionary and work through the chapter, looking up any word I thought suited the language in question. I soon learned that the most cryptic elements were often pure English. Grotesque orthography was often repeated verbatim in the *Oxford English Dictionary* ... As well as common words, thousands of personal names turn up, and I filled a notebook with an alphabetical list of these, which I then checked against the *Dictionary of National Biography* and several international biographical dictionaries. (McHugh 28-29)

McHugh's diligence is to be commended—by his own admission he was not enjoying the process very much (McHugh 30)—as he blazed a trail for the rest of us. This time he found that he was slowly beginning to read the world of *Finnegans Wake*:

For instance, the original point on FW 18 where I had stopped the previous year coincides with a sudden change of context (which partly caused my stopping). Before this point, we have heard a dialogue between ‘Mutt’ and ‘Jute’ about a burial mound ... The words ‘thing mud’ [which end the Mutt & Jute Dialogue] suggesting the thingmote, the Viking assembly in ancient Dublin, which took place on a kind of conical mound. The next sentence is the one I quoted earlier, exhorting the reader to stoop to the ‘claybook’, and leads to a two-page account of the origins of the alphabet and of printing. I can now explain the transition by observing that the text adheres faithfully to its real subject, the container siglum □, but I had no conception of such things at this stage. (McHugh 30-31)

What McHugh means is that while the Mutt & Jute Dialogue concerns itself with HCE’s tomb, and the following paragraph concerns itself with the text of *Finnegans Wake*, they are both really talking about the same thing: containers of HCE, symbolized in Joyce’s notebooks by the square siglum □. The claybook is not only *Finnegans Wake* (French: clef, key) but also the strata of dirt (clay) which have accumulated beneath the city of Dublin and which an archaeologist can read like the leaves of a book. Both contain HCE: *Finnegans Wake* recounts his story, while the archaeological record recounts his history. He is present figuratively in the pages of the former, while his bones are present literally in the strata of the latter.



St Andrew's Church, Site of the Dublin Thingmote

First-Draft Version

Joyce's first-draft of this passage was much shorter than the published version. It makes clear the close connection between the two types of book we are reading, the literary and the stratigraphic:

What curios of signs, (stoop) a hatch, a celt, an earshare to cassay the earthcrust! Here are figurines billicoose arming and mounting. Mounting & arming bellicose figurines are there. And this little effingee is a fing called in flintgun. When a piece does for the whole we soon get used to an allforabit. Here are selveram cued little peas of quite a pecuniar interest inaslittle as they are the pellets that make payroll. Right are rocks and with these rocks rogues rangled rough & rightgoring. Wisha, wisha, whydidthe? This is for thorn that's tuck in its toil like tom anger. Sss! See the snake worms everywhere our durst bin is sworming with sneaks! Subdivide and sumdolot and the tale comes out the same. One by one please one be three and one before. Two nursus one make free and idem behind. What a tale to unfurl & with what an end in view! And to say that we are all every tim mick & larry of us, sons of the sod, when we are not every sue, ciss & sally of us, dugters of Jan [Jor ?]. ([Hayman 56-57](#))

The implication is clear: to understand a book like *Finnegans Wake* it is not enough to simply read the text : one must be prepared to delve beneath the surface in search of meaning : one must excavate.

Joyce later expanded this paragraph with allusions to a number of religious and cultural figures—Muhammad, Daniel, Buddha, St Patrick, Confucius—who are all associated with sacred texts. In the published text of 1939, this section comprised two paragraphs—the second beginning with Axe on thwacks on thracks, axenwise—but in *The Restored Finnegans Wake*, Rose & O'Hanlon have laid it out as a single unbroken paragraph.



(Stoop) if you are abcedminded

Source Texts

Finnegans Wake is unique among the world's literary masterworks in that so much of its text was inspired by Joyce's voracious reading of other works. As James Atherton succinctly remarked:

To put the whole matter briefly Finnegans Wake is based on two things: Joyce's life, and Joyce's reading. (Atherton 18)

Joyce himself once told his patron Harriet Shaw Weaver:

such an amount of reading seems to be necessary before my old flying machine grumbles up into the air. (Letters 16 February 1931)

In writing this particular section, he drew inspiration from several literary sources:

- Edward Clodd, *The Story of the Alphabet*: Joyce had written to Sylvia Beach, the publisher of *Ulysses*, asking her to order this book for him while he was on holiday in Belgium in August 1926 (Crispi & Slote 58, [JJDA](#)). Clodd's text is the source for abcedminded, claybook, allaphbed, Futhorc and balifuson.
- Stanley Lane-Poole, *The Speeches and Table-Talk of the Prophet Mohammad*: "It must be remembered that the speeches of the Koran are all supposed to be the utterances of God in propria personâ, of whom Mohammad is only the mouthpiece ... the reader must never forget it when he is perplexed by the "we" (God), and "thou" (Mohammad) and "ye" (the audience), of the Koran" (Lane-Poole xl). As we saw in the preceding article, Mutt and Jute has been interpreted by some scholars as Me and You.
- André-Ferdinand Herold, *La Vie du Bouddha* [The Life of Buddha]: This book supplied Joyce with the inspiration for that long and memorable concatenation of causes and effects (In the ignorance that implies impression ... of existentiality), and for the Buddha's dream of a rush growing out of his navel. Ramasbatham may also contain an allusion to [Kama](#), the Hindu god of love, to whom Buddha was compared (Herold 48). [Rama](#) was the seventh avatar of the Hindu god Vishnu. Buddha was considered by many Indian scholars to be the ninth avatar of Vishnu. Herold mentions a celebrated hermit Rudraka, son of Rama, several times.

- Carl Crow, *Master Kung: The Story of Confucius*: This provided Joyce with the basis for a pair of sentences near the end of this section: Starting off with a big boaboa ... till allhorrors eve (Crow 49, 45, 43). Part I of *Ulysses* begins with the letter S, which looks like a boa constrictor. Part II begins with m, which has three legs. Part III begins with P, and peas are green (ivargraine). Admittedly, this is a bit of a stretch— —but have you anything better?
- Joseph Mary Flood, *Ireland: Its Saints and Scholars*: triangular Toucheaterre alludes to the phrase triangular Spain in this book (Flood 27, 30). Flood was quoting the Irish scholar [Adamnan](#) on the fame of [St Colm Cille](#): “Though he lived in this small and remote island of the British Sea, his name not only became illustrious throughout the whole of his own Ireland and Britain, but reached even to triangular Spain and Gaul and Italy, and also to the city of Rome itself, the head of all cities.” Why did Adamnan describe Spain as triangular? I have no idea. Perhaps he failed geography.
- Thomas Francis O’Rahilly, *A Miscellany of Irish Proverbs*: “A fool’s remark is like a thorn concealed in mud, i.e. it stings one unexpectedly” (O’Rahilly 54, §197). Thorn is also a runic letter that looks a bit like a combination of a p and an inverted q. The [P/Q or P/K split](#), which affected Celtic languages, often crops up in *Finnegans Wake*.
- *Encyclopaedia Britannica*, 11th Edition, Volume 3: Belshazzar: The famous Writing on the Wall that interrupted Belshazzar’s feast is taken from the [Book of Daniel](#) in the Bible. It is not mentioned in Archibald Henry Sayce’s article in the encyclopaedia. This addition to the first draft was initially made on page 24 of Joyce’s copy of issue 1 of [transition](#), the literary journal that serialized early drafts of Books I and III of *Finnegans Wake* (or *Work in Progress*, as it was then called). Joyce considered calling Belshazzar balltossler (after Balthasar) before settling on bottloggers.



The Writing on the Wall (Belshazzar's Feast)

The Wild West

This section also contains some Americana:

- billycoose ... ptee ... balifuson: P T Barnum of Barnum & Bailey's Circus.
- tomtummy's ... thumfool's: General Tom Thumb, a dwarf, who was exhibited by P T Barnum.
- whydidtha: Wichita, Kansas, a city of the Wild West associated with the lawman Wyatt Earp.
- wet prairie: Although there is such a thing as a wet prairie, here Joyce is clearly referring to the Atlantic Ocean.
- garbagecans: Garbage can is an American commonplace, but in Ireland one says dustbin (durlbin).

- whosethere: Holster, an essential item of dress in the Wild West.

It is a common trope in *Finnegans Wake* that the history of the Old World is repeated in the New World. Giambattista Vico's cycle of World History rolls on and on.



General Tom Thumb

1132 and Algebra

In the second episode of *Ulysses*—originally entitled *Nestor*—Stephen Dedalus assists one of his pupils with a problem in algebra:

Sitting at his side Stephen solved out the problem. He proves by algebra that Shakespeare's ghost is Hamlet's grandfather ... Across the page the symbols moved in grave morrice, in the mummery of their letters, wearing quaint caps of squares and cubes ... imps of fancy of the Moors. (*Ulysses* 28)

Given the significance of certain numbers in *Finnegans Wake*, it was inevitable that Joyce would introduce the concept of algebra into this section. Long before the Arabs discovered algebra, the ancient Jews, Greeks and Romans had been using alphabetic letters to represent numbers as well as linguistic sounds:

- Axe on thwacks on thracks, axenwise $(x + x + x)(x + y)$. If $x = 1$ and $y = 36$, then this comes to 111, a significant number in *Finnegans Wake*. In Roman numerals, III is the number of children ALP and HCE have. And if we apply the [Greek counting system](#) to the English alphabet, we get A (alpha) = 1, L (lambda) = 30, P (pi) = 80, making $A + L + P = 111$.
- One by one place one be three, dittoh, and one before One by one, place 1 by 3, then 2, and 1 before = 1132, the most important number in *Finnegans Wake*.

The only significant date in HCE's version of history is 1132 A.D., and the significance is entirely symbolic: 11 stands for return or reinstatement or recovery or resumption (having counted up to ten on our fingers we have to start all over again for 11); 32 feet per second [per second] is the rate of acceleration of all falling bodies, and the number itself will remind us of the fall of Adam, Humpty Dumpty, Napoleon, Parnell, as also of HCE himself, who is all their reincarnations. (Burgess (ii))

As Bloom recalls in *Ulysses*, 32 feet per second per second is the acceleration due to gravity at the surface of the Earth (*Ulysses* 69). It is the numerical embodiment of the Law of Falling Bodies. In *Finnegans Wake*, 32 is the number of the Fall of Man.

And what does 1132 mean? Well, 32 (feet per second per second) lets us know there has been a fall, and 11 lets us know that there is a kind of resurrection. There is another aspect to this 1132 reference. One time when I was reading St Paul's Epistle to the Romans ... I came across a passage that seemed to me to say just what *Finnegans Wake* was all about: "For God has consigned all men to disobedience that he may show his mercy to all" ... This is associated with the text we read in the Catholic Mass for Holy Saturday: "O felix culpa!" ("Oh happy fault!"),

that is, the fall of Adam and Eve, the Original Sin which evoked the Savior. There would have been no Savior had there been no fall: “Oh happy fall!”. So when I read the passage in Paul’s Epistle that I thought was the key to *Finnegans Wake*, I wrote down the reference. And guess what it was: Romans 11:32. (Campbell et al 366)

According to some sources, Laurence O’Toole, the Patron Saint of Dublin, was born in 1132 (Webb 426, Eblana 11). And according to the *Annals of the Four Masters*, Finn MacCumhail died in 283 CE, which is one quarter of 1132 (O’Donovan 119).

- Two nursus one make a plausible free and idim behind 2 plus 1 makes 3 and idem [Latin: the same] behind. I can’t make sense of this one. Answers on a postcard.

As I have mentioned countless times before, this opening chapter of *Finnegans Wake* foreshadows many things that will appear in later chapters. These few sentences anticipate II.2, School Nessans, in which Shem will try to teach Shaun an elementary problem—in geometry, however, not algebra.

Grammar

After algebra, we turn to grammar. The closing lines of this section contain a handful of grammatical terms:

- squattor and auntisquattor and postproneauntisquattor These sound like the conjugating of a [deponent verb](#) in Latin. The grammatical term pronoun may also be hidden there.
- usses Does this refer to the common ending of Latin nouns in the second-declension ?
- Accusative ahnsire Accusative case.
- infinities Infinitives.

Original Sin

The last three sentences of this paragraph reiterate the Viconian notion that history repeats itself. Vico expresses this idea in terms of society as a whole, but in *Finnegans Wake* Joyce shows that it also applies to the family: children grow up to repeat the sins of their parents. We cannot escape our heritage: we are all sons of the sod (HCE) or daughters of Nan (Anna Livia Plurabelle).

- Accusative ahnsire! German: Ahn, ancestor + sire = our forefathers, whom we accuse of having to answer for our crimes.
- Damadam to infinities Damn Adam forever, the forebear of the human race from whom we have all inherited the taint of Original Sin.

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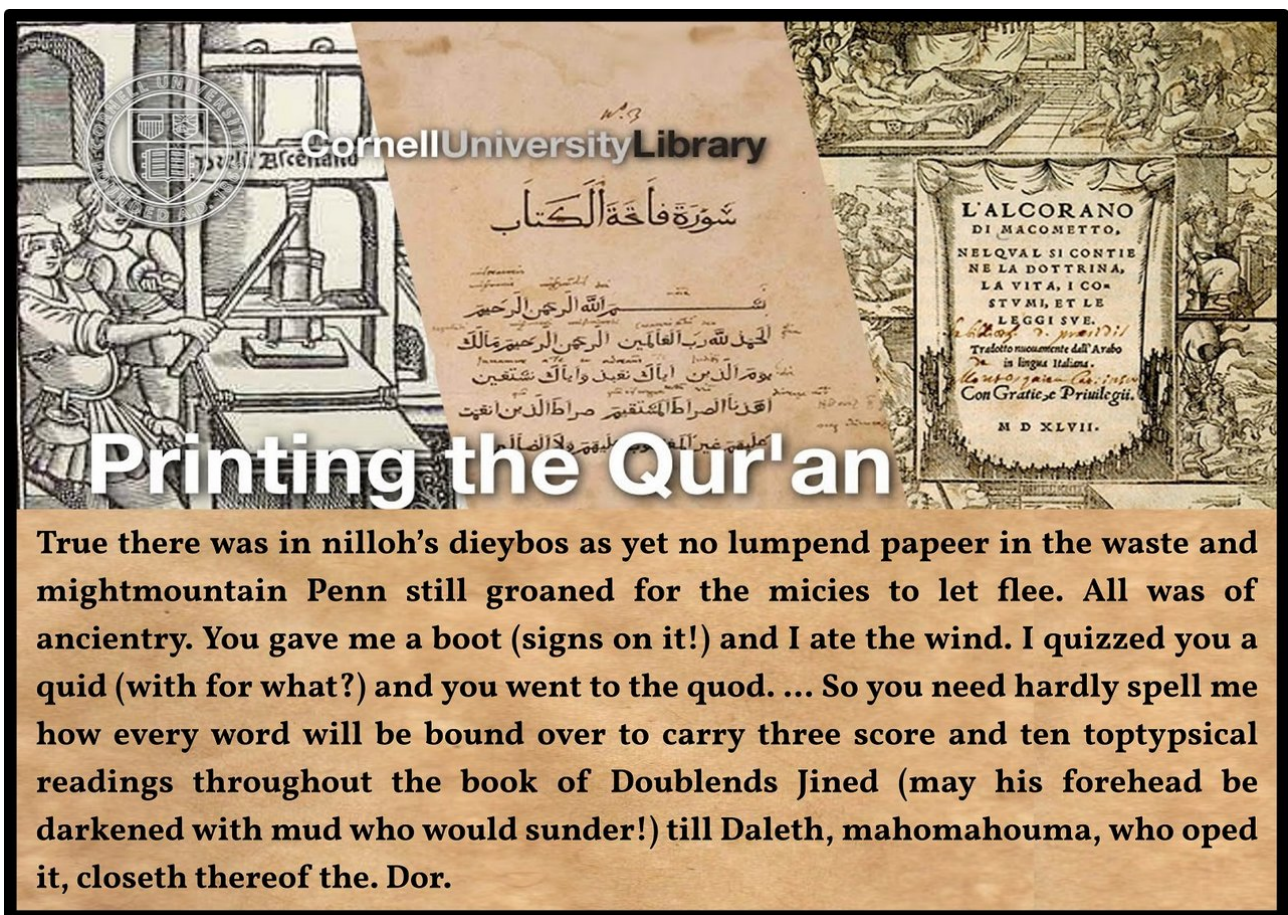
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No Lumpend Papeer

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23 MIN
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~ [Finnegans Wake – A Prescriptive Guide](#) ~



RFW 016.01–016.21

This paragraph of James Joyce's novel *Finnegans Wake* continues the argument of the preceding passage. Ostensibly an account of the evolving sophistication of written and printed texts—especially sacred texts such as the Bible and the Koran—it is clearly also a description of the text of *Finnegans Wake* itself, one of the most self-referential books ever committed to paper. It foreshadows Chapter I.5, *The Mamafesta*, which is devoted to ALP's Letter—another obvious analogue for *Finnegans Wake*.

First-Draft Version

The first draft of this chapter dates from November 1926. Before writing it, Joyce revised what he had already written of this chapter, to which he added both the Mutt & Jute Dialogue and the Annals:

True there was no paper in the waste and the mountain pen still groaned for the micies to deliver him. You gave me a boot and I ate the wind. I tipped you a quid and you went to quod. But the world, mind, is, was & will be writing its own runes on all matters that fall under the ban of our senses. A bone, a pebble, a ramskin: chip them, chop them, cut them allways: leave them in the slow of their oven: and the day of magnum charter we must one way dawn else there is no virtue more in alcohoran. For that is what paper is made of, made of, hides and hints and misses in prints. Till we finally (though not yet for all) meet with Mr Typ, Mrs Top and all the little typtoppies—Fillstop. So you need hardly tell me that every word will carry 3 score & ten readings through the book of life till Daleth, who opened it, closes the door. (Hayman 57)

The final version differs only slightly from this. Everything has been elaborated, but nothing substantial has been added.



James Joyce and Sylvia Beach (1921)

Interpretation

This paragraph should not present the diligent reader with too much difficulty, but there are a few baffling biographical details that are worth pursuing.

There was ... no ... papeer in the waste ... You gave me a boot ... and I ate the wind. I quizzed you a quid ... and you went to the quod.

[T S Eliot's](#) seminal poem *The Waste Land* was published in 1922, the same year as Joyce's seminal novel *Ulysses*. The two men first met in Paris in 1920. Richard Ellmann's description of this encounter of two literary Titans is worth quoting at length:

In mid-August Joyce received his first direct communication from T. S. Eliot, whose shape [Ezra Pound](#) had been limning for seven years. Eliot wrote from London that Pound had entrusted to his keeping a package for Joyce, which he would bring with him on August 15 to the Hotel de l'Elysée. "I hope you can dine with me that evening. Please," he said graciously, and added, "You won't have time to answer. But please come." Actually Eliot was not traveling alone, but with [Wyndham Lewis](#), whose book *Tarr*, published like *A Portrait [of the Artist as a Young Man]* by the Egoist Press, Joyce had read in Zurich, and whose story *Cantleman's Spring Mate* had earned the *Little Review* its only suppression that was not caused by Joyce's *Ulysses*. Lewis's work had impressed Joyce, but he was still dubious of Eliot's verse.

Eliot and Lewis duly arrived at their hotel, Eliot having lugged Pound's clumsy parcel on train, boat, and train again. Joyce, accompanied by [his son] Giorgio, came over to see them, and the presence of Lewis startled and pleased him. He offered his hand with his customary limpness. Lewis's admirable description reveals that Joyce had at last shed his tennis shoes: "I found an oddity, in patent-leather shoes, large powerful spectacles, and a small gingerbread beard; speaking half in voluble Italian to a scowling schoolboy; playing the Irishman a little overmuch perhaps, but in amusingly mannered technique." For the moment Joyce seemed more manner than man. The meeting proceeded with a dignity befitting an encounter of Titans, but undercut by Pound's gift. As Lewis recounts,



Wyndham Lewis

We all then sat down. But only for a moment. Joyce lay back in the stiff chair he had taken from behind him, crossed his leg, the lifted leg laid out horizontally upon the one in support like an artificial limb, an arm flung back over the summit of the sumptuous chair. He dangled negligently his straw hat, a regulation “boater.” We were on either side of the table, the visitors and ourselves, upon which stood the enigmatical parcel.

Eliot now rose to his feet. He approached the table, and with one eyebrow drawn up, and a finger pointing, announced to James Joyce that this was that parcel, to which he had referred in his wire, and which had been given into his care, and he formally delivered it, thus acquitting himself of his commission.

“Ah! Is this the parcel you mentioned in your note?” enquired Joyce, overcoming the elegant reluctance of a certain undisguised fatigue in his person. And Eliot admitted that it was, and resumed his seat ...

James Joyce was by now attempting to untie the crafty housewifely knots of the cunning old Ezra. After a little he asked his son crossly in Italian for a penknife. Still more crossly his son informed him that he had no penknife. But Eliot got up, saying “You want a knife? I have not got a knife, I think!” We were able, ultimately, to provide a pair of nail scissors.

At last the strings were cut. A little gingerly Joyce unrolled the slovenly swaddlings of damp British brown paper in which the good-hearted American had packed up what he had put inside. Thereupon, along with some nondescript garments for the trunk—there were no trousers I believe—a fairly presentable pair of old brown shoes stood revealed, in the centre of the bourgeois French table ...

James Joyce, exclaiming very faintly “Oh!” looked up, and we all gazed at the old shoes for a moment. “Oh!” I echoed and laughed, and Joyce left the shoes where they were, disclosed as the matrix of the disturbed leaves of the parcel. He turned away and sat down again, placing his left ankle upon his right knee, and squeezing, and then releasing, the horizontal limb.

With a smile even slower in materializing than his still-trailing Bostonian voice (a handsome young United States President, to give you an idea—adding a Gioconda smile to the other charms of this office) Eliot asked our visitor if he would have dinner with us. Joyce turned to his son, and speaking very rapidly in Italian, the language always employed by him, so it seemed, in his family circle, he told him to go home: he would inform his mother that his father would not be home to dinner after all. Yes, his father had accepted an invitation to dinner, and would not be back after all, for the evening meal! Did he understand? To tell his mother that his father —. But the son very hotly answered his father back, at this, after but a moment’s hesitation on account of the company: evidently he did not by any means relish

being entrusted with messages. It was, however, with greater hotness, in yet more resonant Italian, that the son expressed his rebellious sensations when the imperturbable Jimmie handed him the parcel of disreputable footwear. That was the last straw—this revolting, this unbecoming packet. Having exchanged a good number of stormy words, in a series of passionate asides—in a good imitation of an altercation between a couple of neapolitan touts, of the better order—Joyce, père et fils, separated, the latter rushing away with the shoes beneath his arm, his face crimson and his eyes blazing with a truly southern ferocity—first having mastered himself for a moment sufficiently to bow to me from the hips, and to shake hands with heroic punctilio. This scene took place as we were about to leave the small hotel.



T S Eliot (1923)

Joyce proposed to Lewis and Eliot that they dine at a restaurant he knew nearby, and from that moment he became their host. When they sat down at the table he had selected for them, he remarked, "It appears that I have the melancholy advantage of being the eldest of the band." He then ordered an excellent dinner and wines, and paid for it afterwards, tipping munificently. His hospitality continued

during the rest of their visit. As Lewis says, “If we were in a taxicab with James Joyce, out he would spring in front of us. And before even we reached the pavement the fare was settled and the cabman was pocketing a disproportionately massive tip: whereas in a café no beer or coffee, whoever had ordered it, was ever paid for by anyone but the eminent recipient of the parcel of “old shoes.”

Towards Eliot Joyce acted with “a punctilious reserve.” In conversation with Lewis he referred to him as “Your friend Mr. Eliot,” and Eliot remarked to Lewis with some amusement, “He does not take much notice of me.” Joyce’s “grand talk” pleased Eliot, but awoke reservations, too. Alone together, Lewis said,

I find our friend ... very affable and easy don’t you, if a shade stilted?” But Eliot found him definitely burdensome, and arrogant ... “I do not think he is arrogant,” I said ... “He may not seem so!” Eliot answered, in his grim Bostonian growl. “He may not seem arrogant, no.”

“You think he is as proud as Lucifer?”

“I would not say Lucifer!” Eliot was on his guard at once, at this loose use of the surname of the Evil Principle.

“You would not say Lucifer? Well, I daresay he may be under the impression that he is being ‘as proud as Lucifer,’ or some bogtrotting humbug of that order. What provincials they are, bless their beastly brogues!”

“Provincials—yes!” Eliot agreed with contemptuous unction. “Provincials.”

“However he is most polite.”

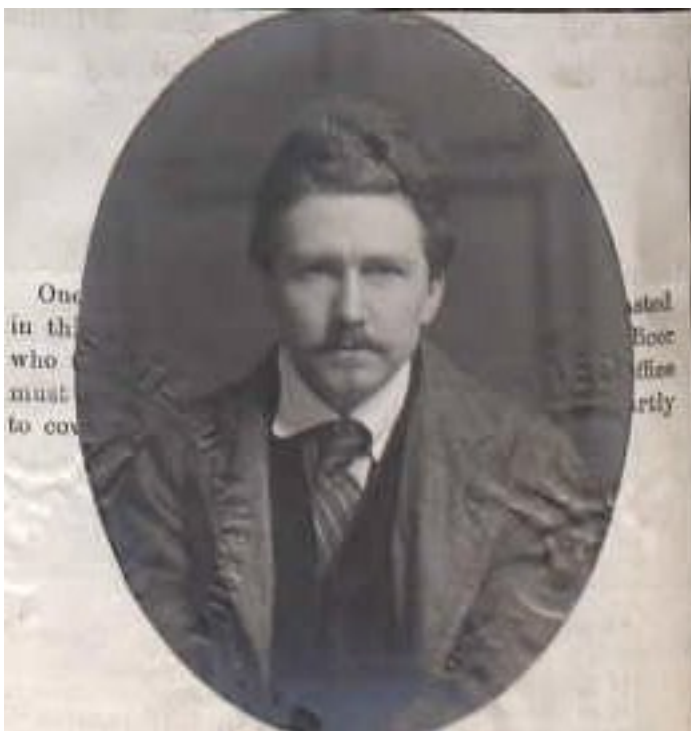
“He is polite.”

“I have never succeeded in getting out of the door behind him, have you? He is very You First. He is very After you!”

“Oh yes. He is polite, he is polite enough. But he is exceedingly arrogant. Underneath. That is why he is so polite. I should be better pleased if he were less polite.”

To be Irish was to be too Irish for Lewis’s taste. But Eliot was making in 1920 the same criticism of Joyce’s politeness that Stanislaus Joyce had made in 1903, when he accused him of insincerity. Politeness had become one of Joyce’s principal social defenses, and one he resorted to constantly in Paris. Nevertheless, the three men became, after their fashion, friends. Eliot had to continue in a somewhat inferior role because Joyce gave almost no indication of having read a line of his

verse. Only once did he allow himself to say, “I was at the Jardin des Plantes today and paid my respects to your friend [the hippopotamus](#).” (In a notebook he called Eliot “Bishop of Hippo.”) But after reading *The Waste Land*, he remarked to a friend, “I had never realized that Eliot was a poet.” She replied, “I liked it too but I couldn’t understand it,” and Joyce retorted with the question that Eliot might himself have asked, “Do you have to understand it?” He objected to the notes to the poem for the same reason. Later he parodied *The Waste Land* in a letter and then in *Finnegans Wake*, and in a notebook he wrote, “T. S. Eliot ends idea of poetry for ladies,” a sentence which suggests that he perceived more affinity than he acknowledged. As for Lewis, he was on cordial terms with Joyce until late in the ’twenties, and for several years he, like Eliot, always looked up Joyce in Paris. He smarted a bit, however, at Joyce’s concentration on Joyce and at what he took for condescension towards the work of contemporaries, including himself. (Ellmann 492-495)



Ezra Pound (1919)

So, does You gave me a boot ... I quizzed you a quid refer to this incident? A quid is a pound (Ezra Pound), while in the waste suggests Eliot’s *The Waste Land*.

In *Ulysses*, Stephen Dedalus wears boots that he borrowed from Buck Mulligan:

My two feet in his boots. ([Ulysses 37](#))

Stephen is in debt to several benefactors, but it is Mulligan who asks him for a pound:

His head disappeared and reappeared.

— I told him your symbol of Irish art. He says it's very clever. Touch him for a quid, will you? A guinea, I mean.

— I get paid this morning, Stephen said.

— The school kip? Buck Mulligan said. How much? Four quid? Lend us one.

— If you want it, Stephen said.

— Four shining sovereigns, Buck Mulligan cried with delight. We'll have a glorious drunk to astonish the druidy druids. Four omnipotent sovereigns. ([Ulysses 11](#))



Oliver Gogarty, age 21, in 1899. *Courtesy of Oliver D. Gogarty*

Oliver St John Gogarty

Buck Mulligan is based loosely on [Oliver St John Gogarty](#). Joyce first became acquainted with Gogarty in 1903, but in 1904 the latter returned to Oxford: you went to the quod [ie the [quadrangle](#)]. According to Ellmann, Gogarty sent Joyce a pound in 1903 while the latter was living beyond his means in Paris:

These activities freshened his financial anxieties. Joe Casey lent him small sums, and Patrice too; a man named Chown lent him a few shillings; Gogarty, appealed to, sent him a pound. (Ellmann 127)

So the phrase I quizzed you a quid ... and you went to the quod seems to be referring primarily to the relationship between Joyce and Gogarty, while the phrase you gave me a boot ... and I ate the wind is referring to Joyce's relationship with Pound.

But how does the phrase I ate the wind fit into this? It echoes Hamlet's I eat the air, which, in Shakespeare's day, could have sounded like I hate the heir (Hamlet 3.2.99)—Hamlet is speaking to Claudius, heir to his father's throne. This passage contains other allusions to Shakespeare: moor (Othello), charmian (Anthony and Cleopatra), ancientry (Much Ado About Nothing). Cleopatra was Queen of Egypt, the land of papyrus (papyr), which gave us our word paper (papeer).

The package Pound sent with Eliot also included a suit. Joyce later wrote to Pound:

It fits well except for the shoulders which are rather tight ... I shall be glad of it in the winter as it seems to be wool. I hate the cold. (Ellmann 493 fn)

Does I ate the wind echo I hate the cold?

W B Yeats once described his muse [Maud Gonne](#) as being Hollow of cheek as though it drank the wind ([Among School Children](#)). This poem was written in June 1926, four months before Joyce drafted this paragraph, but it was first published in The London Mercury in August 1927, so Joyce cannot be alluding to it (Yeats 127).

Why does Joyce recall these particular incidents from his life at this particular point in Finnegans Wake?



MUHAMMAD

THE EXCELLENT EXEMPLAR



“The day of Muhammad’s greatest triumph over his enemies was also the day of his grandest victory over himself...He freely forgave the Quraish all the years of sorrow and cruel scorn they had inflicted on him, and he gave an amnesty to the whole population of Makkah. The army followed his example and entered quietly and peaceably. No house was robbed, no woman insulted... It was thus that Muhammad entered again his native city. Through all the annals of conquest, there is no triumphant entry comparable to this one.”

The Speeches and Table Talk of the Prophet Muhammad-1882

STANLEY LANE-POOLE



Stanley Lane-Poole

Islam

In this paragraph, Joyce also draws upon Stanley Lane-Poole’s *The Speeches and Table-Talk of the Prophet Mohammad* and Joseph-Charles Mardrus’s *Le Koran: Traduction Littérale et Complète des Sourates Essentielles*:

- The poems [of the Arabs] are full of instances of the courtly respect, “full of state and ancientry”, [Much Ado About Nothing] displayed by the heroes of the desert towards defenceless maidens, and the mere existence of so general an ideal of conduct in the poems is a strong argument for Arab chivalry (Lane-Poole xvi).

- The hospitality of the Arab is a proverb, but unlike many proverbs it is strictly true. The last milch-camel must be killed rather than the duties of the host neglected. (Lane-Poole xiv)
- Fine long arched eyebrows [of Mohammad] were divided by a vein, which throbbed visibly in moments of passion. (Lane-Poole xxvii)
- The great majority [of Arabs] believed in no future life, nor in a reckoning day of good and evil. If a few tied camels to the graves of the dead that the corpse might ride mounted to the judgment-seat, they must have done so more by force of superstitious habit than anything else. (Lane-Poole xxiii)
- Beyond this shepherd life and his later and more adventurous trade of camel-driver to the Syrian caravans of his rich cousin, Khadija, whom he presently married at the age of twenty-five, there is little that can be positively asserted of Mohammad's youth. (Lane-Poole xxvi-xxvii)
- His ordinary food was dates and water, or barley bread; milk and honey were luxuries of which he was fond, but which he rarely allowed himself. (Lane-Poole xxx)
- The day of judgment is a stern reality to Mohammad. It is never out of his thoughts, and he says himself that if men realised what that day was, they would weep much and laugh little. He is never tired of depicting its terrors, and cannot find names enough to describe it. He calls it the Hour, the Mighty Day, the great Calamity, the Inevitable Fact, the Smiting, the Overwhelming, the Hard Day, the Promised Day, the Day of Decision. (Lane-Poole xxxix)
- Le Prophète ... retenait sans effort les versets divins ... et pouvait ... les dicter à ses secrétaires... Ceux-ci les inscrivaient ... sur feuilles de palmier, cailloux plats, peaux et omoplates de moutons. [The Prophet ... effortlessly retained the divine verses in memory ... and could ... dictate them to his secretaries ... These wrote them down ... on palm leaves, flat pebbles, skins and shoulder blades of sheep.] (Mardrus 13)
- O thou who art wrapped, rise up and warn! (Lane-Poole xxxi)
- It must be remembered that the speeches of the Koran are all supposed to be the utterances of God in propriâ personâ, of whom Mohammad is only the mouthpiece. The apparent vindications and laudations of the prophet himself are explicable from this point of

view ; and the reader must never forget it when he is perplexed by the “we” (God), and “thou” (Mohammad), and “ye” (the audience), of the Koran. (Lane-Poole xl)

- L'exégèse musulmane admet que chaque mot du Livre possède soixante-dix significations. [Muslim exegesis accepts that every word of the Book possesses seventy meanings.] (Mardrus 22)
- The worst expression he ever made use of in conversation was, ‘What has come to him? May his forehead be darkened with mud!’ (Lane-Poole xxix)

The term alcohoran is of course derived from the Arabic name of the Koran, Al Qu’ran, which means The Recitation. It also includes alcohol, which is expressly prohibited by Islam.

Finally, the word mahomahouma alludes to Mohammad. It also refers to a mahamanvantara, or “great age of Manu”. In Hinduism, a manvantara is 306,720,000 human years. The concept of a mahamanvantara, however, was taken by Joyce from the occult doctrine of [Theosophy](#), which was in vogue in Dublin when Joyce was a young man:



H P Blavatsky

There were several “great ages” mentioned by the ancients. In India it embraced the whole Maha-manvantara, the “age of Brahmâ,” each “Day” of which represents the life cycle of a chain—i.e., it embraces a period of seven Rounds. (See Esoteric Buddhism, by A. P. Sinnett.) Thus while a “Day” and a “Night” represent, as Manvantara and Pralaya, 8,640,000,000 years, an “age” lasts through a period of 311,040,000,000,000 years; after which the Pralaya, or dissolution of the universe, becomes universal. With the Egyptian and Greeks the “great age” referred only to the tropical, or sidereal year, the duration of which is 25,868 solar years. Of the

complete age—that of the gods—they say nothing, as it was a matter to be discussed and divulged only at the Mysteries, during the initiation ceremonies. The “great age” of the Chaldees was the same in figures as that of the Hindus. (Blavatsky 129)

Stephen misuses the term in the Proteus episode of Ulysses:

Remember your epiphanies on green oval leaves, deeeeply deep, copies to be sent if you died to all the great libraries of the world, including Alexandria? Someone was to read them there after a few thousand years, a mahamanvantara. ([Ulysses 41](#))

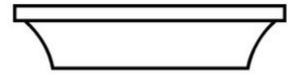
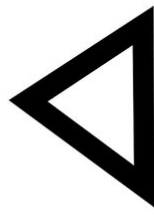
Daleth and Delta

Daleth is the fourth letter of the Hebrew alphabet. It is the forerunner of the Greek letter delta (Δ) and the Roman letter D. Its name means door, and it is thought to derive from an Egyptian hieroglyph that depicts a door (O31). It represents the sounds [d] and [ð], and the numeral 4. Daleth also symbolizes death. In *Finnegans Wake*, 4 is the number of the Four Old Men, who are at death’s door.

The twenty-second and final letter of the Hebrew alphabet is Taw. This letter is the forerunner of the Greek letter tau (Τ) and the Roman letter T. Unlike daleth, taw actually resembles a door, though its original hieroglyphic form consists of two crossed sticks (Z9). It represents the sounds [t] and [θ], and the numeral 400. In Greek, Θ (theta) symbolized death, being the first letter in the Greek word for death: Θάνατος [Thanatos]. In *Finnegans Wake*, the Four Old Men are symbolized by a siglum that is identical to hieroglyph Z9.

Hebrew Phoenician Egyptian

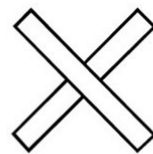
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Daleth

Hebrew Phoenician Egyptian

ת

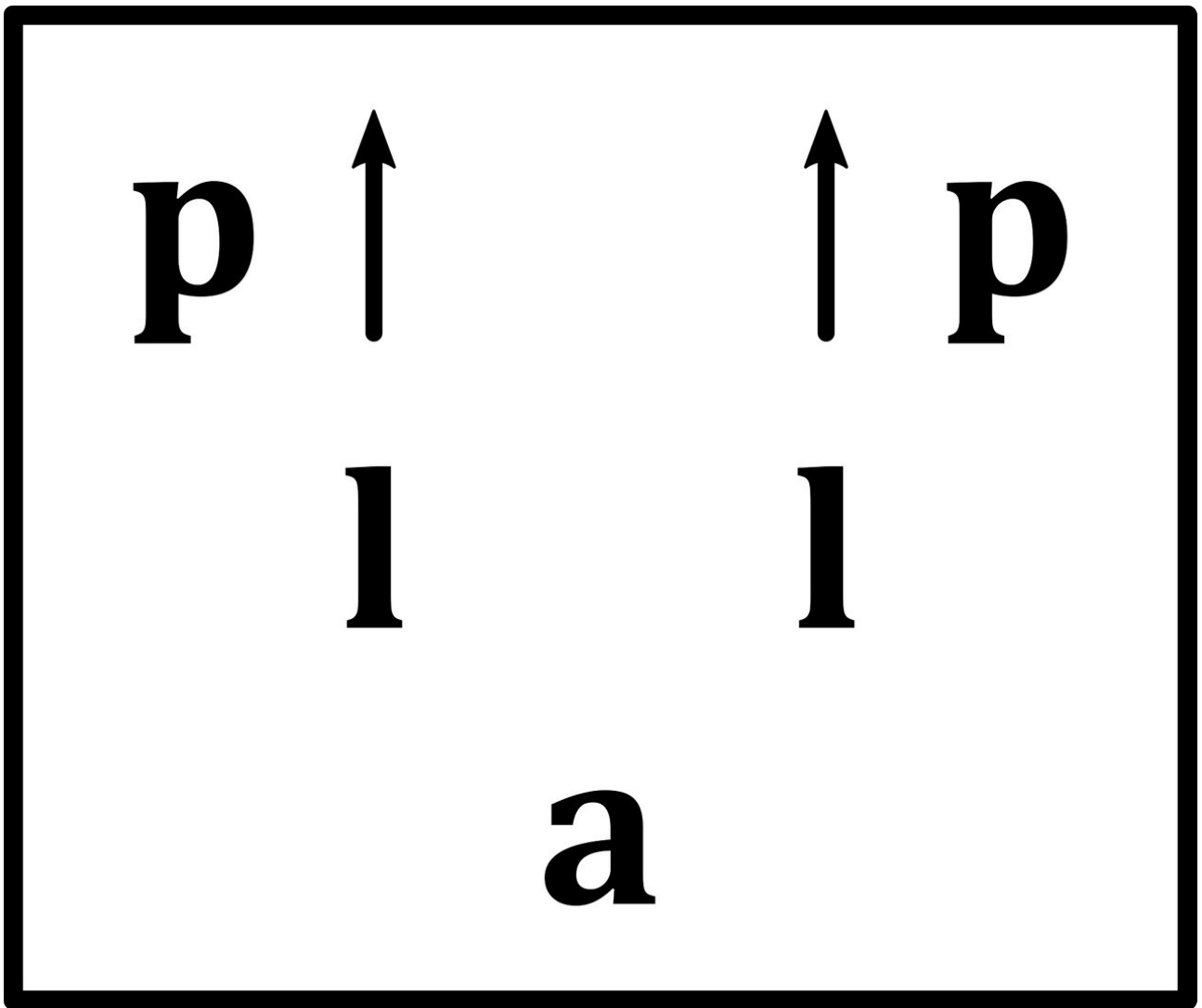


Taw

Daleth, Taw

The final word in *Finnegans Wake* is the. In Biblical Hebrew, that sound would be spelt with a single isolated daleth.

In *Finnegans Wake*, delta is the siglum that generally represents ALP. When Joyce first drafted this paragraph, he scribbled the following design in the margin of his manuscript (Hayman 57):



ALP Doodle

The first draft of the opening chapter of *Finnegans Wake* began:

Howth Castle & Environs. (Hayman 46)

So, originally the book opened with HCE and ended with ALP, the union of the two being the bond that held the two ends of the book together.

dor not only encodes the door at the end of *Finnegans Wake* through which we pass to begin another Viconian cycle or mahamanvantara (mahomahouma) but also the idea of sleep (French: dormir, to sleep)—the death of each day's life, as Macbeth calls it. In Hebrew, dor דֹּר signifies generation .

The shutting of doors is a motif that frequently recurs throughout *Finnegans Wake*.

Although *Finnegans Wake* “ends” with the word *the*, there is no fullstop [Fillstop], as the final sentence runs straight on into the opening sentence of the book. It is for this reason that the opening word, *riverrun*, does not begin with a capital letter. It is also for this reason that Joyce refers to *Finnegans Wake* as the book of *Doublends Jined*—double ends joined as well as *Dublin’s Giant*. The fullstop which Joyce inserts after the *in* in the paragraph we are now studying could be seen as the one which should have concluded the book.

This is not the only place where Joyce has inserted an unnecessary fullstop after *the*. After revising this paragraph, he went through the entire text and inserted redundant periods after three specific instances of *the*. Rose & O’Hanlon have emended one of these to an ellipsis, though Joyce explicitly required that a “stop” be inserted here (FW 257.27):

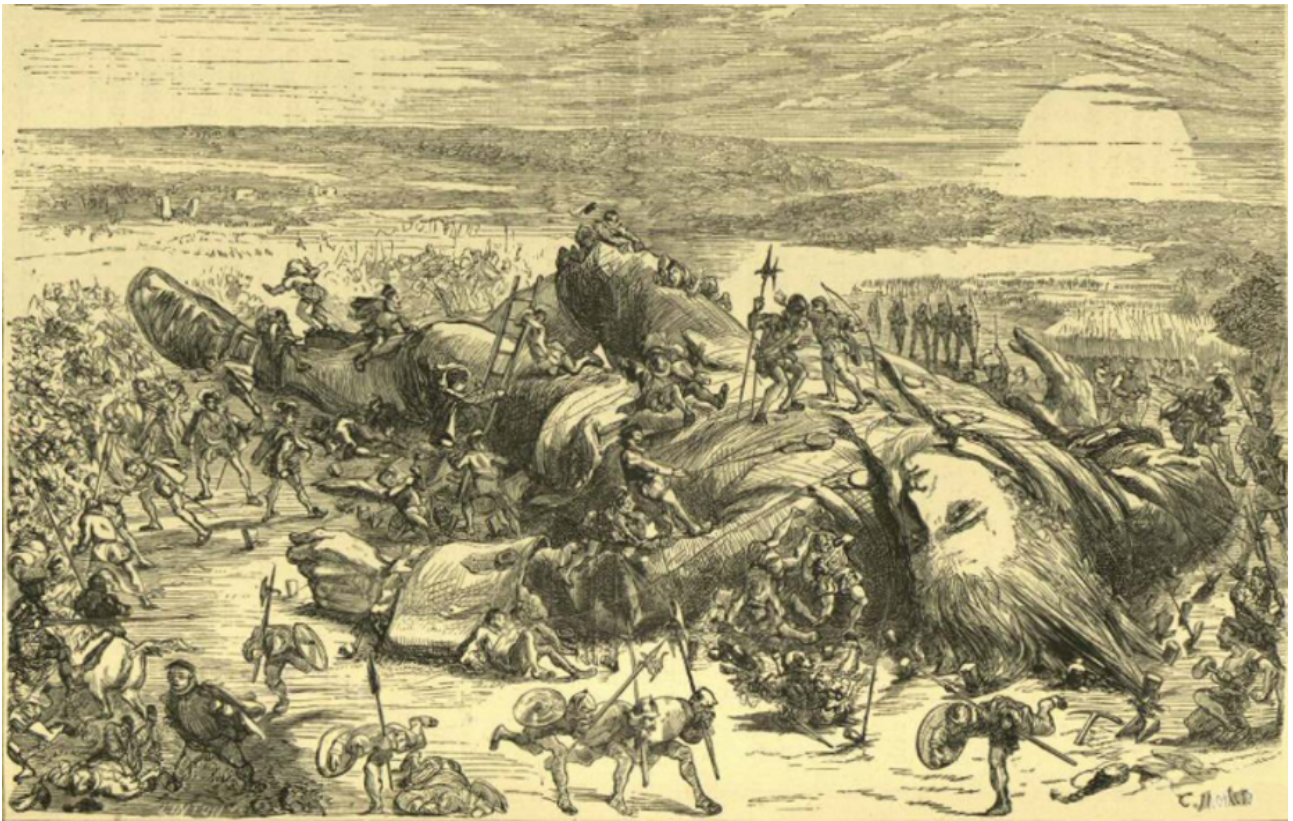
Wold Forrester Farley who, in deesperation of deispiration at the diasporation of his diesparation, was found of the round of the sound of the lound of the...
Lukkedoerendunandurraskewdylooshoofermoypportertooryzooyssphalnabortansporth
aokansakroidverjkapakkapuk. (RFW 203.20-24)

So the katey’s came and the katey’s game. As so gangs sludgenose. And that henchwench what hopped it dunneth there duft the. Duras. (RFW 258.08-09)

Of manifest ’tis obedience and the. Flute! (RFW 265.28-29)

The first two of these are followed by expressions involving doors (*dún an doras* being the Irish for shut the door). The third doesn’t explicitly mention any doors, but it is clearly a parody of the opening line of Milton’s *Paradise Lost*, which describes how Adam & Eve are turned out of the Garden of Eden, so it is not entirely out of place here.

We might also note that the closing lines of *Finnegans Wake* refer to the keys to Heaven (The keys to. Given!), which open the gates of Paradise—Paradise Regained.



Gulliver in Lilliput

Some Loose Threads

- in nilloh's dieybos Latin: in illis diebus, in those days, a common expression in the Bible.
- mightmountain Penn still groaned for the micies to let flee Horace, Ars Poetica 139: The mountains are in labour, a ridiculous little mouse is born : Bulwer-Lytton, Richelieu, or The Conspiracy: The pen is mightier than the sword. In Jonathan Swift's Gulliver's Travels, the Lilliputians refer to Gulliver as Quinbus Flestrin, which means Man-Mountain. According to Richard Ellmann, W B Yeats's first impression of Joyce was: Such a colossal self-conceit with such a Lilliputian literary genius I never saw combined in one person (Ellmann 101). William Penn, Quaker and founder of Pennsylvania, is also referred to here, though why I cannot say.
- Gutenmorg Johannes Gutenberg, who introduced the printing press to Europe. His name means Good mountain. One of the first books he printed was the Gutenberg Bible, an edition of the Vulgate, St Jerome's Latin translation. This paragraph contains

several other terms connected with printing: [Tintenfass](#), [Great Primer](#), [Rubrication](#), [Omnibus](#), [Printing Press](#), Misprints, Typos, Fullstop, Spelling, [Book Bindings](#), Reading.

- Mister Typus, Mistress Tope and all the little typtopies In one of Joyce's *Finnegans Wake* notebooks we read: Mrs Doesbe & all the little Dobes (VI.B.3.119). This occurs among several notes taken from O Henry's collection of short stories *The Four Million*. One of these stories, *The Furnished Room*, includes the following line, spoken by a Mrs. McCool: You do be a wonder for rentin' rooms of that kind.

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Cry Not Yet

	harlotscurse67 • Jul 17, 2020	8 MIN READ
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~ [Finnegans Wake – A Prescriptive Guide](#) ~



Cry not yet! There's many a smile to Nondum, with sytty maids per man, sir, and the park's so dark by kindlelight. But look what you have in your handself! The movibles are scrawling in motions, marching, all of them ago, in pitpat and zingzang, for every busy eerie whig's a bit of a torytale to tell. One's upon a thyme and two's behind their lettice leaf and three's among the ... Hohore! So it's sure it was her not we. But lay it easy, gentle mien, we are in nearing of a norewhig. So weenybeenyeenyteeny. Comsy see! Het wis if ee newt. Lissom! Lissom! I am doing it. Hark, the corne entreats! And the larprnotes prittle.

RFW 016.22–016.39

This paragraph from the opening chapter of James Joyce's *Finnegans Wake* rounds off a short self-contained section, which follows the Mutt & Jute Dialogue and leads into the celebrated Prankquean Episode. This section is concerned with written and printed texts, particularly sacred texts. This paragraph can best be read as a description of *Finnegans Wake* itself, the 'sacred' text which the reader is holding in his or her hand:

But look what you have in your handself!

First-Draft Version

The first draft of this paragraph was only about one third as long as the final published version:

The movables are in motion march, all of them again in pitpat & zingzang to every little earywig tells a little bit of a torytale. Of a man and of a wife and of a pomme and a famme or of the youths that wanted gilding or of the maid that made a man. It

was of a night. Lissom! lissom! I am doing it. Hark, the corne entreats! and the larprnotes prittle. ([Hayman 57-58](#))

This is patently a description of *Finnegans Wake* in a nutshell, the story of a single family—husband, wife, and children—told in the course of a single night. It is the story of HCE and ALP, whose initials are encoded in the closing words. It is also the story of Adam and Eve and the forbidden fruit (French: pomme, apple). It is also history: the story of the Whigs and the Tories.

Significantly, this story is told in print—movables refers to the movable type of Gutenberg's printing press.



Replica Gutenberg Printing Press

Not Yet

The previous paragraph ended with a reference to the closing word of *Finnegans Wake*—the—and the way in which the last sentence of the book leads the reader back to the very beginning. Immediately after the book's first sentence, there is a paragraph of seven clauses in which the phrase not yet is prominent. It can hardly be a coincidence, then, that the present paragraph begins with the phrase Cry not yet!

Furthermore, Nondum is Latin for not yet. So the phrase, There's many a smile to Nondum means: "We have a long way to go before we finish *Finnegans Wake* and start over again."

Fly Not Yet is one of Thomas Moore's Irish Melodies. It recounts the pleasures of midnight trysts—an appropriate theme for a book of the night, like *Finnegans Wake*.

La Langue de Rabelais

Scattered here and there throughout the text of *Finnegans Wake* are numerous little foliations—to use Stuart Gilbert's coinage (Beckett et al 72)—of words and phrases which Joyce culled from [Lazare Sainéan's](#) *La Langue de Rabelais* [The Language of Rabelais]. The first such foliation can be found on the opening page of the book, where Joyce draws on Sainéan for a list of medieval weapons (badelaire, partisane, malchus, verdun, baliste, catapulte, aze gaye). The complete list of allusions to this book can be perused on Raphael Slepon's extraordinary site [FWEET](#).



François Rabelais

In a letter to his patron Harriet Shaw Weaver, Joyce confessed that he had never actually read Rabelais and only knew him at second hand through the few chapters of Sainéan's text that he had read:

Another (or rather many) says [I am] imitating Lewis Carroll. I never read him till Mrs Nutting gave me a book, not Alice, a few weeks ago—though, of course, I heard bits and scraps. But then I never read Rabelais either though nobody will believe this. I will read them both when I get back [from the Netherlands]. I read a few chapters of a book called *La langue de Rabelais*. (Letters I 255, 31 May 1927)

In the present paragraph, Sainéan has provided Joyce with a list of old dances and a handful of expressions used by Rabelais to denote various historical or mythical eras, though none of these were in the first draft:

- I.216: (common modern folktale opening formula) Il y a de cela bien longtemps, Quand les poules avoient des dents (A long time ago, When hens had teeth)
- I.215: (common 16th-century folktale opening formula) Au temps que les bestes parloyent (In the days when animals could speak)
- I.216: (common 16th century folktale ending formula) Car si ne le croiez, non foys je (For if you do not believe it, neither do I)
- I.166: Les hauts bonnets du XVe siècle, coiffure très élevée au dessus du front, étaient passés en proverbe au siècle suivant, et l'expression "du temps des hauts bonnets" revient souvent sous la plume de Rabelais (The tall bonnets of the fifteenth century, a hair-style raised high above the forehead, had passed into proverb by the next century, and the expression "from the time of the tall bonnets" reappears often under the quill of Rabelais)
- I.207: Mal maridade, le mal mariée, danse provençale (Mal maridade, the poorly-married, a dance from Provence)
- I.207: Revergasse (en Languedoc, revergado), ancienne danse dans laquelle les jeunes filles troussaient leurs jupes jusqu'à la cuisse (de reverga, retrousser) (Revergasse (in Langedoc, revergado), an ancient dance in which the young girls tucked their skirts up to the thighs (from reverga, to tuck up))
- I.207: appellations de danses ... la Frisque (names of dances ... la Frisque)
- I.207: danses grecques ... la pirrichie (Greek dances ... la pirrichie)
- I.207: appellations de danses ... la Gaye (names of dances ... la Gaye)

- I.220: la fameuse Mélusine ... fée sous forme de femme-serpent (the famous Melusine ... a fairy in the form of a snake-woman)
- I.207: appellations de danses ... la Trippiere (names of dances ... la Trippiere)
- I.207: Expect un pauc, attends un peu ... danse gasconne (Expect un pauc, wait a bit ... a dance of Gascony)
- I.207: appellations de danses ... La Valentinoise (names of dances ... La Valentinoise)
- I.108: Besch, vent du sud-ouest (Besch, south-west wind)
- I.94: Jal voyait à tort, dans l'exclamation "nau!" (c'est-à-dire "noël!") (Jal saw mistakenly in the exclamation, "nau!" (ie "Noël!"))
- I.106: Flouin ... "une manière de vaisseau de mer, approchant la rauberge, peu plus petit" (Flouin ... "a type of sea-vessel, resembling the rauberge, a little smaller")



Lazare Sainéan

Why does Joyce use Sainéan here? Are these foliations scattered randomly throughout *Finnegans Wake* or is there some method to Joyce's madness?

Issy's Voice

Finnegans Wake takes place in the master bedroom of The Mullingar House, a pub in Chapelizod on the western outskirts of Dublin. In the dreamworld of the novel, HCE and ALP's daughter Issy sleeps in the room directly above the master bedroom. As she sleeps, she continually chatters to herself—or, rather, the two sides of her split personality converse with each other—and the sound of her voice is conveyed down the chimney flue [Flou inn] to the parents' bedroom, where her seductive words are overheard [underheard?] by her father—her Valentine.

There are several hints that this paragraph has been constructed from overheard snatches of Issy's utterances. In *Finnegans Wake*, nursery rhymes (How Many Miles to Babylon) and fairytales (Once upon a time) are associated with Issy. She is also fascinated by the latest fashions and finery (hoops, bonnets). Dancing, too, is one of her passions—eight Rabelaisian dances are alluded to in this one paragraph. Other hints that we are listening to Issy include:

- Maye faye, she's la gaye, this snaky woman The mythical characters [Morgana le Fay](#) and [Mélusine](#) are obvious avatars of both Issy and her mother ALP.
- we are in nearing of a norewhig We are within earshot of a Norwegian (HCE as the Norwegian Captain).
- So weenybeenyyeenyteeny ... Hypocorisms (baby-talk) are characteristic of Issy's speech patterns.



A Robert Adam Fireplace

John Gordon also recognizes Issy's voice in this paragraph, and he believes that she is the narrator of the following Prankquean Episode:

The female promised at the end of the dark journey has also been the daughter-as-houri/[Scheherazade](#)—all set to tell the father a story when he settles down. That story, the prankquean fable, begins with the usual Issy-sounds of plink-plunking water, here as 'larpnotes', and windy whispering. That Issy's voice is coming or imagined coming from the room above via the chimney near the bed explains why in the opening sentence the Jarl should have 'his burnt head high up in his lamphouse'. (Gordon 118)

The paragraph ends, however, by invoking the initials of HCE and ALP. Issy is the future ALP, just as ALP is the future Kate, who narrated the Museyroom Episode.

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The Prankquean

~ [Finnegans Wake – A Prescriptive Guide](#) ~



It was of a night, late, lang time ago, in an auldstane eld, when Adam was delvin and his madameen spinning watersilts, when mulk mountynotty man was everybully and the first leal ribberrobber that ever had her ainway everybuddy else to his lovesaking eyes and when everybilly lived alove with everybiddy else and Jarl van Hooother had his burnt head high up in his lamphouse, laying cold hands on himself ... was to hold her dummyship and the jiminies was to keep the peacewave and van Hooother was to get the wind up. Thus the hearsomeness of the burger felicitates the whole of the polis.

The Prankquean (RFW 016.40–018.31)

James Joyce's *Finnegans Wake* is not a dream—would that it were that simple—but it is punctuated by dreamlike interludes. Two of the best known occur in the opening chapter of the book. We have already studied one of them, *The Museyroom*, which reenacted the Battle of Waterloo. In this article we will take a close look at another, *The Prankquean*, which reenacts an episode in the life of the 16th-century Irish leader [Grace O'Malley](#).

Grace O'Malley

Grace O'Malley—also known as Granuaile, or, in Irish, Gráinne Ní Mháille—was the ruler of the small kingdom of Umhaill in the west of Ireland in the late 16th century:

The O'Malleys are one of the few clans of Ireland celebrated in the native histories as sea-rovers, and Graine's childhood was spent among the islands of [Inisbofin](#), [Inisclerie](#), [Inisturke](#), [Inissearc](#), [Inisdallduff](#), and [Inisdevellan](#) ... She made many expeditions by sea, and was famous as a bold and active leader. (Lee 42:169)

The story of the Prankquean and Jarl van Hoother is based upon an incident which is alleged to have taken place in 1575, involving an encounter between Grace O'Malley and the Earl of Howth [Christopher St Lawrence](#), 8th Baron Howth, 17th Lord of Howth.

In *A Topographical Dictionary of Ireland*, under the heading Howth, [Samuel Lewis](#) relates:

In 1575, the celebrated Grana Uile or Granuwail, better known as Grace O'Malley, on her return from a visit to Queen Elizabeth, landed here and proceeded to the castle; but indignant at finding the gates closed, as was the custom of the family during dinner-time, she seized the young heir of St. Laurence, then at nurse near the shore, and carried him prisoner to her own castle in Mayo, whence he was not released till after much negotiation, and only upon condition that when the family went to dinner the castle gates should be thrown open, and a cover laid for any stranger that might arrive; a custom which was scrupulously observed during the lifetime of the late Earl. (Lewis 10)



Howth Castle

Local historian [Francis Elrington Ball](#) writes in *A History of the County Dublin*:

A story of an heir of the house of Howth having been carried off by a Sea Queen to the western shores of Ireland, and of his ransom having been a promise of perpetual hospitality in the halls of Howth Castle, is widely known. In the popular imagination it is the most important event in the history of Howth, and forms a link between the peninsula and the Virgin Queen, in whose reign the Sea Queen flourished.

The Sea Queen, Grainia Uaile by name, was a most remarkable woman, who fulfilled the motto of her race, *terra marique potens* ["powerful on land and on sea"], and was able to impress not only the Irish Government, but also Elizabeth herself, with a sense of her power. The story tells that about the year 1575, on her return from a visit to Elizabeth, Grainia Uaile landed at Howth, and proceeded as far as the Castle gates, which she found closed.

On learning that the gates were closed because it was the dinner hour, she is said to have expressed great indignation at what she considered a dereliction of Irish hospitality, and meeting on her way back to her ship the heir of the house, who was then a child, she retaliated, according to the tradition, by seizing him and carrying

him off to her home in the county of Mayo, where he was detained until a promise was given that the gates should never be shut again at dinner-time, and that a place should always be laid at the table for a guest.

Modern research has shown that the date of Grainia Uaile's visit to Elizabeth's court was 18 years later [ie 1593] than that assigned to it in the story, and the story has been therefore deemed to be unfounded. But without direct evidence to controvert it, tradition should not be lightly set aside, and the possibility that an incident such as the tradition relates may have occurred is beyond dispute.

Although she did not go to Elizabeth's court at the time mentioned, "the dark lady of Doona" did come a year later to Dublin to see Elizabeth's representative, Sir Henry Sidney; and at that time the heir to Howth in the second generation was a child. ["History and Archaeology of Clare Island," p. 41. It will be seen at this reference (note 5) that [Duaid Mac Firbis](#), in his "Great Book of Genealogies," assigns the incident to the 15th century, and says that it was [Richard Cuairsci](#), or Richard of the Bent Shield, who, between 1469 and 1479, "took the Lord of Benn Etar [Howth] and brought him to [Tyrawley](#)."] For many generations a picture in Howth Castle was believed to represent the abduction of the heir, but it is now said to represent the flight of the Israelites from Egypt. It shows a group of men and women in the midst of cattle, sheep, and dogs, and has as its principal subject a woman mounted on a white horse, who is receiving an infant into her arms, while above them the sky opens, and a figure appears in the clouds. (Ball 68-69)



Grace O'Malley's Castle on Clare Island

Finally, in the Oxford Dictionary of National Biography, we have the following colourful description of St Lawrence, Christopher, the Earl of Howth who allegedly offended Grace—a description that could very well be applied to HCE himself:

Christopher St Lawrence had defective eyesight and was known as “The Blind Lord”. He was one of the compilers of the Book of Howth, a chronicle of medieval Ireland. He married Elizabeth, daughter of Sir John Plunket of Beaulieu, County Louth, in 1546; they had fourteen children, of whom only six survived to adulthood: Nicholas his successor, Thomas (d. 1600), Leonard (d. 1608), Richard, Mary (married Sir Patrick Barnewall of Turvey) and Margaret (d. 1620). The death of another daughter, thirteen-year-old Jane, was caused by the baron’s own hand. In a case before the court of castle chamber in Dublin on 22 May 1579, Lord Howth was charged with having beaten her so cruelly that she died within two days, and also with severely maltreating his wife, Elizabeth (who was confined to bed for two weeks with her injuries), and his butler, who attempted to comfort her. Having heard evidence of the assaults and of the baron’s “filthy conversation” and dissolute life with “strange women”, the court imposed a fine of £1000. Three years later the court reduced the fine to £500, having heard the baron’s plea that he had already been punished to his “intolerable charge and hindrance” by having spent nineteen weeks in prison. Elizabeth Plunket left her husband about 1579, and (probably in

the following year) he married Cecily, daughter of Alderman Henry Cusack of Dublin, who, on the baron's demise, wedded first John Barnwell of Monkton, co. Meath, and second, John Finglas of Westpalston, co. Dublin. Lord Howth died on 24 October 1589 and was buried in Howth Abbey. ([ODNB](#))

It seems, then, that if there is any truth to the legend, the abducted child was Christopher, the future 10th Baron Howth, whose grandfather Christopher, 8th Baron Howth, was the reigning earl at the time of the abduction. Nicholas, the future 9th Baron Howth, was a grown man in 1575. The legend, however, is not mentioned in the Book of Howth.



Statue of Grace O'Malley at Westport House

First-Draft Version

The first draft of this episode is considerably shorter than the published version. Parallels with The Museyroom episode are already obvious, and many of the details Joyce added to later drafts only enhance the close connection between the two interludes:

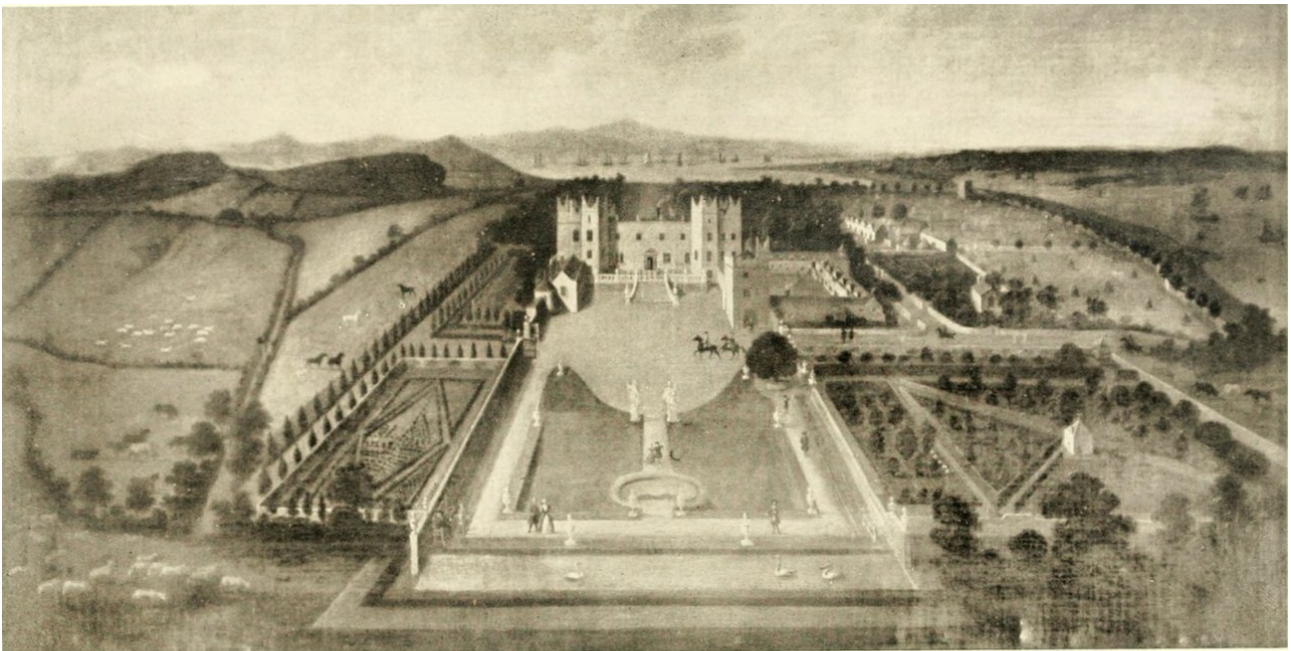
It was one night at a long time ago when Sir Howther had his head up in his lamphouse. And his two little jimminies were kicking on the oil cloth, Tristopher &

Hilary. With their dummy. And who come to the keep of his inn but the prankwench. And spoke she to the dour: I want a cup of porter. But the dour handworded her: Shut. So she snapped up Tristopher and she ran, ran, ran. And Sir Howther warlissed after her: Come back to my Earin. But she sware at him: Unlikely. Then the prankwench went for a hundred years and she washed the scabs off the jimmy and taught him his tickles and brought him back to Sir Howther another night at another time. And Sir Howther had his heels down in his cellarmalt and his little jimmy, Hilary and his dummy were on the watercloth, kissing & spitting. And the prankwench said to the wicked: I want 2 cupsa porterpeace. But the wicked handworded: Shut. Then the prankwench put down Tristopher & picked up Hilary and she ran, ran, ran. And Sir Howther bleathered atter her: Come back with my Earing. But she swareadid to him: Am liking it. Then the prankwench went for a hundred years war and she punched holes in him & taught him his tears & then she went for another hundred years walk & brought [him] back to Sir Howther. Sir Howther had his hand up to his pantrybox and his little jimmy Tristopher & the dummy were belord on the tarssheet, kissing & spitting. And the prankswench said to the gate[:] Why am do I like 3 cupsa porterpeace[?] And Sir Howther came out of the gate as far as he could. And this was the first peace of porter. The prankwench was to get the dummy & the jiminies was to keep their peace & the Howther was to get the wind up. ([Hayman 58-59](#))

- jiminies The Latin, gemini, twins, obviously refers to the twins Shem and Shaun. But it also echoes the jinnies of the Museyroom episode.
- oil cloth suggests linoleum, which echoes the Lipoleum [Napoleon] of The Museyroom episode. Presumably, Tristopher, Hilary and the oil cloth are the three lipoleums.

The identities of the dramatis personae are possibly:

The Prankquean	Finnegans Wake
Prankquean	ALP? Issy? Kate?
Jarl Van Hoother	HCE
Jiminies	Shem & Shaun
Tristopher	Shem
Hilary	Shaun
Oil Cloth	Oedipal Figure
Dummy	Issy? Sackerson?



A PROSPECT OF THE HOUSE OF HOWTH

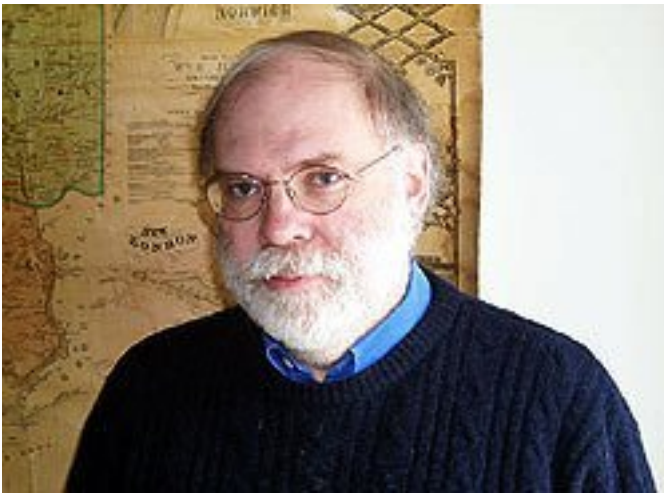
circa 1740

Howth Castle circa 1740

John Gordon identifies the dummy with Sackerson or Joe, HCE's manservant, while Issy is the prankquean and also—as a Scheherezadian uncontrollable nighttalker (Gordon 77)—the narrator of the tale:

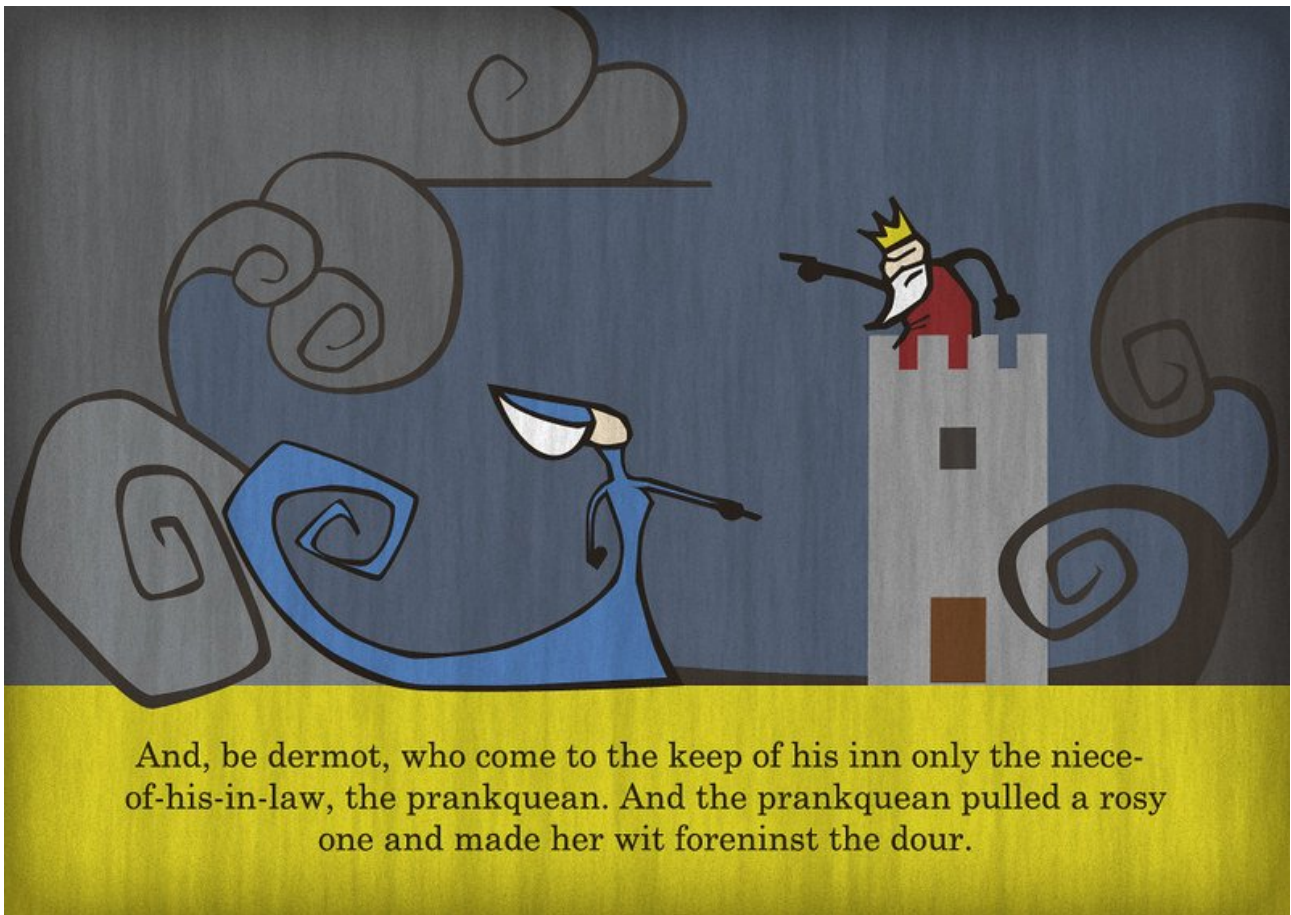
As 'duppy'/'dummy' Sackerson as usual gets kicked around here, not only by twins and father (in addition to being the twins the 'jiminies' are, like the 'jinnies' of Waterloo, feet) but by the prankquean, who as a mischievous piratess is identified with the figure most frequently called the 'Welsher' ... from his habit of asking the barkeeper to tote up his drinks on the slate—the 'p' and 'q' of 'prankquean' traces to the tally of pints and quarts on that slate—and never paying for them. (See [RFW 302.37-303.11] for one example of how the story of welsher and prankquean can merge.) The prankquean, as outlaw the natural enemy of Sackerson in his constabulary bouncer/till-watcher/account-keeper role, shows up three times asking for a pint of porter, in each case running away without paying and, adding insult to injury, 'converting' each ill-gotten pint into urine. (In earlier drafts this part of the story is clearer: the prankquean says, 'I want a cup/2 cupsa/3 cups of porterpease'.) (Gordon 118-119)

Recently, Gordon has had second thoughts concerning the dummy:



John Gordon

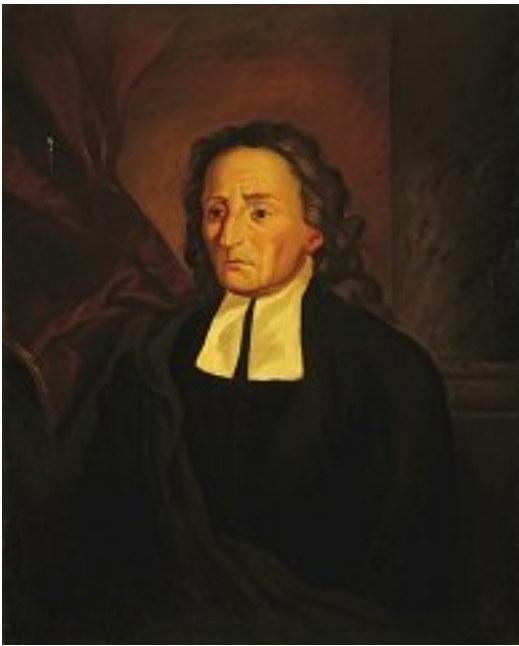
21.12: “dummy:” many theories of the identity; I would suggest that, among other things, he/it is the shadowy “tertium quid” [ie the Oedipal Figure] generated between the twins ... If, as I hereby suggest, the Grimm Brothers’ story “Our Lady’s Child” is a major component, then that story’s central figure’s refusal either to speak or to speak the truth—to remain dumb—echoes the Jarl’s refusal to answer the prankquean’s riddling questions. (“Our Lady’s Child:” see William Hansen, *Ariadne’s Thread: A Guide to International Tales Found in Classical Literature* (Ithaca: Cornell UP), 2002, pp. 316-27.) The major divergence, I think, is that in the Grimms’ story the (non)answerer at the door is a man, not a woman. Also, and as always, again, among other things, that at 23.5 he/it is ordered to shut up shop and put the shutters up argues for some connection to Sackerson, the Mullingar’s manservant and, as “Watsy Lyke” (245.33), my candidate for FW’s least determinable principal. ([Gordon](#))



The Prankquean and Jarl van Hoothe

Analysis

As usual, we can read this passage on several different levels. One of the commonest interpretations sees in the threefold structure of the tale a reflection of the Victorian structure of *Finnegans Wake* as a whole:



Giambattista Vico

Prominent in the Prankquean episode is the philosophy of [Giambattista Vico](#), who postulated that the history of man could be divided into three ages: the divine, the heroic, and the civil. Joyce revamped the theory, adding his own fourth age of chaos, but Vico's idea is reflected here in the combination of threes which occur throughout the Prankquean's adventure. She asks her riddle three times, van Hootheer has three children, each significant phrase is stated three different ways ("be dermot," "be redtom," "be dom ter," etc.), and, most important, the Prankquean makes three trips to van Hootheer's castle. It is these three forays which clearly point to Vico, for each occurs in one of the Viconian ages. She first appears in the divine age, "when Adam was delvin and his madameen spinning watersilts ... and everybilly lived alove with everybiddy else" (21). She returns in the heroic age, as evidenced by the allusions to such heroes of the past as Finn MacCool ("finegale" recalls "Fingal," Macpherson's name for Finn in the "Ossian" poems), Brodhar, the Danish [sorcerer] who slew Brian Boru after the Battle of Clontarf, and even Shakespeare's mighty Henry V (recalled by the reference to [Doll "tearsheet"](#)). Finally, the Prankquean's raids end in the human or civil age, since they result in a formal peace treaty, "the first peace of illiterative porthery" (23), as, concurrently, history is recorded in verse. The concluding lines of the episode parody the motto of the city of Dublin, placing emphasis on society rather than on the individual. The Prankquean passes through the three phases of civilization, and she will blend with the figure of ALP as Joyce outlines his fourth age of death and regeneration. (Begna 14)

It is hard to disagree with any of this. And if Giambattista Vico provided Joyce with the chassis of *Finnegans Wake*, it was another Italian philosopher, [Giordano Bruno](#), who provided him with the engine:

The thought of Vico is complemented here by the thought of Giordano Bruno ... who also believed that reality is circular and decay the beginning of regeneration.

Further, Bruno stated that everything can come to a knowledge of itself only through contrast with its opposite, and this notion lies at the bottom of the Prankquean's tale. Nothing appears in this section without its opposite: "oil cloth" is followed by "water cloth," fire is contrasted with water, heat with cold. Joyce often demonstrates this fusion of like and unlike in a single word: "belove" synthesizes "above" and "below," and "dovesgall" suggests both love and hate. This same technique is evident in Joyce's treatment of his characters, since the five main personages in the episode (The Prankquean, van Hoothe, Tristopher, Hilary, and the dummy) have multiple identifications and often blend into one another ... Joyce's link with Bruno is established beyond the shadow of a doubt when the names of the twins, Tristopher and Hilary, are connected with Bruno's motto; "Hilaris in tristitia, tristis in hilaritate" [Cheerful in the midst of sadness, sad in the midst of cheerfulness]. (Begnal 14-15)



Castel Cicala, Nola, Birthplace of Giordano Bruno

Begnal's deeper analysis of the Prankquean's adventures centres around two Irish-born English writers, whose influence on *Finnegans Wake* was as important as that of Vico and Bruno:



Laurence Sterne

The further identification of Tristopher with [Laurence Sterne](#) and Hilary with [Jonathan Swift](#) sheds a great deal of light on the question why Joyce connects these two Irish satirists throughout the bulk of *Finnegans Wake*. On the Prankquean's first visit to van Hoothier she kidnaps Tristopher (Sterne) and carries him off into the "shandy westernness," washes [baptizes?] "the lovespots" or the memory of the tragic love of Dermot and Grania off him ("dermot" is Gaelic for "lovespots") with "soap sulliver saddles" (the inspiration of the comic muse of *Gulliver's Travels*), and teaches him "his tickles," or the meaning of happiness and contentment, converting him to a "luderman," [Lutheran] or playboy (21). The end product is the true Laurence Sterne, an Anglican clergyman who carried on several affairs with his female parishioners and a man who could write the comic masterpiece *Tristram Shandy* while knowing he was dying of tuberculosis ... Hilary, the second twin, is Jonathan Swift, and he undergoes the same transformation as did Tristopher, though this time in reverse. The Prankquean spirits him away along "the lilipath ways to Woeman's Land" (the land of sadness), where she punches "the curses of cromcruwell" (the memory of Cromwell's ravaging of Ireland which brought the country firmly under English control) into him with "the nail of a top," or "A Tale of a Tub", Swift's not so funny satire dealing mainly with the disgraceful state of church affairs. This indoctrination teaches him his tears, the meaning of sadness, so that Hilary becomes the "tristian" that Swift was in real life (22). (Begnal 15-16)

Begnal also believes that the Prankquean episode draws on biographical details from the lives of these two Irishmen:



Swift

Strangely enough, the parallels between Sterne and Swift and the Prankquean's tale are strengthened by biographical fact. Swift, like Hilary, was in fact kidnapped as a child, and Swift's affair with Esther Johnson, which prompted the *Journal to Stella*, is matched by Sterne's affair with Eliza Draper (!), which prompted his *Journal to Eliza*. During Sterne's courtship of Elizabeth Lumley in 1741 he referred to her lodgings as "D'Estella," and his long affair with Catherine Fourmantelle bears strong resemblances to Swift's dalliances with Vanessa. The more one probes into the histories of the two men, the more truth eerily becomes stranger than fiction. (Bernal 16)

Bernal's article only runs to five pages, but it is very enlightening.

John Gordon takes an altogether different approach to the prankquean episode:

... the memory of the 'welsher' ... or 'aleconner' ... who repeatedly finagles free drinks from the bartending manservant, which story, as I have argued, is one of the main determinants of the 'prankquean' fairytale of I/1 ... Over this simple memory of trust-breaking are overlaid a dizzying number of other tales, all involving analogous violations, all traceable to that story of the returning exile ... seeking entry to the country he once spurned, that was established with the opening sight of Tristram, coming from Armorica ... I have earlier [p 86] noted that the story incorporates an account of the daughter's birth, suspected by the father of being illegitimate (Gordon 197 ... 119)

Elsewhere in the same book, Gordon characterizes the Prankquean episode as describing the daughter's arrival and her disruptive effect. Here, the prankquean is Issy, not ALP:

As 'lausa-fire' she is the principle of foreign, forbidden knowledge, occasionally a forbidden book, spoiling the happy family that was frolicking away when she showed up: she teaches happiness to Tristopher and sorrow to Hilary, and forces Jarl out of his castle by asking him a question he cannot answer; her door-opening expedition recalls Isis ('The Opener of the Ways'), Ishtar ('the knocker at the door' who threatens the 'porter of the underworld' that she will 'smite' and 'shatter' his door), and Janus, opening his doors for war. (Gordon 86)

In *A Skeleton Key to Finnegans Wake*, Joseph Campbell and Henry Morton Robinson don't seem to know what to make of the Prankquean episode. They simply transcribe a simplified version of it, with only a few footnotes by way of elucidation:

In the present version the events are recounted thrice with modifications, after the manner of the fairy tale, and under the influence of the family pattern of HCE. There is also a play on three historical attempts to reshape the beliefs and institutions of Ireland: the Elizabethan Anglican, the Cromwellian Puritan, the modern socialist ... The prankquean is ALP as seductress. The point is, that this folk tale, selected at random, discloses, as does everything else in the world, the traits of our guilty hero and his fall. All conforms to the family pattern of HCE, ALP, their daughter, and the twins. (Campbell & Robinson 49 fn ... 50 fn)

Kersse the Tailor

That this episode foreshadows *How Kersse the Tailor Made a Suit of Clothes for the Norwegian Captain* is made clear by the explicit reference to the title of this epic tale near the end of the Prankquean episode:

How kirssy the tiler made a sweet uncloze to the Narwhealian captol.

As we shall see, this tale also has a three-part structure and revolves around a confrontation between two characters, one of whom must meet a succession of challenges.

The Mime of Mick, Nick and the Maggies

The Prankquean episode not only foreshadows the story of *How Kersse the Tailor Made a Suit of Clothes for the Norwegian Captain* in II/3 but also the game the children play in II/2 (*Twilight Games*). Both episodes share the same three-part structure and both involve a riddle. In the game—*Colours*, or *Angels and Devils*—it is Shem (Glugg) rather than ALP or Issy who comes three times, and each time he tries to answer rather than ask a riddle. ALP or Issy is confronted by HCE, while Shem is confronted by Shaun (Chuff), Issy (Izod) and the Maggies (The Floras, Issy's twenty-eight schoolmates, who are really only a manifestation of Issy's multiple personalities).

The Ondt and the Gracehoper

Another episode in *Finnegans Wake* that is foreshadowed by the Prankquean episode is the Aesopian fable of The Onda and the Gracehoper, which Shaun relates in III/1 (The First Watch of Shaun, or Shaun the Post).

Tristan und Isolde

Prankquean echoes [Brangwen](#), and the German Brangäne, the name of Isolde's motherly maidservant in Richard Wagner's opera *Tristan und Isolde*. The story of Tristram and Iseult is essentially the same as that of the Irish legend of Dermot and Grania ([Tóraíocht Dhiarmada agus Ghráinne](#)), to which there are several allusions in the Prankquean episode.

Thunderword

Joyce scattered ten thunderwords throughout the text of *Finnegans Wake*. The first nine have 100 letters each, while the tenth has 101 letters, making a Scheherazadian total of 1001. These represent the voice of God calling man to order at the end of one Viconian cycle and the beginning of the next. The first of these thunderwords occurs, quite fittingly, on the opening page of the novel, where it glosses the fall of man. That thunderword is comprised of the word for thunder in several different languages.

The second thunderword occurs near the end of the Prankquean episode. Like the first thunderword, this one too is made up of the word for thunder in several different languages:

Curiously, there is no thunderword in the Museyroom episode.

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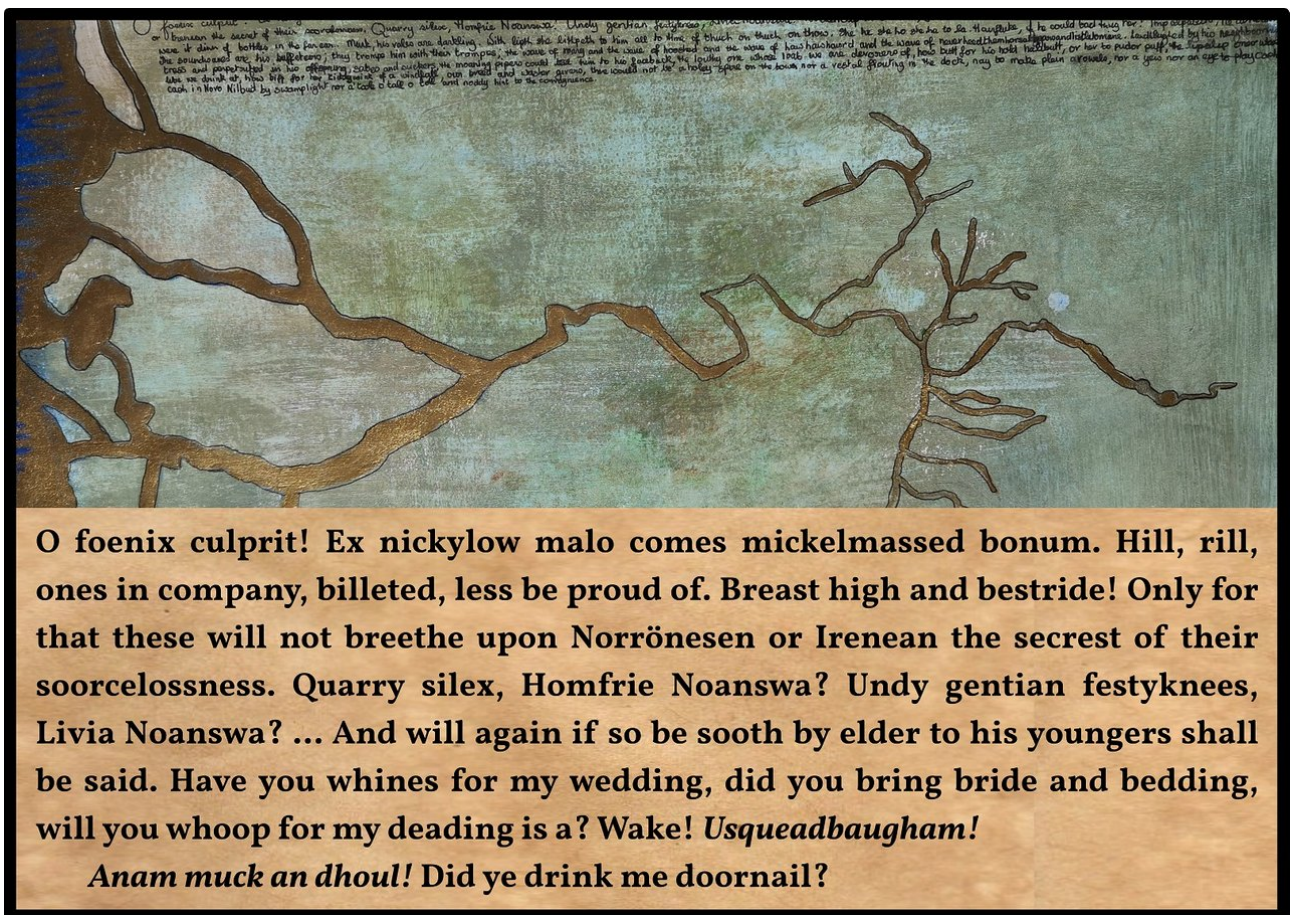
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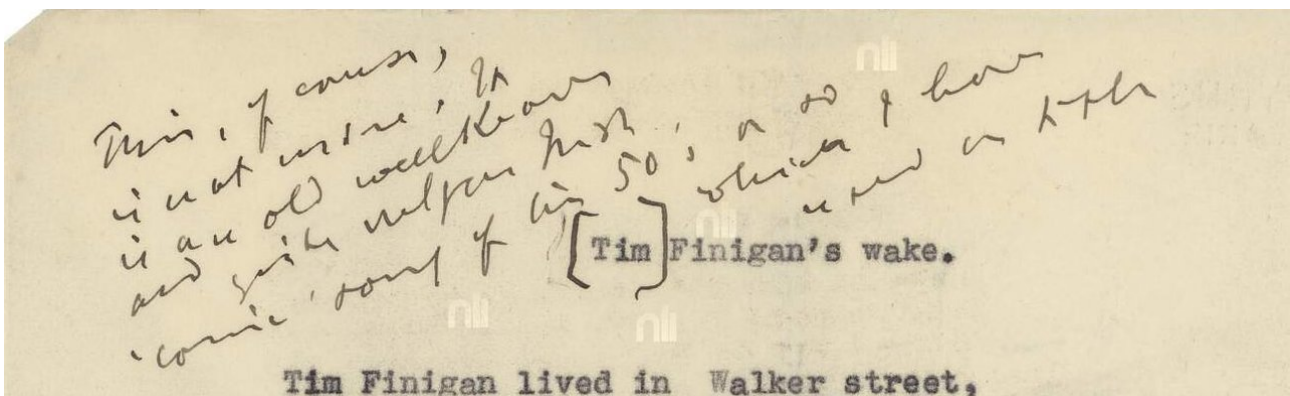
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~ [Finnegans Wake – A Prescriptive Guide](#) ~



(RFW 018.32–019.23)

James Joyce's *Finnegans Wake* takes its name from a popular Irish-American ballad of the 1860s. In the National Library of Ireland, among the Hans E Jahnke Bequest, there is a typed carbon copy of the lyrics of "[Tim Finigan's Wake](#)", in what is essentially the version of the ballad attributed to the Irish songsmith and variety artist [John F Poole](#):



Joyce's Handwritten Note on Tim Finigan's Wake

Joyce added the handwritten note. His spidery script is difficult to decipher, but here is my best guess:

This, of course, is not mine. It is an old wellknown and quite vulgar Irish “comic” song of the 50’s or so which I have used as title.

Earlier in the opening chapter of *Finnegans Wake* we came across explicit references to the ballad. In fact, the passage comprising the fifth through ninth paragraphs of this chapter (Bygmester Finnegan, of the Stuttering Hand ... schlook, schlice and goodridhirring) is essentially a dramatization of the song. In the following pages, however, the ballad is largely absent.

Now, however, it returns with a vengeance, as though the intervening passages constituted a lengthy digression. Two of the earliest pioneers in the field of Wakean studies, Joseph Campbell and Henry Morton Robinson, thought as much. In *A Skeleton Key to Finnegans Wake*, they suggest that the tale of the Prankquean and Jarl van Hooother marks the end of an important subsection of the opening chapter:

This tale concludes the little study of landscape and museum evidences. The prehistoric figures of Mutt and Jute, the medieval notices of the Blue Book of Mammon Lujius, the comparatively recent histories of the Wellington Museum, the entire sweep of the landscape, a certain midden dump ... and the fantasies of popular tales, all have revealed unmistakable symptoms of the common substratum. We are not surprised to see now, dimly at first, but then gradually more strongly, the Wake scene reemerging through the traits of the land. (Campbell & Robinson 50)



Hill, Rill

First-Draft Version

The first draft of this passage is much shorter than the published version:

O phenix culprit! Ex nicklow cometh good. Hill and rill we see but they will not speak the secret of their silentness. Quarry silex, Homfries Noanswa? Undy festiknees, Livia Noanswa? Wolkencap is on his head; he would hear. His vales are darkling! She lispeth to him ever and ever of thow and thow: she he she ho she ha to la: hairfluke, if he could but twig her!: he is impalpabunt, he abhears. Perpetrified in his offsprung, the moaning pipes tells him to his face how only for him there would not be a spier on the town or a vestal in the dock, no, nor a you nor an eye in nilbud new a'tall and noddy hint to the convaynience. He sweated his crowd and urned his dead and made louse for us and begad he did till his earsend to earsend.

And would again could whispring grassies wake him. Anam a dhoul! did ye drink me dead? ([Hayman 59-60](#))

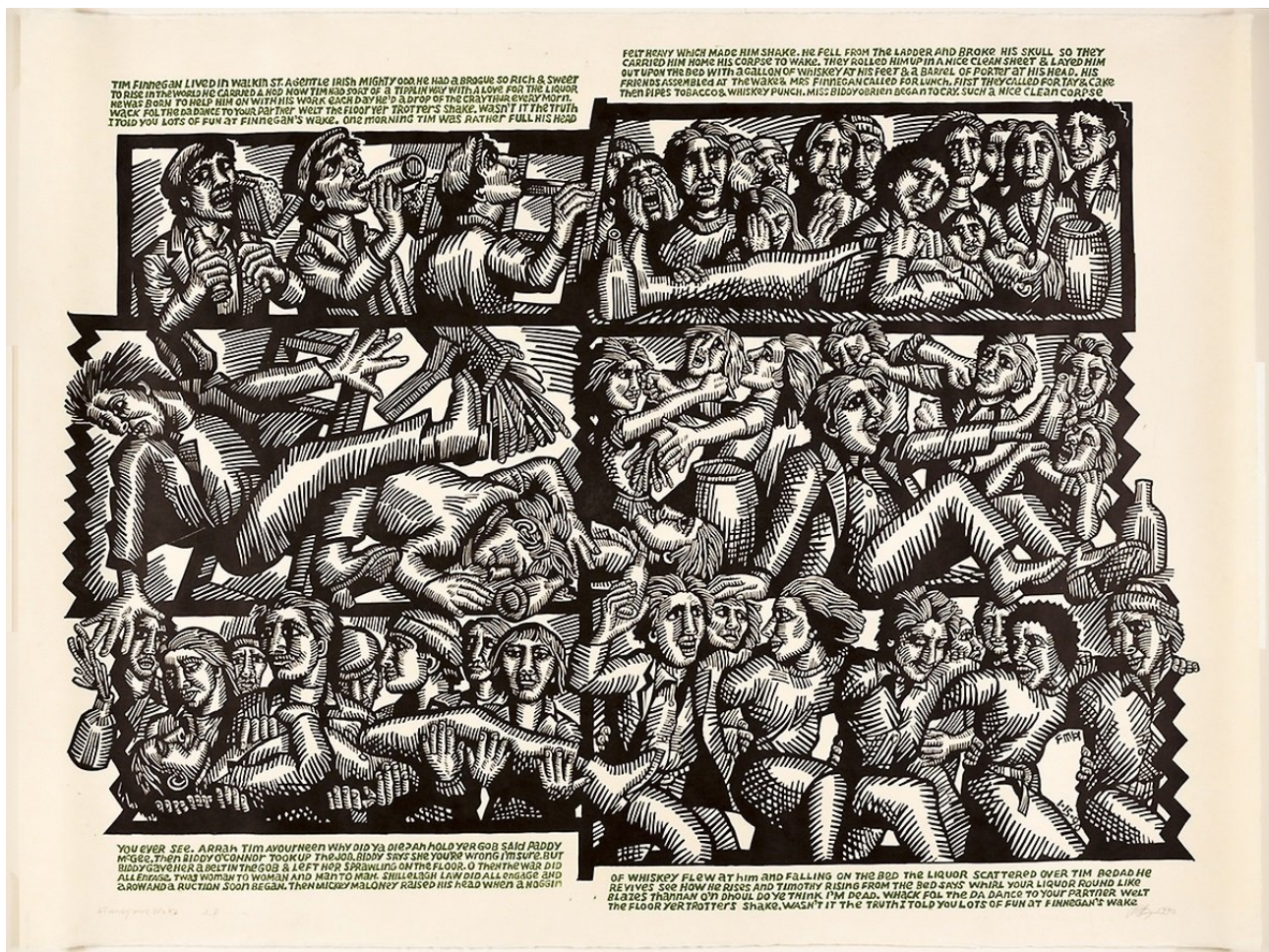
The image of HCE and ALP side by side in bed in the master bedroom of The Mullingar House in [Chapelizod](#) is compared once again to the landscape around Dublin. HCE is the cloud-capped Hill of Howth (hill ... Wolkencap), while ALP is the river Liffey (rill). The hill is silent—asleep? —but the constant babbling of the stream is like Issy's voice, which comes to HCE via the chimney flue in the bedroom.

HCE's Oedipal fear of his sons (Perpetrified in his offspring) is offset by the high opinion he has of himself and of his contributions to the wellbeing of his city—a foreshadowing, perhaps, of the famous Haveth Childers Everywhere, which concludes III.3 (RFW 413.34-431.13). It is largely thanks to him that the city is flourishing, with spires on all the churches and merchant vessels in the dock. But he cannot escape his guilty conscience: his suspicious neighbours spy on him constantly and he imagines himself to be mixed up in scandals involving vestal virgins, voyeurism and criminal proceedings.

O phenix culprit! reminds us that HCE's guilty conscience usually manifests itself as a sex crime committed in the Phoenix Park—standing in for the Garden of Eden—and involving two young girls.

The passage ends with a parody of a line from the ballad of Finnegans Wake—

Thanam o'n dhou! [Your soul to the Devil], do ye think I'm dead?
—which Tim Finnegan cries when some drops of whiskey revive his “corpse” during a riot at his wake. The Irish for whiskey is uisce beatha, or water of life.



Finnegan's Wake

In several previous articles, I have argued that the opening chapter of *Finnegans Wake* is introductory in nature and foreshadows many of the later chapters of the book. This passage, which features an inconclusive episode between HCE and ALP in bed, clearly foreshadows III.4 (The Fourth Watch of Shaun, or Dawn the Ghost), in which HCE (Bartholomew Porter) and ALP (Mrs Porter) ring down the curtain on their love-life by engaging in sexual intercourse for the last time—without much success. Joyce began to write III.4 in late September or early October 1925, but he only began I.1 a year later (Crispi & Slote 410, 51, 485, 487).

As noted above, this passage also anticipates *Haveth Childers Everywhere*, which was first drafted in late 1924 (Crispi & Slote 487).

Joyce's Hints

This passage is one of a handful in *Finnegans Wake* which Joyce glossed for his patron Harriet Shaw Weaver. As usual, Joyce's glosses are often as mystifying as the text itself:



Harriet Shaw Weaver

Phoenix park—symbol used by [Michelet](#) to explain [Vico's](#) theory

[O felix culpa!](#) S. Augustine's famous phrase in praise of Adam's sin. Fortunate Fault! Without it the Redeemer [would] not have been born. Hence also for the antecedent sin of Lucifer without which Adam [would] not have been created or able to fall.

Ex nihilo nihil fit

Ex male bonus fit

Out of nothing comes nothing

[Out of] evil [comes] good

Nicky (Old Nick, Lucifer, Satan)

Mickelmassed (Michael, his conqueror = much heaped up)

Malum in Latin means evil and apple.

Hill, rill, ones in company &c

This rhythm occurs often.

Arthur Guinness, Sons & Company, Ltd

Awful Grimmett Sunshat Cromwelly, Looted.

— — Sons & Company, & their carriageable tochtors

Hill = [HCE]

Rill = [ALP]

Less be proud, be proud of them but naturally, as hill (go up it) as river (jump it).

Norrnesen = Old Norse, warrior

Irenean = Irishborn, peace (eirene)

secrest = superlative of most secret

soorcelossness = the source is not yet to be found any more than that of the Nile

Quare siles = Why are you silent

Homfrie Noanswa ([Albert Nyanza](#))

Unde gentium festinas? Where the dickens are you hurrying from?

Livia Noanswa ([Victoria Nyanza](#))

the source of the Nile, later supposed to represent [HCE] + [ALP]

the quarry & the silexflint suggest [HCE] silent

undy, gentian & festy hues suggest [ALP] running & bubbling.

Wolken = (woollen cap of clouds (wolkin — welkin)

Frowned = He is crowned with the frown of the deaf

Audi urio (I long to hear)

Es urio ([I long to] eat)

Eavesdrip = [would] listen to the dripping drops of his house's e(a)ve [ALP]water

mous = Chaucerian form to suggest distance in time

dinn = Oriental mixture of din & djinn, the noise of an angry armed spirit, to suggest distance in space

bottles (battles) = the vintner's dream of Satan & Michael

far ear = far east

mous at hand = close at hand

Mark! (the [king](#) & the admonition)

His vales etc His hills begin to be clouded over in the effort to hear

With lithpth [ALP]babble

Hairfluke (Herrfluch = the curse of the Lord on you for not talking louder, he tries to grab her hair which he hopes to catch by a fluke)

If he could bad twig her

twig = Anglo-Irish = understand

twig = beat with a twig.

Impalpabunt

Oculos habent et non videbunt

Aures habent et [non] audient

Manus [habent et] non palpabunt

His ear having failed, he clutches with his hand & misses & turns away hopeless & unhearing (he abhears)

[Mr Garnett](#) says he can only stare (a man of letters, of a literary family and a very whimsical and good writer himself) like a cow at this. So much the worse for the cow. (Letters 13 May 1927, Ellmann 321-323, [JJDA](#))

And this is a good place to stop.

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Now, Be Aisy, Good Mr Finnimore

harlotscurse67 • Sep 18, 2020 (Edited)

18 MIN
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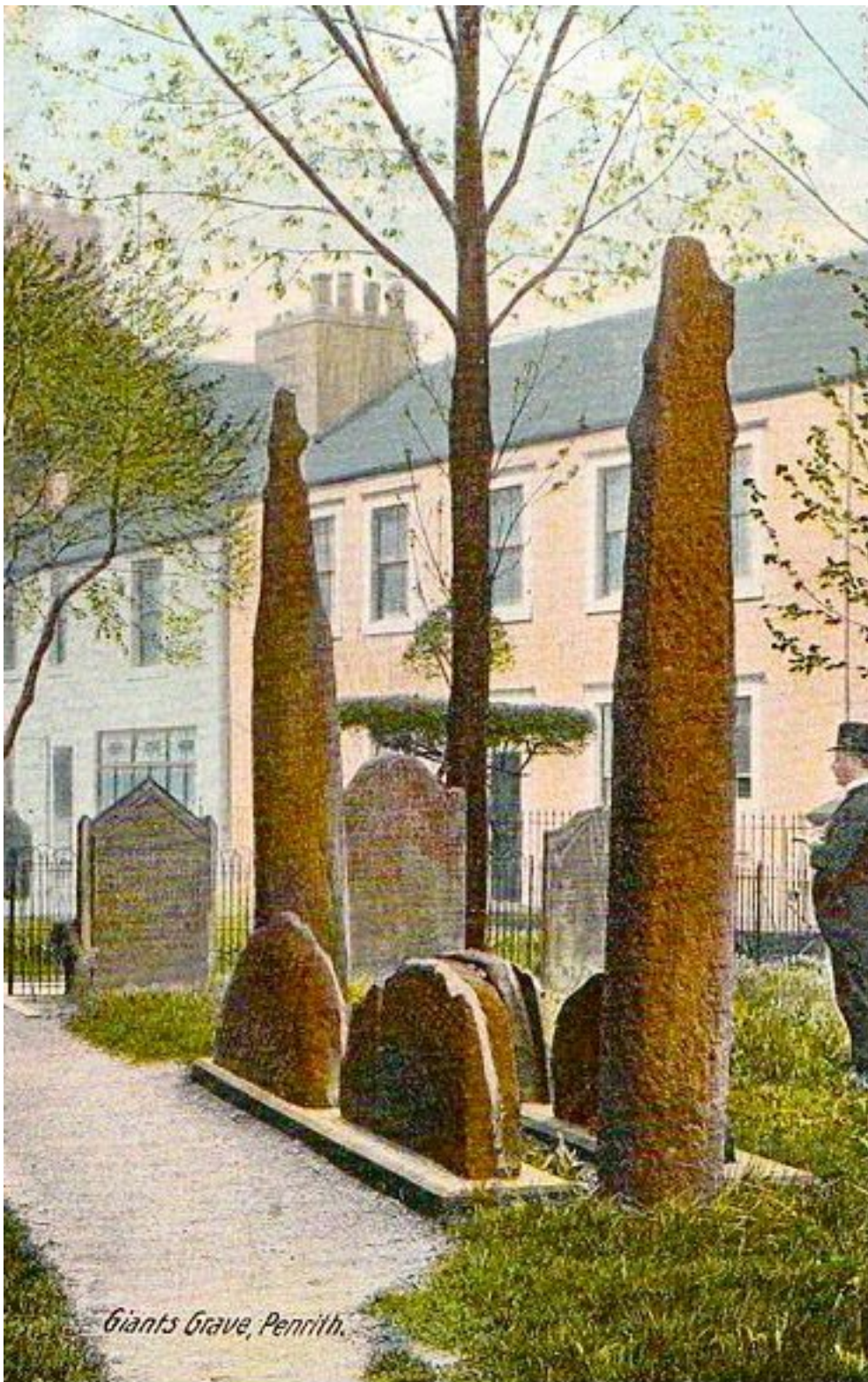
~ [Finnegans Wake – A Prescriptive Guide](#) ~



Now, be aisy, good Mr Finnimore, sir. And take your laysure like a god on pension and don't be walking abroad. Sure, you'd only lose yourself in Healiopolis now the way your roads in Kapelavaster are that winding there after the calvary ... For we have performed upon thee, thou abramanation, who comest ever without being invoked, whose coming is unknown, all the things which the company of the precentors and of the grammarians of Christpatrick's ordered concerning thee in the matter of the work of thy tombing. Howe of the shipmen, steep wall!

Now, Be Aisy, Good Mr Finnimore (RFW 019.24–021.12)

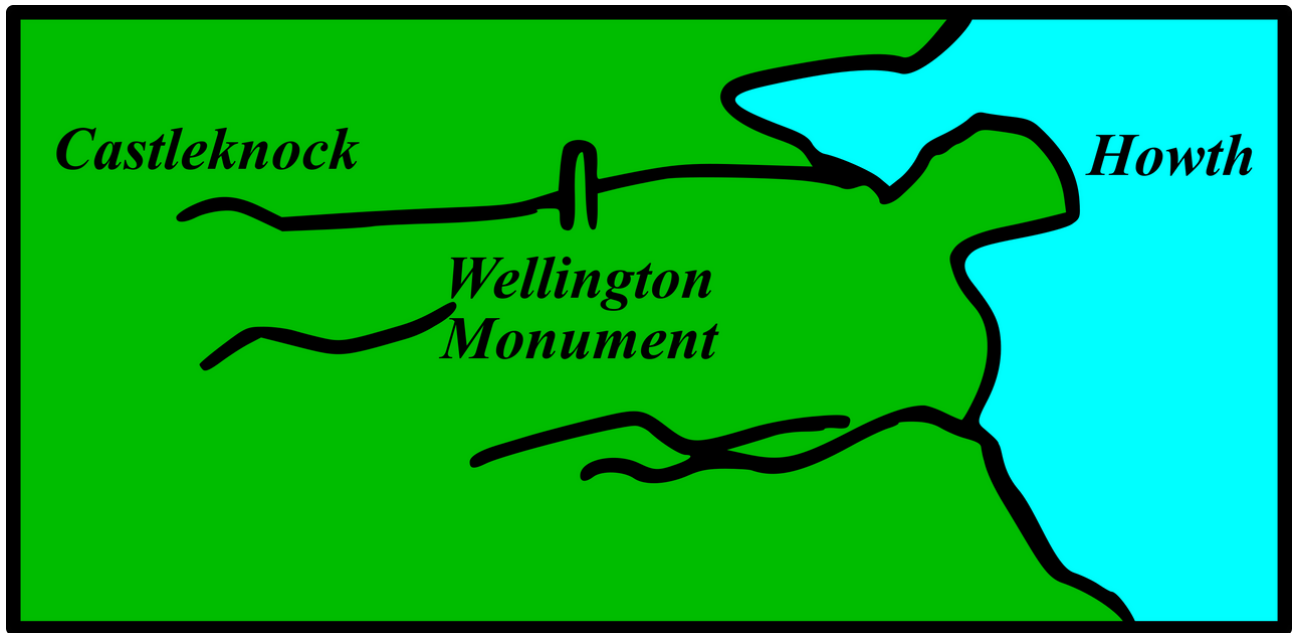
In the last article in this series on James Joyce's novel *Finnegans Wake*, we saw how Joyce resumed his dramatization of the ballad *Finnegan's Wake* following a lengthy digression, which included two dreamlike interludes, *The Museyroom* and *The Prankquean*. In the following long paragraph, he reintroduces the dominant image of this opening chapter, that of HCE as a giant interred in the Dublin landscape. This image—nay the whole of this chapter—was originally inspired by an image of the Giant's Grave in Penrith, Cumbria, in *A Short Historical Sketch of S. Andrew's Parish Church, Penrith*, a pamphlet his patron Harriet Shaw Weaver sent him in the autumn of 1926.



Giant's Grave, Penrith (Postcard)

In Joyce's imagination, the stout landlord of The Mullingar House, Chapelizod, lying in bed beneath a patchwork quilt, with his head sticking up at one end and his feet at the other, not only recalled the image of Tim Finnegan laid out on his "deathbed" to be waked but also

resembled a giant buried beneath Dublin. It has become one of the best known images of *Finnegans Wake*: the mythical Irish giant Finn MacCumhaill interred in the landscape, with his head under the Hill of Howth (Old Norse: *hǫfuð*, head), his toes sticking up at Castleknock, and his erect penis represented by the [Wellington Monument](#) in the Phoenix Park.



The Giant Finn MacCumhaill Interred in the Dublin Landscape (Bishop 34-35)

This is not a genuine piece of Irish folklore but an original creation of Joyce's, influenced, no doubt, by both Weaver's *Penrith* pamphlet and Jonathan Swift's depiction of Lemuel Gulliver as a giant lying asleep on the coast of Lilliput:



Gulliver in Lilliput

As Geert Lernout of the University of Antwerp notes:

Joyce now wrote a new section ... in which we once more return to HCE buried beneath the Dublin landscape. He is praised, now that he is dead ... (Crispi & Slote 57)

It is traditional not to speak ill of the dead, but in this section HCE's eulogists are more concerned with keeping him down than singing his praises. And who are these praisers of his past? As they are the guests at Tim Finnegan's wake, suspicion must fall upon The Twelve. Joseph Campbell & Henry Morton Robinson certainly thought so:

Whereupon the twelve gentlemen hasten to hold him down and to soothe him back to sleep. For a new and prosperous world age has been founded on the fact of his demise. It would be nothing short of catastrophic to have the old substratum himself break back into action. (Campbell & Robinson 51)

With those words "hold him down", we are back to the image of Gulliver being tied down by the Lilliputians—just as Swift felt that his ambitions were being thwarted by petty inferiors.

John Gordon also detects the presence of The Twelve in this passage:

The voice here, appropriately, is of the twelve customers, speaking chorus rather like Flann O'Brien's 'The Plain People of Ireland'. (Gordon 120)

We have met The Twelve several times before in this opening chapter, but a little review would not be out of place here. To understand The Twelve and their role in *Finnegans Wake*, however, we also need to know something about The Four.



Joyce's Sigla for The Four and The Twelve

The Four and The Twelve

The Four Old Men are the historians or annalists of *Finnegans Wake*. Their immediate inspiration was the four evangelists, Matthew, Mark, Luke and John, which Joyce conflated into Mamalujo: Matthew Gregory, Mark Lyons, Luke Tarpey and Johnny MacDougal. In an Irish context, however, they are also the Four Masters, a quartet of 17th-century scholars who compiled the [Annals of the Kingdom of Ireland](#).

As the historians of *Finnegans Wake*, the Four Old Men carry much of the book's narration. Their familiar voices can be heard on almost every

page. Each of them has his own particular accent and pet phrases. They are judges as well as historians, and are forever carrying out inquests (Inn Quests?), inquiries, and interrogations. They sit in judgment on the other characters in *Finnegans Wake*. They are forever trying to get to the bottom of things.

The Four Old Men also represent space: the four cardinal directions (North, South, East and West), and the four provinces of Ireland (Ulster, Munster, Leinster and Connacht). Matthew Gregory is from Belfast, Mark Lyons from Cork, Luke Tarpey from Dublin, and Johnny MacDougal from Galway. In the early Middle Ages, there were five provinces in Ireland (the Middle Irish word for province, *coiced*, means fifth): the fifth province, Meath, is represented by Johnny MacDougal's donkey, who always accompanies the Four. Like [Balaam's ass](#) in the Bible, Johnny MacDougal's ass can talk. He is related to the ass that figures in the philosophy of Giordano Bruno. He is also a literary relative of Shakespeare's [Bottom](#) in *A Midsummer Night's Dream* and Apuleius's Lucius in [The Golden Ass](#), both of whom are transformed into asses.

The Four Old Men embody senility and old age. The immortal [struldbugs](#) of Gulliver's Travels provided Joyce with the model:



Swift

[The struldbugs] had not only all the follies and infirmities of other old men, but many more which arose from the dreadful prospect of never dying. They were not only opinionative, peevish, covetous, morose, vain, talkative, but incapable of friendship, and dead to all natural affection, which never descended below their grandchildren. Envy and impotent desires are their prevailing passions. But those objects against which their envy seems principally directed, are the vices of the younger sort and the deaths of the old. By reflecting on the former, they find themselves cut off from all possibility of pleasure; and whenever they see a funeral, they lament and repine that others have gone to a harbour of rest to which they themselves never can hope to arrive. (Swift 221)

In Irish mythology there is an antediluvian character called [Fintan mac Bóchra](#), who is saved from the waters of the Universal Flood that he might be a lasting witness to the history of Ireland and the Western regions of the world. Fintan had three partners, who were charged with recording the histories of the East, the North, and the South ([Jubainville 80-81](#)).

In many respects, The Twelve are adjuncts of The Four:

The Four	The Twelve
Evangelists	Apostles
Space	Time
Judges	Jurymen
Seanad , or Irish Senate	Dáil , or Irish Parliament

The Twelve sometimes function as a [Greek chorus](#), which comments on the action of the novel. They are the twelve good citizens, regular patrons of HCE's tavern, The Mullingar House, in Chapelizod. If The Four are space, then The Twelve are time. Their siglum is simply a [watch dial](#). The twelve Roman numerals that were once found on old watch dials represents the [Twelve Tables](#) of Roman Law—The Twelve are also twelve jurymen.



Waterbury Pocket Watch (1890)

Like The four, The Twelve have their own peculiar way of talking. In *Finnegans Wake*, they are usually announced by a concatenation of sesquipedalian words of Latinate origin:

prostrated in their consternation and their duodisimally profusive plethora of ululation.

Now, the long paragraph we are currently studying is not characterized by this unmistakeable sign of The Twelve. Does this mean that they are

not, after all, the narrators of this section? Could The Four Old Men, who carry much of the narrative of *Finnegans Wake*, be the actual narrators of this paragraph?

First-Draft Version

The first draft of this long paragraph only comprised five relatively short sentences, or less than half-a-dozen lines of text:

Now be aisy, good Mr Finnimore, sir! And take your laysure and don't be walking abroad, sir. The menhere's always talking of you. The grand old Gunne, they do be saying, that was a planter for you! He's duddandgunne now but peace to his great limbs with the long rest of him! ([Hayman 60](#))

Could these five sentences have once represented The Four Old Men and the Ass? In the published version, the reference to four roads (the North Umbrian and the Fivs Barrow and Waddlings Raid and the Bower Moore) followed by the Cottericks' donkey would certainly seem to support such an interpretation.

Although Joyce first drafted this whole section in November 1926, the earliest surviving draft of this particular paragraph was only added later to the third draft in December:

The following is the first available version of the Finnegan passage [now RFW 019.18–023.02]. This version was added late to the third draft of the chapter. It may conceivably be a second rather than a first draft. The first word of this passage follows “earsend” without a break. ([Hayman 60](#) fn 57)

When Joyce was making a fair copy of this section, he began to elaborate this paragraph:

The fair copy and the first typescript date from the early weeks of December ... At the end of the fair copy Joyce's emendations became so extensive that he was forced to redraft several pages. Some of the additions were extensive: the voices with strong Irish accents that admonish Finnegan not to rise again were all added at this stage. Some of the elements were taken from extensive notes on pages 176 and 177 of [*Finnegans Wake* notebook] VI.B.15, in their turn most probably taken from some Hiberno-English source. ([Crispi & Slote 60](#))

In previous articles, I have been at pains to point out how the opening chapter of *Finnegans Wake* is introductory in nature and foreshadows many of the later chapters of the book. This section is probably a

foreshadowing of I.4, The Humphriad III, in which HCE dies and is buried.



VEILLÉE FUNÈBRE D'OSIRIS - OUNNEFER MORT
(Abydos, temple de Séti I.)

PLANCHE X.

A. MORET. *Rois et Dieux d'Égypte*

Isis Reconstructs the Body of Osiris

The Burial of the Dead

In elaborating this paragraph, Joyce added elements drawn from Egyptian mythology and ancient Egyptian rituals of the dead. He also incorporated allusions to “The Sisters”, the first short story in his collection *Dubliners*.

Joycean scholar Mark L Troy wrote his doctoral dissertation on the Cycle of Osiris in *Finnegans Wake*. In an earlier article in this series, I referred

to Troy's work as the definitive guide to this subject. He begins his study with the following summary:

Osiris, god-king of Egypt, was treacherously murdered by his brother Set, a generally hostile character who tricked him into entering a coffer, sealed it and set it afloat in the Nile. Isis, sister-wife of Osiris and their sister Nephthys mourned the dead god. Isis appeared in the form of the dog-star Sirius or Sothis when she mourned. Her tears, dropping into the Nile cause the Nile inundation, which fertilizes the Nile valley yearly. Osiris' coffin was borne on the flood, either to the Delta swamp or to Byblos in Phoenicia. At the place where it landed a large tree or shrub grew up, usually considered to be an erica or heather. It enclosed the body of the god. The tree was cut down and formed into a roof-tree, still containing Osiris. After a long and arduous quest, Isis was able to recover the body of Osiris, which she concealed in the Delta marches. Their hostile brother Set, however, discovered it and in a fierce rage tore Osiris into fourteen pieces which he scattered all over Egypt, though some accounts say the pieces were scattered through the stars. In effect, Osiris had died twice: he was the drowned god, and also the rent god. Isis, in the form of a bird and still accompanied by her shadowy sister Nephthys continued to search, once again, until they had recovered all of the pieces but the phallus, which had been consumed by a denizen of the Nile. Isis and Nephthys carefully reconstructed the body, reciting powerful prayers which Thoth had given them, and forming the pieces of Osiris into the prototypal mummy. Isis then, according to Plutarch's version of the narrative, which is the best known, fashioned Osiris an artificial phallus and aroused the god, so that Horus was conceived. With this same act Osiris was reborn, and his heart being found pure at the Weighing of the Heart, he either sailed off or climbed up a ladder to his throne in the spirit kingdom of the West. His heir on earth, Horus, became known for his warlike righteousness: he was the avenger of his father, defeating Set and succeeding to the throne of Egypt. The prime symbol of Osiris in his majesty, and of his rebirth is, when it is ceremonially erected, the red Tet pillar.

The rituals performed on behalf of the dead Egyptian were intended to reenact the resurrection of Osiris. The body was first mummified as Osiris' had been. The deceased was then placed in the tomb-chamber and surrounded by charms intended to protect and assist him on his journey to the Otherworld and make him comfortable there. Especially significant was a small shaped mold outlined to resemble Osiris and planted with grain. As the grain sprouted, it was supposed, through a form of sympathetic magic, to help the body undergo a similar germination or rebirth. In the tomb, the various aspects of the soul dissociated themselves from the body. The tomb and the dead were watched over by four genii. The most important item in the tomb was The Book of the Dead for it was the map or passport which would lead the deceased from darkness and the grave into the light, as Osiris had been reborn, and as the sun was renewed each day. The Book of the Dead supplied him with the necessary words of power, and the identities of the obstacles in his path. By knowing their names, he gained mastery over them.

Before he was able to arise and utter the words, it was necessary that the deceased be “given a mouth” that his jaw be freed and he be provided with the means of utterance. The metaphysic of the journey to the Otherworld filled the life of the ancient Egyptian. Perhaps due to the pictorial nature of his writing, many etymological puns grew up to express the concept of heavenly ascension, so that words formed from pictures of commonly seen animals grew to signify moving into the day of immortal life. The solar cycle was identified with the voyage of Osiris; it was on a bark that the deceased was transported into the Otherworld, which was an idealized version of an Egyptian home and farm. (Troy 23)

Later, Troy comments on the Osirian allusions in the section of *Finnegans Wake* that we are currently studying:

In this scene, Finnegan suddenly (as in the ballad) springs to life, after having been sprinkled with a few drops of whiskey. He exclaims: “will you whoop for my deading is a? Wake? Usqueadbaugham!” (24.14). That “deading is a” gives an Egyptian cast to the wakening, as it includes “dead in Giza”, which is the site of the most famous pyramid (treated in detail below). This is, as can be expected, a signal that the Egyptian parallel will be found here, and we see that the mourners are acting more like conspirators than mourners. They are less than happy to see Finnegan spring to life. In fact, they want him to lie back in his coffin like an inert god: “Now be aisy, good Mr. Finnimore, sir. And take your laysure like a god on pension and don't be walking abroad. Sure you'd only lose yourself in Healiopolis now.” (24.16). Mr. Atherton has shown that the Egypt-Ireland connection is firmly established with “Healiopolis”, for it ties Heliopolis, the name of the ancient Egyptian city of the sun to Dublin, where T. M. Healy was once installed as Governor General, as well as the Dublin suburb of Chapelizod, where Healy lived for a number of years [Atherton 125]. Now, Healy is known as the man who, as Mrs. Glasheen succinctly puts it “ratted on Parnell” (“Healy”, Second Census, p. 113). Thus, the name “Healiopolis” serves not only to strengthen the Egypt-Ireland link, it also reinforces the suggestion of betrayal. Those present at the Irish wake are trying to seal Finnegan—still alive—into his coffin, along the lines of the ancient myth: “Aisy now, you decent man, with your knees and lie quiet and repose your honour's lordship!” (27.22). They are prepared to use force to keep him there: “Hold him here, Ezekiel Irons, and may God strengthen you!” (27.23). They want him to remain inert, asleep: “O sleepy! So be yet!” (27.29).

Another Joycean scholar, Susan Swartzlander of [Grand Valley State University](#), has investigated the links between this and other passages of *Finnegans Wake* and Joyce's short story *The Sisters*. Her article, however, is hidden behind a paywall:

Old Cotter, puffing away on his pipe (a detail repeated [in *The Sisters*] four times in little more than a page of text), spitting “rudely into the grate,” and fixing the boy with “his little beady black eyes,” talks appropriately of “faints and worms.” In an interesting bit of wordplay, Old Cotter becomes the “old cutter” responsible for

having Osiris hacked to pieces ... “The Sisters” of Joyce’s story, Nannie and Eliza [reenacting the roles of Isis and Nephthys], do not carry water in cracked jugs from the Nile (nor from the Liffey for that matter), but they do carry associations of libations and lamentation. As Eliza discusses the “beautiful corpse” of their deceased brother [Osiris], Nannie presses sherry and cream crackers on the guest mourners in a ritualistic presentation. (Swartzlander)

In addition to the references to ancient Egyptian religion, this paragraph also contains allusions to Buddhism, Christianity, and Mark Twain’s Huckleberry Finn.

But this is a good place to stop.

To be continued ...

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Everything's Going On the Same

harlotscurse67 • Sep 30, 2020

11 MIN
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~ Finnegans Wake – A Prescriptive Guide ~



Everything's going on the same, or so it appeals to all of us, in the old holmsted here. As popular as when Belly the First was keng and his members met in the Diet of Man. Coughings all over the sanctuary, bad scrant to me aunt Florenza. The horn for breakfast, one o'gong for lunch and dinnerchime, the same shop slop in the window, Jacob's lettercrackers and Dr Tipple's Vi-Cocoa and the Eswaurds' desippated soup beside Mother Seagull's Syrup ... She's making her rep at the Lanner's twicenightly. With the tabarine tamtammers of the whirligimagees. Beats that cachucha flat. 'Twould dilate your heart to go.

(RFW 021.13–021.40)

This paragraph continues the dramatization of the Irish-American ballad Finnegan's Wake, which has informed much of the opening chapter of James Joyce's *Finnegans Wake*. This dramatization began on the second page of the novel (Bygmester Finnegan, of the Stuttering Hand ...), before being interrupted by a series of set pieces beginning with the Museyroom episode. The drama was resumed following the last of these set pieces, the Prankquean episode. In this context, the present paragraph can be read as more chatter at Tim Finnegan's wake—chatter addressed to Tim's "corpse".

* * * * *

And would again could whispring grassies wake him. Anam a dhoul!
~~did~~ **Did** ye drink me dead? Now be aisy, good Mr Finnimore, sir! And
take your laysure and don't be walking abroad, ~~sir~~. *Sure, you'd only*
lose yourself the way the roads are [that] winding now and wet your
feet, maybe. You're better off, sir, where you have all you want and
FW 24 *we'll be bringing ‡ you presents, won't we? Honey is the holiest thing*
*ever was [(mind you keep pot!)]*⁵⁸ *or some goat's milk, sir?* The men-
here's always talking of you. The grand old Gunne, they do be saying,
that was a planter for you! He's duddandgunne now but peace to his 20
FW 25 great limbs with the long rest of him! ‡ Everything's going on the same.
Coal's short but we've plenty of bog in the yard. And barley's up again.
FW 26 The boys is attending school regular, sir. ‡ Hetty Jane's a child of Mary.
And Essie Shanahan has let down her skirts. 'Twould delight your heart
to see. Aisy now, you decent man, *with your knees* and lie quiet and
MS 47472, 29 repose your honour's lordship! I've an § eye on queer Behan and ~~Old~~
old Kate and the ~~milk buttermilk~~ **butter**, trust me. And we put on
FW 27 your clock again, sir, for you. ‡ And it's herself that's fine too, don't
be talking, and fond of the concertina of an evening: Her hair's as
brown as ever it was. And wivvy and wavy. Repose you now! Finn 30
no more!⁵⁹

* * * * *

Hayman 60:12-31

First-Draft Version

The first draft of this passage comprised just three lines. These were part of a single fifteen-line paragraph that originally ran from And would again could whispering grassies wake him (RFW 019-18) to Finn no more! (RFW 023.02). In the final published text, these fifteen lines have been expanded to four-and-a-half pages (three-and-a-half in the Restored Finnegans Wake), spread over seven paragraphs:

Everything's going on the same. Coal's short but we've plenty of bog in the yard. And barley's up again. The boys is attending school regular, sir. Hetty Jane's a child of Mary. And Essie Shanahan has let down her skirts. 'Twould delight your heart to see. ([Hayman 60](#))

To whom should we attribute these lines of dialogue? In the preceding article in this series, we saw that the lines that precede these are usually attributed to The Twelve, though The Four Old Men are probably also implicated. The line The menhere's always talking of you makes sense if spoken by one of The Four in reference to The Twelve (the men here, and Dutch: *meinherr*, gentleman).

But it is undeniable that an earlier line—Anam a dhou! did ye drink me doornail—is spoken by Tim Finnegan (HCE) himself. So we are not obliged to attribute every line in this paragraph to the same speaker or speakers. And these three lines in particular sound as though they are being spoken by ALP and addressed to HCE. The boys surely refers to their sons Shem and Shaun, while Hetty Jane and Essie Shanahan can only be their daughter Issy's twin personalities—with a nod to Jonathan Swift's lovers Esther Johnson (Stella) and Esther Vanhomrigh (Vanessa).

In previous articles, I have stated on more than one occasion that the opening chapter of Finnegans Wake is introductory in nature and foreshadows many later events in the book. As these lines are spoken by ALP and addressed to HCE, they are possibly a foreshadowing of ALP's famous Letter, which plays a crucial role in the novel's plot.

It is true that when we finally get to read a version of the Letter—RFW 481.28–485.10—it does not resemble these three lines, or the twenty-eight line paragraph they eventually gave rise to. Nevertheless, it is hard not to read this paragraph without feeling that one is reading a gossip letter, in which a garrulous woman is bringing her absent—ie dead—

husband up to date on all that has happened at home during his absence.

In an earlier article in this series—[The Gnarlybird](#)—we took a broad look at ALP’s famous Letter. A quick revision would not be out of place here.



Joyce’s Siglum for ALP’s Letter

The Letter

Finnegans Wake is a complex novel in which Joyce weaves an intricate tapestry out of just a handful of different threads. In order to keep track of the book’s various characters and motifs, he employed in his notes a series of signs—or sigla, as they are generally known to Wakean scholars. Some of these sigla even found their way into the published text (see, for example, RFW 230.F4). These sigla include the dramatis personae of the novel. HCE, ALP, Shem, Shaun, Issy, the Four Old Men, the Twelve and Issy’s companions (the twenty-eight Rainbow Girls) all have their own sigla.

There are also a few sigla for abstract ideas or inanimate objects, and among these is one that represents ALP’s Letter. But it is important to understand that the Letter siglum represents an abstract concept that goes well beyond the physical piece of paper on which the Letter is written, or even the text that comprises the Letter. The Letter is just one manifestation of a much more complex amalgam, to borrow a phrase from Roland McHugh. In the opening chapter of his brief work *The Finnegans Wake Experience*, McHugh discusses the kitchen midden in the backyard of HCE’s inn (‘the burial mound’), where the hen uncovers ALP’s Letter:

From numerous examples throughout the book, we can state definitively that the burial mound we have just discussed, and the letter which is unearthed from it, are both part of the same complex amalgam, which further includes all Wakean notions of buildings and cities. These things are ultimately containers of [HCE], and whether they are real containers of his body or verbal containers of his name they are indifferently represented in Joyce's manuscripts by the siglum □. (McHugh 1981:18) This is illuminating. Now it becomes clear how Joyce can use the same language to describe a mound of rubbish and a piece of writing. In *Finnegans Wake*, the kitchen midden is HCE's burial mound, and the Letter is a text about HCE. Both, therefore, are containers of HCE. And, so, in the dream world of *Finnegans Wake* they are identical. In fact, the siglum □ manifests in many different concrete forms throughout the book. Here are just a few examples:

- The puzzle-quilt that covers the landlord of The Mullingar House as he sleeps
- The four-poster bed, in which he sleeps
- The square bedroom, in which the bed lies
- The Mullingar House, in which the bedroom is located
- Chapelizod, in which The Mullingar House is located
- Dublin, in which Chapelizod is located
- Ireland, in which Dublin is located
- The coffin (RFW 053.24 ff) in which HCE is buried
- Lough Neagh, in which the coffin is buried
- The burial mound, in which HCE is also entombed
- The kitchen midden behind the Mullingar House
- ALP's Letter
- The Book of Kells
- The Egyptian Book of the Dead
- *Finnegans Wake* itself

One is reminded of the young Stephen Dedalus's address in *A Portrait of the Artist as a Young Man* (Joyce 1916:11-12):

Stephen Dedalus
Class of Elements
Clongowes Wood College
Sallins
County Kildare
Ireland

Europe
The World
The Universe

In another valuable work of his, *The Sigla of Finnegans Wake*, McHugh adds:

[ALP's] letter is ultimately all writings, particularly FW itself. If it is identical with the cosmic egg, we may perhaps include both concepts in the siglum □, which Joyce said 'stands for the title but I do not wish to say it yet until the book has written more of itself.' [Footnote: Letters I, 213.] (McHugh 1976:113)

As we shall subsequently see—especially in Chapter 1.5, *The Mamafesta*—much of what Joyce writes concerning ALP's Letter makes most sense when it is understood to be referring first and foremost to the text of *Finnegans Wake* itself. Indeed, the hen raking through the detritus of the kitchen midden—the spoils of war—in search of needful things is a metaphor for the reader sifting through the text of *Finnegans Wake* in search of meaning.

Over the past seventy years, many commentators have been quick to dismiss *Finnegans Wake* as literary rubbish. It is curious, then, to discover, that Joyce himself was the first to equate his crowning masterpiece with a pile of rubbish.



The Dungheap (Charles Gogin)

ALP's Monologue

After presenting us with ALP's Letter (or one version of it), *Finnegans Wake* concludes with ALP's Monologue. Here, ALP, personifying the River Liffey, addresses HCE, personifying Dublin, as she flows through the city and into Dublin Bay:

Soft morning, city! Lsp! I am Leafy speafing. Lfp! ... A way, a lone, a lost, a last a loved a long the (RFW 486.01–492.07)

It has been suggested that the concluding section of the opening chapter—including the passage we are currently studying—foreshadows not ALP's Letter but, rather, her final Monologue. The former concludes the opening chapter of the book, while the latter concludes the final chapter. As Finn Fordham of the University of Nottingham puts it:

Intro (invoking the shape of things	Dawn (recalling the shape of the
Mourner's monologue (addressing HCE) [RFW 019.24–023.33]	ALP's monologue (addressing HCE) [RFW 486.01–492.07]

(Crispi & Slote 471)

Strictly speaking, we ought to say that ALP's Monologue echoes the closing pages of the opening chapter, as the latter were drafted before the monologue:

Joyce is thought to have begun Leafy's monologue in mid- or late-1938, once the structure of Book IV was well in place ... While material for Leafy's monologue echo with many parts of the book, I wish here to point out correspondences to revisions specifically to the end of chapter 1. (Crispi & Slote 477)

The closing pages of I.1 were first drafted in November-December 1926 (Crispi & Slote 57-61, 485), almost a dozen years before Leafy's Monologue.



River Liffey

Letter or Monologue, the present paragraph also foreshadows a number of other events that are scattered throughout the text of *Finnegans Wake*. For example:

- Coughings all over the sanctuary RFW 053.24, a description of the coffin in which HCE is buried.
- Meat took a drop when Reilly-Parsons failed *The Ballad of Persse O'Reilly* (RFW 035.18–038.21), which lampoons HCE's fall from grace.
- The lads is attending school nessans regular, sir. Spelling beesknees with hathatansy and turning out tables by mudapplication Chapter II.2, *Night Studies*, in which Dolph (Shem) and Kev (Shaun) study geometry and other subjects.
- All for the books and never pegging smashers after Tom Bowe Glassarse or Timmy the Tosser RFW 072.22 ff, in which a character called Pegger Festy (Shaun) denies pegging stones at HCE's tavern.
- Kevin's just a doat with his cherub cheek and his little lamp and schoolbelt and bag of knicks, chalking oghres on walls and playing postman's knock round the diggings Book III, *The Four Watches of Shaun*, which depicts Shaun as a postman travelling backwards through the night to deliver ALP's Letter to the now-dead HCE. On the second page of Book III (RFW 314.04) Shaun's belted lamp is mentioned.
- But, laus sake, the devil does be in that knirps of a Jerry sometimes, the tarandtan plaidboy, making encostive inkum out of the last of his lavings and writing a blue streak over his bourseday shirt Chapter I.7, *Shem the Pen*, which describes Shem's (ie Joyce's) obscene literary productions. In Chapter II.1, *Twilight Games*, Glugg (Shem) is also identified as the author of some disreputable works.
- And Essie Shanahan has let down her skirts. You remember Essie in *Our Luna's Convent*? They called her Holly Merry her lips were so ruddy berry and Pia de Purebelle when the redminers' riots was on about her. Chapter II.1, *Twilight Games*, in which the children play a game called Colours. Glugg (Shem) must guess the colour

of Issy's underwear, which are blood red, or heliotrope. The game is also called Angels and Devils, a schizophrenic contrast characterized also by Hetty Jane and Essie Shanahan (Ellmann 628).

And so on.

But this is a good place to stop.

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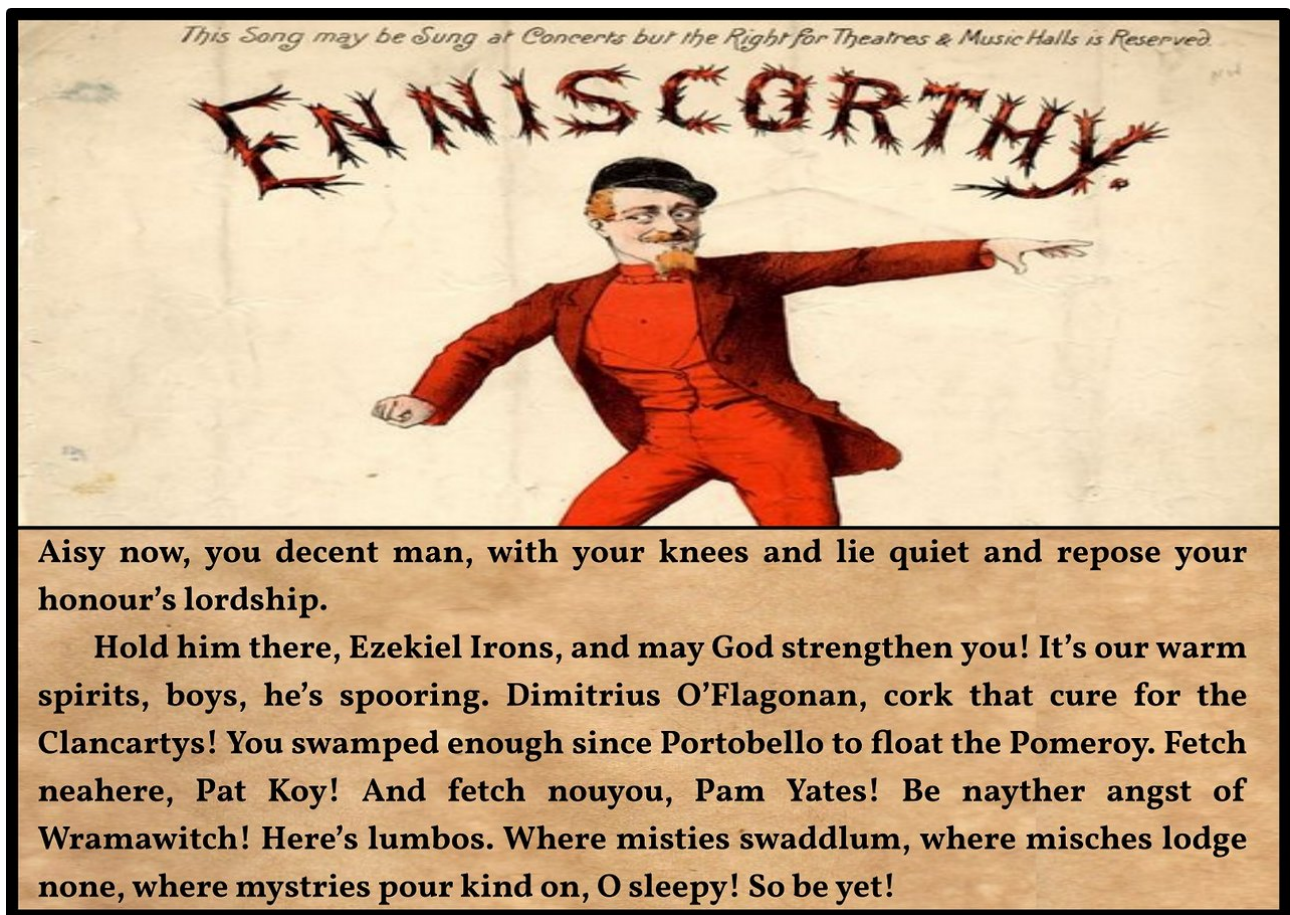
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Aisy Now, You Decent Man

	harlotscurse67 • Oct 17, 2020	11 MIN READ
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~ [Finnegans Wake – A Prescriptive Guide](#) ~



RFW 022.01–022.08

This short passage of James Joyce's *Finnegans Wake* is essentially a repetition of an earlier passage—RFW 019.24–021.12—in which Tim Finnegan's "corpse" was entreated to remain supine during his wake and not to be walking abroad ... sleep well:

Now, be aisy, good Mr Finnimore, sir. And take your laysure like a god on pension and don't be walking abroad ... steep wall.

First-Draft Version

The first draft of this passage consisted of just one sentence, to which Joyce later added three words. This was originally part of a single fifteen-line paragraph that ran from And would again could whispering grassies wake him (RFW 019-18) to Finn no more! (RFW 023.02):

Aisy now, you decent man, and lie quiet and repose your honour's lordship!
([Hayman 60](#))

* * * * *

And would again could whispring grassies wake him. Anam a dhoul!
~~did~~ **Did** ye drink me dead? Now be aisy, good Mr Finnimore, sir! And
take your laysure and don't be walking abroad, ~~sir~~. *Sure, you'd only
lose yourself the way the roads are [that] winding now and wet your
feet, maybe. You're better off, sir, where you have all you want and*
FW 24 *we'll be bringing ‡ you presents, won't we? Honey is the holiest thing
ever was [(mind you keep pot!)]⁵⁸ or some goat's milk, sir?* The men-
here's always talking of you. The grand old Gunne, they do be saying,
that was a planter for you! He's duddandgunne now but peace to his 20
FW 25 great limbs with the long rest of him! ‡ Everything's going on the same.
Coal's short but we've plenty of bog in the yard. And barley's up again.
FW 26 The boys is attending school regular, sir. ‡ Hetty Jane's a child of Mary.
And Essie Shanahan has let down her skirts. 'Twould delight your heart
to see. Aisy now, you decent man, *with your knees* and lie quiet and
MS 47472, 29 repose your honour's lordship! I've an § eye on queer Behan and **Old**
old Kate and the ~~milk buttermilk butter~~, trust me. And we put on
FW 27 your clock again, sir, for you. ‡ And it's herself that's fine too, don't
be talking, and fond of the concertina of an evening: Her hair's as
brown as ever it was. And wivvy and wavy. Repose you now! Finn 30
no more!⁵⁹

* * * * *

Hayman 60:12-31

In the final published text, these fifteen lines had grown to four-and-a-half pages (three-and-a-half in the Restored Finnegans Wake), spread over seven paragraphs. This particular sentence was placed in its own paragraph. In early 1937, when Joyce was correcting the galley proofs for Finnegans wake, he inserted an entirely new paragraph of six lines after it ([lto 1, 5-6](#)).

The Four

In our discussion of the earlier passage, we wondered whether the men who hold Finnegan down are the Twelve or the Four. Most Joycean scholars seem to favour the former, whereas I am inclined to see the hands of the Four Old Men at play. The present passage would seem to support me, as it explicitly names four individuals:

- Ezekiel Irons Joyce borrowed this name from a parish clerk and fisherman in Sheridan Le Fanu's novel *The House by the Churchyard*, which is one of the key texts for *Finnegans Wake* (Atherton 110-113). Adaline Glasheen believes that this is Johnny MacDougal, the Old Man of Connacht:

Irons, Ezekiel ("God strengthen you")—villainous parish clerk in LeFanu's ... *The House by the Churchyard*. Here also one of the Four ... probably Johnny MacDougal ... who is the Iron Age. ([Glasheen 136](#))



The House by the Churchyard, Chapelizod

- Dimitrius O'Flagonan This name was borrowed from a drinking song, Enniscorthy, by Robert Jasper Martin, which Bloom recalls in Ulysses:

McCarthy, Demetrius O'Flanagan—subject of a song. He took the floor at Enniscorthy. ([Glasheen 177](#))

In the opening verse of the song, we are told that Demetrius O'Flannigan McCarthy was the pride of balls and parties and the glory of a wake (Pomeranz 53). As Enniscorthy is in Leinster, he may represent Luke Tarpey. The O'Flanagans, however, originally hailed from Connacht, while the MacCarthys were of Munster stock. Cork (cork that cure for the Clancartys) is in Munster.

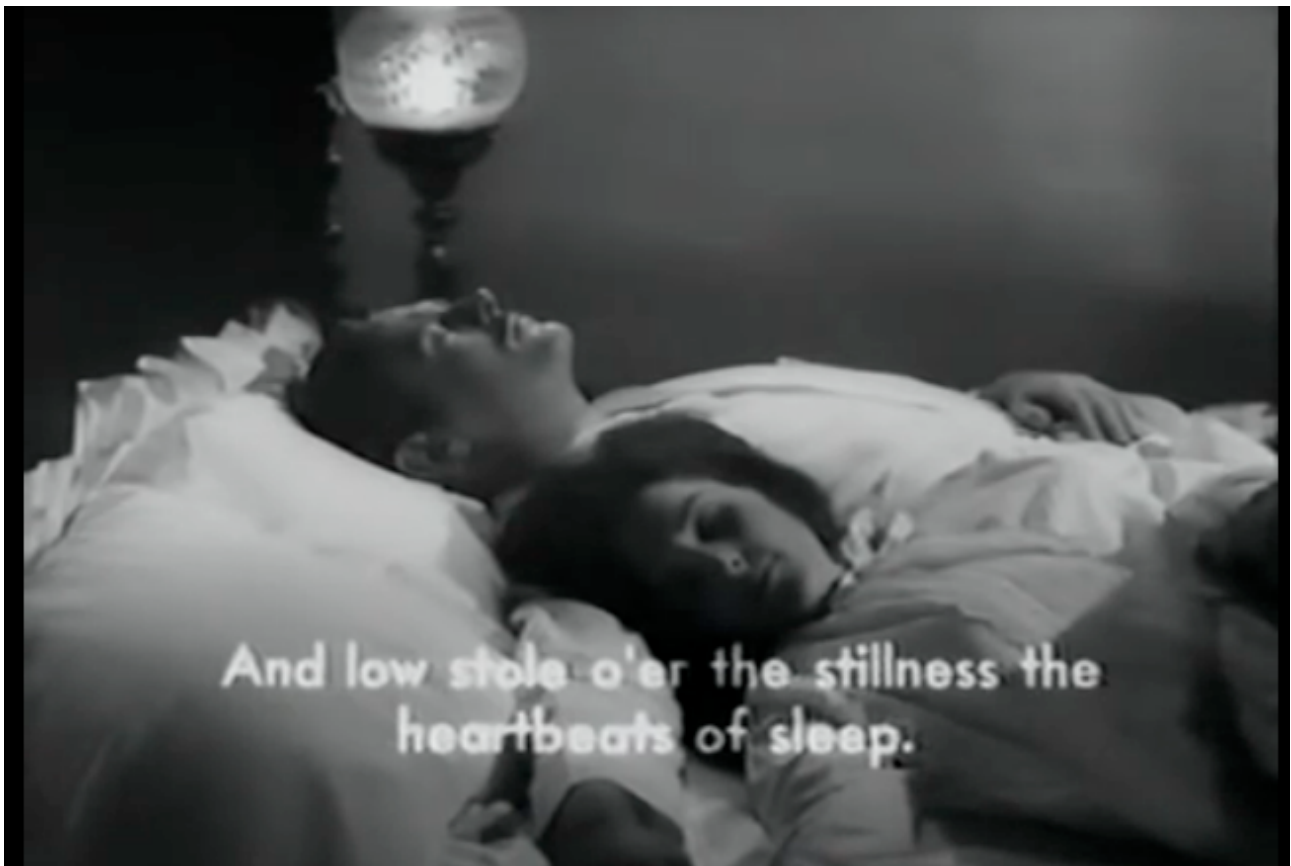
Enniscorthy

The two remaining names were concocted from a Russian expression, suggested, perhaps, by the presence of Dimitrius, a common name in Russia (Дмитрий, or Dmitriy):

Vechnyi pokoi, na vechnuyu pamyat: Eternal peace, for eternal memory [ie RIP].

- Pat Koy While noting the Russian allusion, Adaline Glasheen suggests a possible reference to Pat Hoy, a friend of Joyce's father John Stanislaus Joyce (Glasheen 157). She also notes that Here he is one of the Four.
- Pam Yates Pam is a girl's name, so could this really be one of the Four Old Men? Glasheen suggests a reference to William Butler Yates (Glasheen 312).

In *Finnegans Wake*, the Four Old Men are usually accompanied by Johnny MacDougal's donkey. Is he here? If he is, I don't see him. Could he be Wramawitch? Hardly, as witch suggests that the speaker is referring to ALP, sleeping by her husband's side.



HCE and ALP in Bed

Interpretation

This short passage should present even the novice reader of *Finnegans Wake* with few difficulties. In the dramatization of the Irish-American ballad *Finnegan's Wake*, which was resumed a few pages ago, we have reached the point where some drops of whiskey—Irish: *uisce beatha*, water of life—are spilt on Tim Finnegan's lips, bringing him back to life. But this is *Finnegans Wake*, not *Finnegan's Wake*, so he must be coaxed back to sleep.

Joseph Campbell and Henry Morton Robinson believe that the Twelve are restraining him. They also note that it is the overheard items of news that cause Tim to stir, not whiskey spilt during a riot, though one of the men who hold him down suggests otherwise:

[At this last bit of news the old giant stirs mightily. The men of the company settle him firmly.]

“Easy, easy now, you decent man! Hold him, gentlemen, hold him! It’s our warm spirits he’s sniffing. Cork up that bottle, O’Flagonan! Fetch here, Pat Koy, give a hand!” (Campbell, Robinson & Epstein 51)

John Gordon’s analysis runs along the same tracks:

There is news aplenty, all of it dull or dismal stuff. That news (plus the usual improper interest in the daughter-as-temptress) spurs our hero to try once more to rise, only to be forced down again by one of the drinkers who assumes—such is the ubiquity of projection in the Wake—that he has been aroused by the smell of liquor on someone’s breath. (Gordon 120)

On his blog, Gordon adds:

In a scenario based on the song “Finnegan’s Wake,” smelling the whiskey (spirits) —on their breaths, from their containers—is rousing him back to life: the last thing anyone wants. So one of the party is ordered to cork up his bottle. ([John Gordon](#))

Although the general purport of this passage is clear, there remain a few unresolved morsels that resist digestion:

- with your knees Joyce added these words to the first draft. Do they imply that the sleeping man—Tim Finnegan, or the landlord of the Mullingar House—is stirring in the bed and prodding his wife with his knees. One online annotator, [Tim Finnegan](#), comments: not to awaken his bedmate? ... are the knees somehow the startingpoint of his trying to rise? cf praying on knees?



Portobello

- You swamped enough since Portobello to float the Pomeroy. [Portobello](#) is a district in Dublin City, beside the Grand Canal. It was named for Portbelo in Panama, which was captured by Admiral Edward Vernon in 1739, during the War of Jenkins' Ear. Pomeroy is a town in County Tyrone. The sentence seems to mean: "You've drunk enough whiskey to float a ship as big as the Pomeroy." But was there ever a ship called the Pomeroy? And why Portobello? In one of her footnotes in Chapter II.2, Night Lessons, Issy writes: Pomeroy Roche of Portobello, or the Wreck of the Ragamuffin (RFW 224.F5). An Italian online annotator, Orlando Mezzabotta, has this analysis:

So, let us start from Portobello. That's Italian. It means "beautiful (bello) haven (porto)". From "haven" to "heaven" the step is short, so that we are entitled to see in the "beautiful heaven" an image of Eden, which, by the way, is itself a "beautiful haven" as well. Let us now consider "Pomeroy". It hints at French Pommeraye (orchard of apple-trees): thus one further hint at the Garden of Eden; which brings us directly to the "fall", or the "wreck" against a rock (French roche). The "wreck" that we find connected to Ragamuffin. (Mezzabotta 2)

- Wramawitch The Russian context suggests Abramovich, a Russian name meaning “Son of Abraham”. Witch, however, suggests that the allusion is to ALP, or one of her avatars.
- misties ... misches ... mystries Is there some pattern here? A Viconian cycle?



Boris Godunov

Boris Godunov

The presence of Russian in this short paragraph may seem baffling. As I mentioned above, it may be due to nothing more mysterious than the association of ideas: Dimitrius can hardly have failed to remind an opera lover like Joyce of the [False Dmitriy](#) in Mussorgsky’s opera Boris Godunov. Several years later, when Joyce was drafting the Butt and Taff episode—How Buckley Shot the Russian General—for Chapter II.3, The Scene in the Public, he took some details of Russian history from Stephen Graham’s biography of Boris Godunov, which was first

published in 1933. Joyce, it seems, gave a copy of this book to his son Giorgio as a Christmas present in 1933, or possibly 1935 (Kenny 270).

According to Thomas J Kenny, who discusses this book in an article that appeared in the *Journal of Modern Literature* in 1977, Joyce drew upon Graham's text when composing the final draft of the short passage we are now studying:

The most elaborate reference to the new Dimitri occurs near the start of *Finnegans Wake*. Here a voice wants the dead Finnegan to lie still although the thought of women and the smell of liquor seem to rouse him ... [RFW 022.03-08] ... "Spooring" means some kind of excitement, possibly sexual, that threatens to wake Finnegan [German: spüren, to sense, to feel the effect of]. The address to "Dimitrius O'Flagonan" is closely connected to the "cure for the Clancartys!" Joyce had mentioned this clan in a book review of 1903. To conclude his article, he has an old man ask rhetorically, "The Clancartys was great men, too. Is there any of them living?" [Joyce 2000:66] The voice does not want "Dimitrius" to share the fate of extinction which the Clancartys apparently suffered. The word "fetch" is repeated again in the paragraph, recalling "fetch along within hail" [RFW 266.01]. Skrabanek has identified "fetch neahere, Pat Koy! And fetch nouyou, Pam Yates!" as a Slavonic funeral prayer transliterated from "vechnyi pokoi, na vechnuyu pamyat (eternal peace, for eternal memory)." Freed from extinction and eternally remembered, Dimitri acquires a mysterious existence like that "moist moonful date man aver held dimsdzey death with" [RFW 268.11-12]. "Lumbos" suggests a "limbo" from "where mystries pour kind on." "Kind" is both mankind and "Kind", German for child. Dimitri is as real as human hopes for improvement. "So be yet!" incorporates "soviet," a hypothetical improvement on the Tsars, within man's ever-present hope for the future, as "the voice of Alina [Alma] gladdens the cocklyhearted dreamerish for the magic moning" [RFW 475.26-28]. The words and phrases Joyce has taken from Graham's *Boris Godunof* have played an important part in the construction of the episode. (Kenny 274-275)

I can't say that I find any of this convincing. It is true that Joyce added this paragraph as late as 1937 (lto 1, 56), around the time he was writing the Butt & Taff episode. As Geert Lernout has pointed out, the preceding two-line paragraph was drafted and revised in late 1926, several years before Graham's book was published (Crispi & Slote 57, 60, 485). But other than the mention of Dimitrius, there is nothing in these lines that suggests any connection with Graham's book.

And that's a good place to stop.

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- [Joyce Tools](#)
- [FWEET](#)
- [The James Joyce Scholars' Collection](#)
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- [Annotated Finnegans Wake \(with Wakepedia\)](#)
- [From Swerve of Shore to Bend of Bay](#)
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I've an Eye on Queer Behan and Old Kate

	harlotscurse67 • Oct 29, 2020 (Edited)	22 MIN READ
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I've an eye on queer Behan and old Kate and the butter, trust me. She'll do no jugglywuggly with her war souvenir postcards to help to build me mural. Tippers, I'll trip your traps! Assure a sure there! And we put on your clock again, sir, for you. Did or didn't we, sharestutterers? So you won't be up a stump entirely. Nor shed your remnants ... Zee End. But that's a world of ways away. Till track laws time. No silver ash or switches for that one! While flattering candles flare. Anna Stacey's how are you! Worthier waist in the noblest, says Adams and Sons, the wouldpay actionneers. Her hair's as brown as ever it was. And wivvy and wavy. Repose you now! Finn no more!

RFW 022.09–023.02

The penultimate paragraph of the opening chapter of James Joyce's *Finnegans Wake* is an important and revealing one. Filling more than a whole page in the original edition, it looks forward to the very end of the novel—Zee End—and casts some light on HCE's complicated relationships with both his wife ALP and his daughter Issy. It also hints at the actual date on which *Finnegans Wake* takes place.

* * * * *

And would again could whispering grassies wake him. Anam a dhoul!
~~did~~ **Did** ye drink me dead? Now be aisy, good Mr Finnimore, sir! And
take your laysure and don't be walking abroad, ~~sir~~. *Sure, you'd only
lose yourself the way the roads are [that] winding now and wet your
feet, maybe. You're better off, sir, where you have all you want and*
FW 24 *we'll be bringing ‡ you presents, won't we? Honey is the holiest thing
ever was [(mind you keep pot!)]*⁵⁸ *or some goat's milk, sir?* The men-
here's always talking of you. The grand old Gunne, they do be saying,
that was a planter for you! He's duddandgunne now but peace to his 20
FW 25 great limbs with the long rest of him! ‡ Everything's going on the same.
Coal's short but we've plenty of bog in the yard. And barley's up again.
FW 26 The boys is attending school regular, sir. ‡ Hetty Jane's a child of Mary.
And Essie Shanahan has let down her skirts. 'Twould delight your heart
to see. Aisy now, you decent man, *with your knees* and lie quiet and
MS 47472, 29 repose your honour's lordship! I've an § eye on queer Behan and ~~Old~~
~~old~~ Kate and the ~~milk buttermilk butter~~, trust me. And we put on
FW 27 your clock again, sir, for you. ‡ And it's herself that's fine too, don't
be talking, and fond of the concertina of an evening: Her hair's as
brown as ever it was. And wivvy and wavy. Repose you now! Finn 30
no more!⁵⁹

* * * * *

Hayman 60:12-31

First-Draft Version

The first draft of this paragraph comprised just four or five lines. These were originally part of a single fifteen-line paragraph that ran from And would again could whispering grassies wake him (RFW 019.18) to Finn no more! (RFW 023.02). In the final published text, these fifteen lines had grown to four-and-a-half pages (three-and-a-half in the Restored Finnegans Wake), spread over seven paragraphs. The seventh paragraph, the one we are now studying, runs to thirty-four lines—about eight times its original length:

I've an eye on queer Behan and Old Kate and the milk, trust me. And we put on your clock again, sir, for you. And it's herself that's fine too, don't be talking, and fond of the concertina of an evening: Her hair's as brown as ever it was. And wivvy and wavy. Repose you now! Finn no more! ([Hayman 60](#))

Once again we must ask ourselves: Who speaks these lines? Or, perhaps, we should be asking who speak these lines, as there may be multiple narrators in this paragraph.

Behan and Kate are surely S and K, HCE's elderly manservant and ALP's elderly maid-of-all-work, so neither of them speaks the opening sentence (Glasheen 27). Could the speaker here be HCE or ALP, concerned that their servants are stealing milk? Queer is a slang term for drunk, and Joyce later emended milk to butter. This suggests a connection with Charles Dickens' *Great Expectations*:

Here's the cook lying insensibly drunk on the kitchen floor, with a large bundle of fresh butter made up in the cupboard ready to sell for grease! (Dickens 73)
It may be easier to tease out the different lines of dialogue in the final, expanded draft.

Whose hair is as brown as ever it was, ALP's or Issy's? Probably both are meant. HCE fell in love with ALP when she was young and beautiful. Now that she is old and losing her looks, he is falling in love with his daughter, who is coming to resemble the young ALP more and more. In this paragraph, the young ALP is conflated with Issy. Against this, however, must be weighed those passages in which it is implied that ALP's hair is auburn and Issy's blonde:

ALP's hair, having been set aflame by her lover's 'flighting' eyes (and singed by her recent 'permanent'), is a fire-coloured 'auburnt' ... Aside from her voice, the two most solidly established facts about Issy's appearance are that she wears cosmetics and has blonde hair. But even these details fade under scrutiny ... As for her blonde hair, it seems at times to have been another of the dreamer's conjurations. (Gordon 63 ... 77 ... 78)

The River Liffey is brown as it flows through the city of Dublin. This is the ultimate source of the brown colour of ALP's and Issy's hair.



The River Liffey, Dublin

Who Said What?

There's a lot to unpack in this long paragraph, so let's see if we can make some sense of it.

I've an eye on queer Behan and old Kate and the butter, trust me. She'll do no jugglywuggly with her war souvenir postcards to help to build me mural. Tippers, I'll trip your traps! Assure a sure there!

The reference to me mural suggests that these lines are spoken by the deceased HCE. Tippers brings to mind the rubbish tip behind the Mullingar House, which is often identified with HCE's burial mound. In the Museyroom Episode, Kate repeatedly said Tip! Her war souvenir postcards may be mementos she sells to visitors, who are the Tippers addressed by HCE in the next sentence. These are, I presume, HCE's sons Shem and Shaun, who would like to dump their father onto the rubbish tip and step into his shoes. But HCE does not intend to make things easy for them.

The following lines seem to be spoken mainly by K and S, who are addressing to HCE:

K And we put on your clock again, sir, for you.

HCE Did or didn't we, sharestutterers?

S So you won't be up a stump entirely.

K Nor shed your remnants.

S The sternwheel's crawling strong.

K I seen your missus in the hall. Like queenoveire.

I will discuss the significance of the clock shortly. Throughout *Finnegans Wake*, HCE's stutter is a sign of his guilty conscience, but who are his sharestutterers (ie those who share his stutter)? I surmise that HCE speaks this line, addressing K and S as his fellow-stutterers?

Kate sees ALP in the hall and is impressed by her appearance. She is like King Arthur's consort Guinevere, or the Queen of Éire. Is Kate reporting an apparition of ALP's ghost in the hall? On one level of *Finnegans Wake* ALP dies and HCE is left a widower, while on another level it is HCE who dies, leaving his wife a widow. Later, at RFW 433.17 ff, Kate sees HCE's ghost on the stairs.

There is a cluster of quotations here from Mark Twain's *Huckleberry Finn*. Why?

I suspect that the next sentence is spoken by the ghost of ALP in the hall and overheard by Kate. She is speaking about Issy—or, possibly, the young ALP of the distant past—who is the focus of attention for much of this paragraph:

Arrah, it's herself that's fine, sure, don't be talking!

Issy is a constant chatterer. She is the Scheherazade of *Finnegans Wake*, the incessant spinner of yarns. Is she the speaker of the following lines?

Shirkends? You storyan Harry chap longa me Harry chap storyan grass woman plelthy good trout. Shakeshands.

In this exchange, Joyce makes use of [Bêche-la-Mar](#), a Melanesian Pidgin language, dialects of which are still spoken in Vanuatu (Bislama), the Solomon Islands (Pijin) and Papua Guinea (Tok Pisin). On the [James Joyce Digital Archive](#), Danis Rose and John O'Hanlon describe it thus:



Solomon Islanders in Battle Dress

Note: Bêche-la-Mar is a simple patois developed to ease communication between the natives of the Melanesian islands and the Europeans they encountered while trading. Its name, also given as Sandalwood English, derives from two commodities traded—sandalwood, a fragrant wood from the tree *Santalum album*, and Bêche-le-mer (from the Portuguese *bicho do mar*, or ‘worm of the sea’), a sea slug highly prized by the Chinese as a delicacy. The vocabulary is simplistic, of necessity, and in the main English, while the syntax is almost comical.

I have no idea what the import of this exchange is. The image of two hairy chaps trying to communicate with one another reminds me of the Mutt & Jute Dialogue. Should they shake hands (friends) or shake spears (enemies)? The grass woman must be ALP, a grass widow deserted by her husband. But what’s with the plenty of healthy good trout? Is there a reference here to the Salmon of Knowledge of Irish mythology? In the next line, *lex* suggests the Old Norse: *lax*, salmon.

Issy is the Wake’s storyan, I suppose, but she is usually associated with Rhaeto-Romanic (Romansch), not Bêche-la-Mar. The word [grass](#), however, does mean fat in Rhaeto-Romanic, so there’s that.

Dibble a hayfork’s wrong with her only her *lex*’s *salig*.

Anglo-Irish: devil a hap’orth, nothing. Tybalt is a kinsman of the Capulets in Shakespeare’s *Romeo and Juliet*. The Lex Salica, or Salic Law, was a Frankish lawbook which excluded females from the line of succession. It features in the plot of Shakespeare’s *Henry V*. King Henry V was previously known as Prince Harry. So we have Shakespeare, Tybalt, Prince Harry, the Lex Salica, the Devil and his pitchfork, the Salmon of Knowledge. What do these have in common? I’m afraid I am still none the wiser.



Decoying More Nesters

Bald Tib does be yawning and smirking cats' hours on the Pollockses' woolly round tabouret cushion watching her sewing a dream together, the tailor's daughter, stitch to her last. Or, while waiting for winter to fire the enchantment, decoying more nesters to fall down the flue. It's an allavalonche that blows nopussy food.

In the first edition of *Finnegans Wake*, Issy's cat is called Boald Tib, conflating Bold and Bald, but in *The Restored Finnegans Wake*, Rose & O'Hanlon have emended this to Bald. Like Dibble, there is an allusion to Romeo & Juliet's [Tybalt](#), who is mocked in the play as Prince of Cats. The proverbial phrase, Ill blows the wind that profits nobody, occurs in another of Shakespeare's plays, 3 Henry VI (2:5:55).

I don't understand the significance of the reference to Castor and Pollux, twin brothers of Helen of Troy. I Presume they represent Shem and Shaun, while Helen is Issy.

The tailor's daughter—Issy or the young ALP—features in *How Kersse the Tailor Made a Suit of Clothes for the Norwegian Captain*, one of the mock-heroic tales in Chapter II.3, *The Scene in the Public*.

If you only were there to explain the meaning, best of men, and talk to her nice of guldensilver. The lips would moisten once again. As when you drove with her to Findrinny Fair. What with reins here and ribbons there all your hands were employed so she never knew was she on land or at sea or swooped through the blue like Airwinger's bride. She was flirtsome then and she's fluttersome yet.

ALP is now addressing the absent HCE. The memory of HCE driving with the young ALP/Issy to Findrinny Fair seems to be based on Joyce's elopement with Nora Barnacle on 8 October 1904 (Norburn 23):

On 16 October 1934 James Joyce wrote to his son Giorgio and said, among other things, "A 30-year wedding should be called a 'findrinny' one. Findrinny is a kind of white gold mixed with silver". Subtract thirty years from 1934 and you get 1904, the year in which Joyce met his Nora Barnacle and consummated what he regarded as his marriage to her. Like nearly everything else, the word was put into *Finnegans Wake*, and again between gold and silver. (Donoghue 125, Letters I 348)

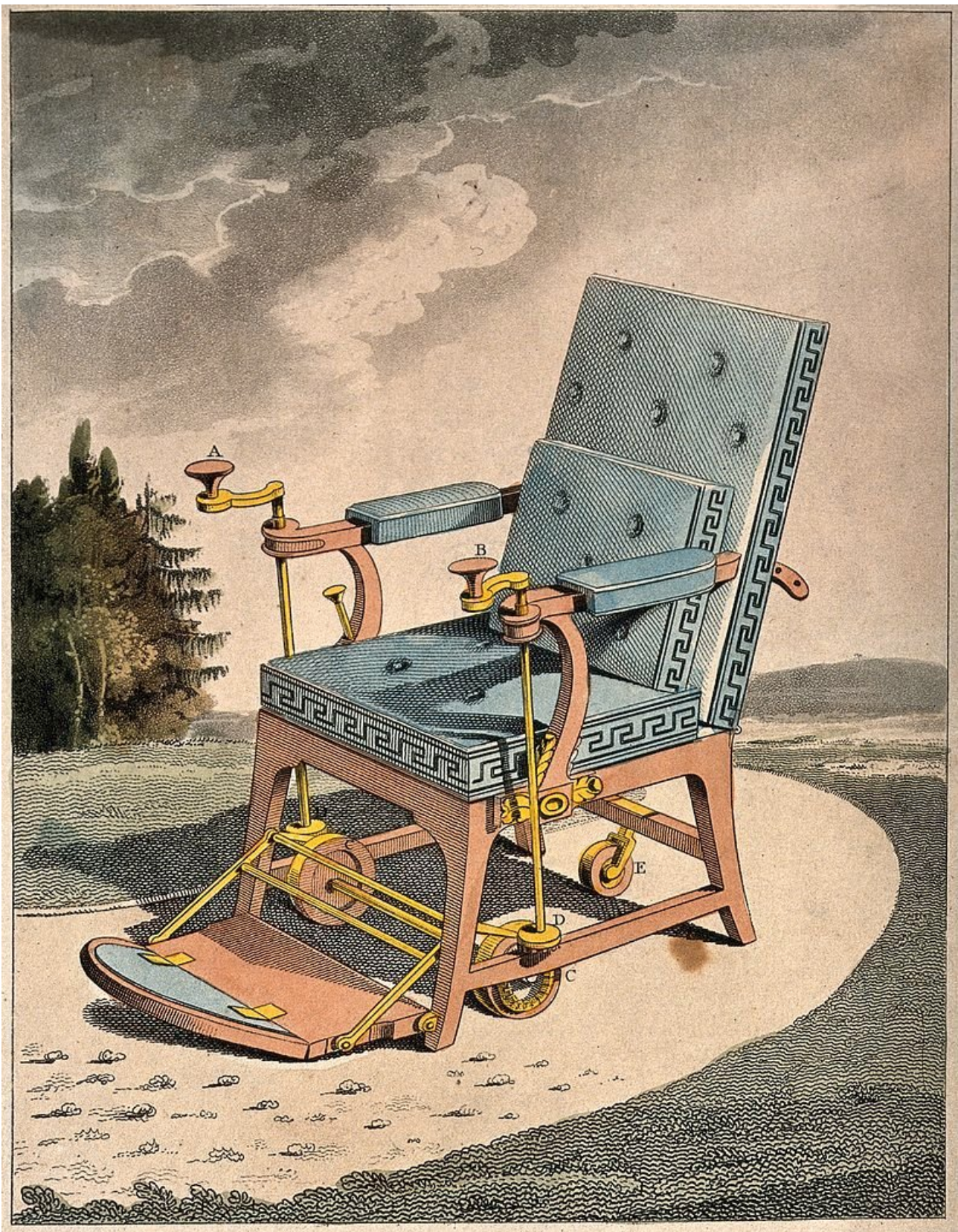
The following lines describe the young ALP or Issy in some detail:

She can second a song and adores a scandal when the last post's gone by. Fond of a concertina and pairs passing when she's had her forty winks for supper after kanekannan and abbely dimpling and is in her merlin chair assotted, reading her Evening World. To see is it smarts, full lengths or swaggers. News, news, all the news. Death, a leopard, kills fellah in Fez. Angry scenes at Stormount. Stilla Star

with her lucky in goingaways. Opportunity fair with the China floods and we hear these rosy rumours.

The prevalence of Arthurian themes—Guinevere, Avalon, Round Table, Merlin—is appropriate here. Of all the characters in *Finnegans Wake*, Issy is the one most besotted with Medieval Romances.

The Merlin chair was an early type of self-propelled wheelchair, designed by Jean-Joseph Merlin, an 18th-century inventor from Liège. It was primarily designed for sufferers of gout. Why would Issy or the young ALP require such a chair?



Merlin Chair

The Evening World was a New York newspaper published between 1887 and 1931. Of course, *Finnegans Wake* is itself a depiction of the evening world.

The recurrence of Harry chap suggests that the following line is spoken by Issy:

Ding Tams he noise about all same Harry chap.

The next seven lines resume the portrait of young ALP/Issy:

She's seeking her way, a chickle a chuckle, in and out of their serial story, *Les Loves of Selskar et Pervenche*, freely adopted to *The Novvergin's Viv*. There'll be bluebells blowing in salty sepulchres the night she signs her final tear. Zee End. But that's a world of ways away. Till track laws time. No silver ash or switches for that one! While flattering candles flare. Anna Stacey's how are you! Worthier waist in the noblest, says Adams and Sons, the wouldpay actionneers. Her hair's as brown as ever it was. And wivvy and wavy.

This passage foreshadows not only the mock-heroic tale of *How Kersse the Tailor Made a Suit of Clothes for the Norwegian Captain* but also the very end of *Finnegans Wake*, in which ALP finally passes away.

The final words, addressed by ALP to the deceased HCE, repeat the injunction to lie down:

Repose you now! Finn no more!

French: *reposez-vous*, lie down! Those last three words, however, tell us that HCE is no longer the giant Finn MacCool interred in the Irish landscape, whose image has informed much of this introductory chapter. Joyce is now preparing the way for the following chapter—I.2, *The Humphriad I*—in which HCE will be portrayed as a bourgeois citizen of modern Dublin.



Waterbury Pocket Watch

Time of Day

In an earlier article in this series, I laid out the hypothesis that *Finnegans Wake* is a multilayered work, with several different planes of narrative. We have it on Joyce's own authority that the book is to be read and understood on more than one level:



Joyce

I might easily have written this story in the traditional manner. Every novelist knows the recipe. It is not very difficult to follow a simple, chronological scheme which the critics will understand. But I, after all, am trying to tell the story of this Chapelizod family in a new way. Time and the river and the mountain are the real heroes of my book. Yet the elements are exactly what every novelist might use: man and woman, birth, childhood, night, sleep, marriage, prayer, death. There is nothing paradoxical about all this. Only I am trying to build many planes of narrative with a single esthetic purpose. Did you ever read [Laurence Sterne](#)? (Givens 11-12, Ellmann 554) A reminder of what I had to say about the first of those layers would not be amiss here:

I choose to take Joyce at his word: there are several planes of narrative in *Finnegans Wake*. But how many?

Four. That, at least, is how many there are in my working hypothesis as it currently stands. Perhaps there are more, perhaps fewer, but let us not complicate matters. I can discern four—just about—and that is more than enough to be getting on with.

I believe that each of these planes of narrative can be located in space and time.

A Joycean Template

Joyce's earlier epic, *Ulysses*, is a good place to begin. Everyone knows that *Ulysses* tells the story of a single day in Dublin. Joyce even provided his readers with a pair of [schemata](#) to help them find their way through his labyrinthine text:

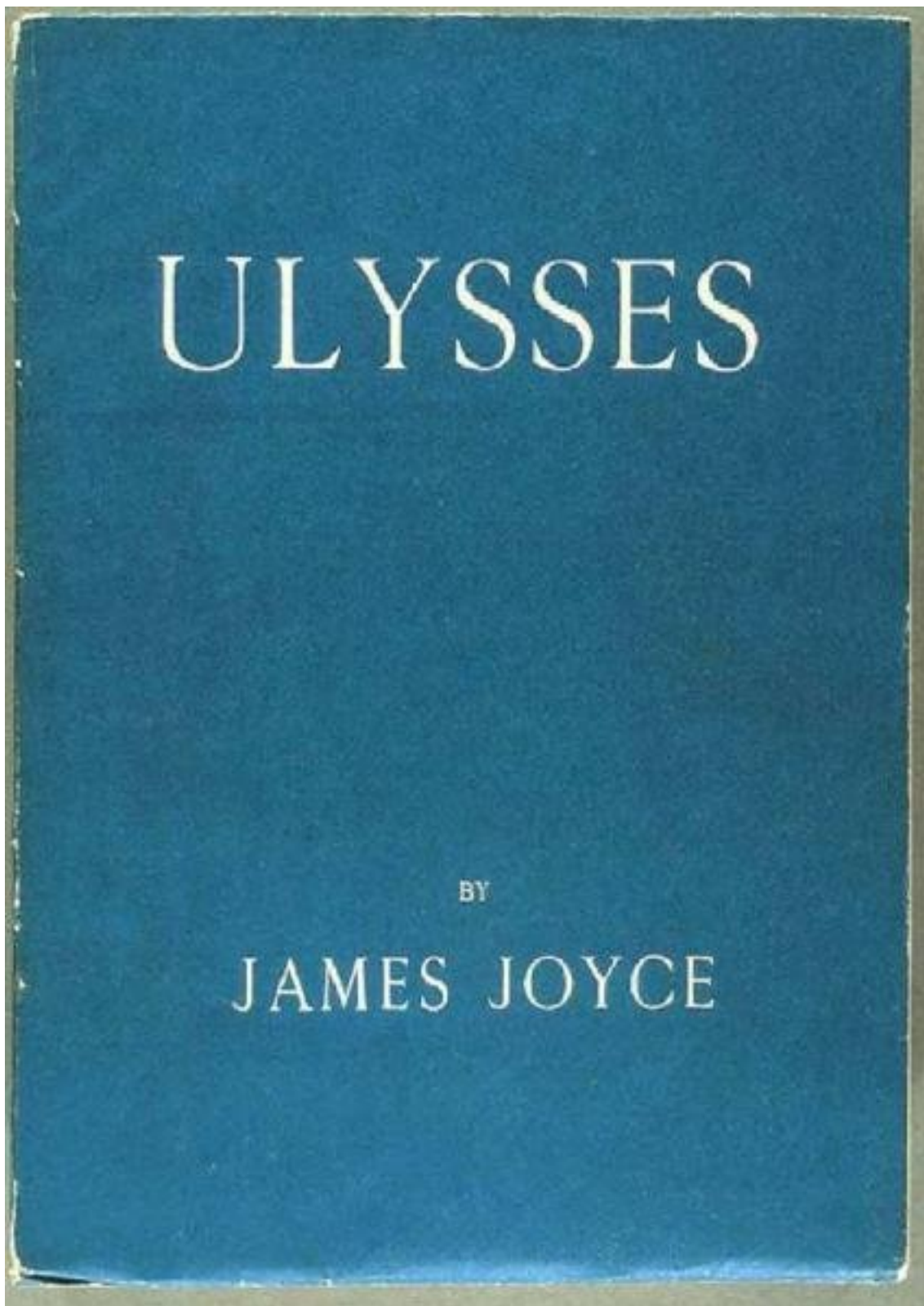
- [Linati Schema](#)
- [Gilbert Schema](#)

I <u>Telamachus</u>						Plan of Ulysses	
	<u>Title</u>	<u>Scene</u>	<u>Hour</u>	<u>Organ</u>	<u>Art</u>	<u>Colour</u>	<u>Symbol</u>
1	Telamachus	In Porter	8 am.		History	white gold	leis
2	hester	In School	11 am.		History	brown	horse
3	Perkins	In Strand	11 am.		Philology	green	tail
<u>II</u>							
1	Calypso	In House	8 am.	kidney	economics	orange	mythology
2	Stewart	In Bath	10 am.	gentle	botany, chemistry		eucharist
3	Wales	In Garden	11 am.	heart	religion	white black	castle
4	Polus	In Hospital	12 noon	lungs	philosophy	red	death
5	Walter Parnell	In Church	1 pm.	esophagus	architecture		
6	Walter Parnell	In Library	2 pm.	brain	literature		Stuffed, London
7	Wandering Rocks	In Theatre	3 pm.	blood	mechanics		city, cars
8	Parish	In Court Room	4 pm.	ear	music		parade
9	Calypso	In Tavern	5 pm.	muscle	politics		poison
10	Heavenly	In Rocks	8 pm.	eye, nose	painting	grey, blue	vision
11	Idem of the same	In Hospital	11 pm.	wound	medicine	white	mother
12	Wine	In Bar	12 midnight	larynx	magic		shore
<u>III</u>							
1	Travellers	In Hotel	1 am.	pancreas	navigation		silver
2	Stella	In House	2 am.	skelton	science		crust
3	Penelope	In Bed		flask			earth

Joyce's Linati Schema

Although there are some discrepancies between the two, it is not disputed that *Ulysses* takes place in Dublin, that it begins at approximately 8 am on Thursday 16 June 1904, and that it ends in the small hours of the following morning. We can also pin down many of the incidents in the novel to specific points in space and time. For example, when Leopold Bloom hears the bells of George's church chiming 8:45 am, he is standing in the back garden of his house at 7 Eccles Street. At precisely the same moment, Stephen Dedalus is walking along the upwardcurving path at the [Forty Foot](#) in Sandycove.

There is clearly a plane of narrative in which the events of Bloom's and Stephen's lives on this particular day and in this particular city are located. In *Ulysses*, Bloom and Stephen are real people. They are of course fictional characters in a novel, but in that novel they are just as real as you and me. They really do have breakfast, feed the cat, teach history, go to a funeral, get drunk, etc.



Ulysses

But not everything in Ulysses is as real as this. Some of the things attributed to Bloom only occur in his imagination, or in his unconscious.

For instance, Bloom does not really become pregnant and give birth to eight male yellow and white children, as is narrated in the Circe episode. And the ghost of Stephen's mother does not really confront him in the same episode. Nor do the Royal and Grand Canals really swap places, as is implied in the Wandering Rocks episode. These events are located on another plane of narrative.

The First Plane of Narrative – Nocturnal

Is there a narrative plane in *Finnegans Wake* that corresponds to the real world, the world of Leopold Bloom and Stephen Dedalus? I believe there is. This is the plane Joyce was referring to when he made the following statement to [Ole Vinding](#) in Copenhagen in 1936:



Vinding

There are, so to say, no individual people in the book—it is as in a dream, the style gliding and unreal as is the way in dreams. If one were to speak of a person in the book, it would have to be of an old man, but even his relationship to reality is doubtful. (Vinding et al 180-181)

While *Ulysses* is populated with dozens of real people, there is only one truly real person in *Finnegans Wake*—an old man—and even he is not quite as real as Bloom and Dedalus. Who is this old man, and what do we know about him?

- He is the landlord—retired?—of the Mullingar House in Chapelizod.
- He is seventy years old.
- He is a widower.
- He has three grown-up children: two sons and a daughter.

On the opening page of the book he falls asleep in the four-poster bed in the master bedroom on the first floor at the rear of the Mullingar House. The precise moment he falls asleep—punctuated by the word fall (RFW 003.14)—is 11:32 pm on Saturday 12 April 1924. He sleeps, more or less soundly, for about eight hours and wakes up the following morning

on the last page of the book. The precise moment of his awakening is punctuated by the words a way (RFW 493.07).

Remember that all of this is highly conjectural. It is just a working hypothesis. But there are many scraps of circumstantial evidence to back it up—some internal and some external.

In addition to the comments quoted above, Joyce said numerous other things that confirm the nocturnal nature of *Finnegans Wake*. Most of these were made late in the process of composition to men like Jacques Mercanton and Ole Vinding, so they represent Joyce's mature reflections on the book.

I reconstruct the nocturnal life. (Mercanton & Parks 704)

I want to describe the night itself. Ulysses is related to this book as the day is to the night. Otherwise there is no connection between the two books. (Vinding et al 180)
In the final chapter of the book itself, a very revealing statement is made:

You mean to see we have been hadding a sound night's sleep? (RFW 466.06)
In the course of the book, we learn various things about the protagonist:

[He] owns the bulgiest bungbarrel that ever was tiptapped in the privace of the Mullingar Inn ... (RFW 109.29-31)

[He] came at this timecoloured place where we live ... and has been repreching himself like a fishmummer these sixtyten years ever since ... (RFW 023.20-26)

... in his windower's house ... (RFW 019.17)

... he's such a granfallar, with a pocked wife in pickle that's a flyfire and three lice nittle clinkers, two twilling bugs and one midgit pucelle. (RFW 023.09-11)

The number 1132 pops up all over *Finnegans Wake* ... Clive Hart was the first—I believe—to suggest that the book begins at 11:32:

The whole book ... begins at the magical hour of 11.32 a.m. ... (Hart 71)

Hart's analysis here is relevant to my second plane of narrative, which I believe begins at 11:32 in the morning. But what I have been calling the first plane of narrative begins at 11:32 at night.

As for the date—Saturday 12|Sunday 13 April 1924—there are several pieces of evidence scattered throughout the final text and Joyce's

notebooks in support of this. In the Roman calendar 13 April was the [ides of April](#):

They tell the story ... how one happy-go-gusty Ides-of-April morning ... (RFW 027.39-028.01)

The other spring offensive on the heights of Abraham ... (RFW 062.28)

One of the oft-recurring motifs in *Finnegans Wake* is ALP's Letter. As we have seen, this document frequently symbolizes the entire book itself. For example, when the Letter is referred to as The Suspended Sentence (RFW 084.30-31) we are to understand that this also applies to *Finnegans Wake* itself:

The book really has no beginning or end. (Trade secret, registered at Stationers Hall.) It ends in the middle of a sentence and begins in the middle of the same sentence. (Letters 8 November 1926)

During the lengthy and piecemeal drafting of the book, Joyce first conceived of the Letter as a postcard, as we learn from the following note in one of the earliest of the *Finnegans Wake* notebooks, *Scribbledehobble* (VI.A):

on the N.E. slope of the dunghill the slanteyed hen of the Grogans scrutinised a clayed p.c. from Boston (Mass) of the 12th of the 4th to dearest Elly from her loving sister with 4½ kisses ([VI.A: 271](#))

It is true that the final version of this passage speaks not of a postcard dated 12th April, but of:

a goodishsized sheet of letterpaper originating by transhipt from Boston (Mass.) of the last of the first ... (RFW 088.20-21)

But I am going to assume that Joyce changed the date from the actual one to a symbolic one (The last shall be first and the first shall be last) because he did not want to make things easy for the reader.

There is one last point about the date I wish to make, as it is relevant to the paragraph we are now studying:

And we put on your clock again, sir, for you. (RFW 022.11-12)

On Sunday 13 April 1924, at 2 am in the morning, the clocks went forward one hour as Irish summer time began:

SUMMER TIME ACT, 1924 ... For the purpose of this Act, the period of summer time for the year 1924 shall be taken to be the period beginning at two o'clock,

West-European time, in the morning of the 13th day of April, in the year 1924, and ending at two o'clock, West-European time, in the morning of the 21st day of September, in the year 1924 ([Achtanna an Oireachtais, Number 12 of 1924](#))

Personal dates were important to Joyce. He set *Ulysses* on the day of his first date with Nora Barnacle, and took pains to have it published on 2 February 1922, his own fortieth birthday. 13 April turns up more than once in the Joycean canon. In *A Portrait of the Artist as a Young Man*, one of Stephen's entries in his diary is dated 13 April:

13 April: That tundish has been on my mind for a long time. I looked it up and find it English and good old blunt English too. Damn the dean of studies and his funnel! What did he come here for to teach us his own language or to learn it from us? Damn him one way or the other! (Joyce 1916:297)

Handel's [Messiah](#) had its world première in Dublin on 13 April 1742, and [Catholic Emancipation](#) was passed into law on 13 April 1829. But if this particular date held any special significance for Joyce, I am not aware of it.

And this is a good place to stop.

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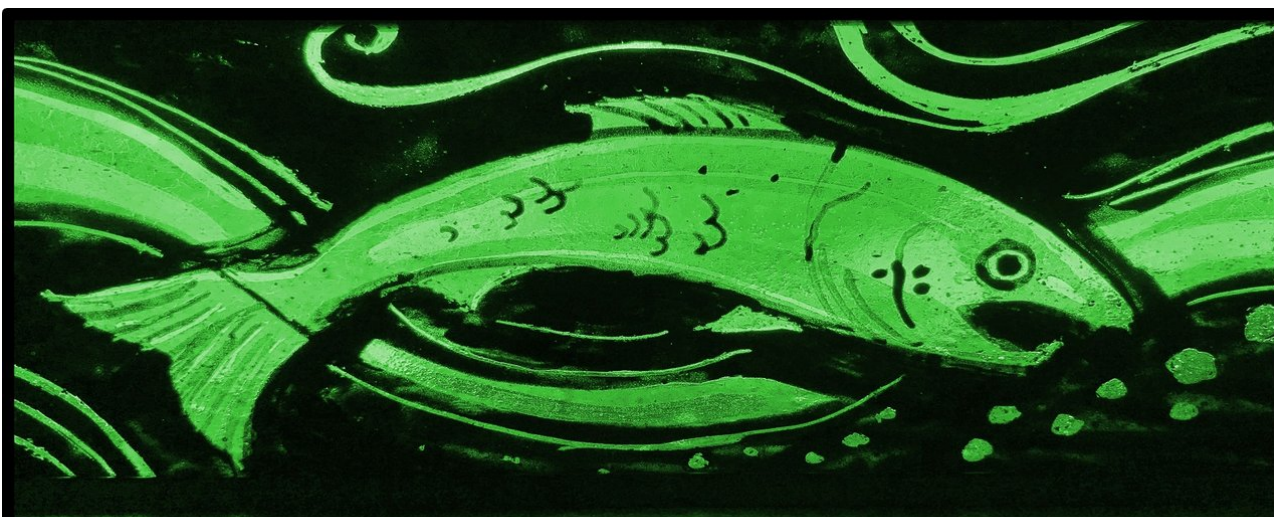
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For, Be That Samesake Sibsubstitute

	harlotscurse67 • Nov 12, 2020	
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~ [Finnegans Wake – A Prescriptive Guide](#) ~



For, be that samesake sibsubstitute of a hooky salmon, there's already a big rody ram lad at random on the premises of his haunt of the hungred bordles, as it is told me, Shop Illicit, flourishing like a lordmajor or a buaboabaybohm, litting flop a deadlop (aloose!) to lea but lifting a benbranch a yardalong (ivoeh!) on the breezy side (for showm!), the height of Brewster's chimpney and as broad below as Phineas Barnum ... and, totalisating him, even hamissim of himashim, that he, sober serious, he is ee and no counter he who will be ultimendly respunchable for the hubbub caused in Edenborough.

RFW 023.03–023.33

In this the 75th article in this series on James Joyce's *Finnegans Wake*, we have finally reached the last paragraph of the opening chapter. Like the preceding paragraph, this one is quite revealing. We learn some important biographical details concerning the novel's protagonist, Humphrey Chimpden Earwicker, as Joyce transitions smoothly into the following chapter, which was written about three years earlier.

FW 28 And be the hooky ~~salmon~~ **sammon** there's a big *rody* lad now *at random*
on the premises, ‡ I ~~am~~ **as** it's told me, *flourishing* like a lord mayor
(~~on~~ **for** show), the height of a brewer's **Brewster's** chimpney, humphing
his showlders like he's such a grandfallar with a pockedwife in *pickle* that's
a *flyfire* and three ~~sly~~ little **lice** **nittle** clinkers, two ~~twia~~ **twilling** bugs
and one *midget* **pucell** **pucelle**, and either he did what you know or he
did not what § you know ~~with~~ **weep** the clouds alone for [~~weeping~~*
smiling] witnesses and that'll do now but however that may be 'tis sure
for one thing that he, *overseen as we thought him*, came ~~to~~ **at** this place
some time on another in a hull of a wherry and has been repeating
himself like fish ever since ~~an~~ **as** also ~~for all~~ **batin** the⁶⁰ bulkihead, [he
10 *bloats about, the that innebbate,*] that he was ~~of~~ humile commune &
ensectuous *from* nature, as ~~his~~ you may guess ~~from~~ **after** his byname, &
that he is he & no other he ~~who is primarily responsible~~ **will be ulti-**
mendly respunchable for the ~~high~~ **hall** cost of everything. ‡ FW 29

⁶⁰ The word "the" was repeated by error.

Hayman 60:32-61:13

First-Draft Version

The first draft of this paragraph was written in November 1926:

And be the hooky salmon there's a big lad now I am told, like a lord mayor (on show) the height of a brewer's chimpney, humphing his showlders like he's such a grandfallar with a pockedwife and three sly little clinkers, two twin bugs and one pucell, and either he did what you know or he did not what you know and that'll do now but however that may be 'tis sure for one thing that he came to this place some time on another in a hull of a wherry and has been repeating himself like fish ever since an that he was of humile commune & ensectuous nature, as his you may guess from his byname, & that he is he & no other he who is primarily responsible for the high cost of everything. (Hayman 60-61)

HCE is no longer depicted as the sleeping giant Finn Mac Cool, interred in the Irish landscape—an image that has informed much of the opening chapter. Instead, he is portrayed as a family man of the modern bourgeois world. He has a wife and three children—two twin boys and a girl. His reputation, however, lies under a cloud—like the Hill of Howth, which is often enveloped by clouds. Although this HCE is said to be as tall as a brewer's chimney, he is explicitly compared to low forms of life such as fish and insects—comparisons which Joyce would elaborate when he came to expand this section. The significance of his byname is

only revealed in the following chapter. As Geert Lernout has commented:

Clearly, this section was needed to make the link with the beginning of chapter 2, which tells us about the origin of HCE's name. (Crispi & Slote 58)



St Patrick's Tower, Guinness Brewery

[Francis Brewster](#) was the Lord Mayor of Dublin in 1674. When Joyce enlarged this paragraph, he added allusions to a couple of other Lord Mayors: Abel Ram (1684) and [Benjamin Lee Guinness](#) (1851). The [Lord Mayor's Show](#) is an annual pageant that takes place in London on the occasion of the inauguration of a new Lord Mayor. In Dublin, mayoral inaugurations are not marked by any special celebrations.

In Irish mythology, the [Salmon of Knowledge](#) was caught in the River Boyne by the elderly poet Finnegas but eaten by the young Finn Mac Cool, who thereby acquired the wisdom of the Salmon. Similarly, at this point in *Finnegans Wake*, the giant Finn Mac Cool is being replaced by the young man about town Humphrey Chimpden Earwicker. A smolt is a young salmon that has migrated to the ocean within the past year. By association, smolt suggests Smollett, the name of a Scottish novelist of the 18th century. Hence, we have a cluster of allusions to Smollett's novels in this paragraph:

- The Adventures of Roderick Random
- The Expedition of Humphrey Clinker
- The Adventures of Peregrine Pickle



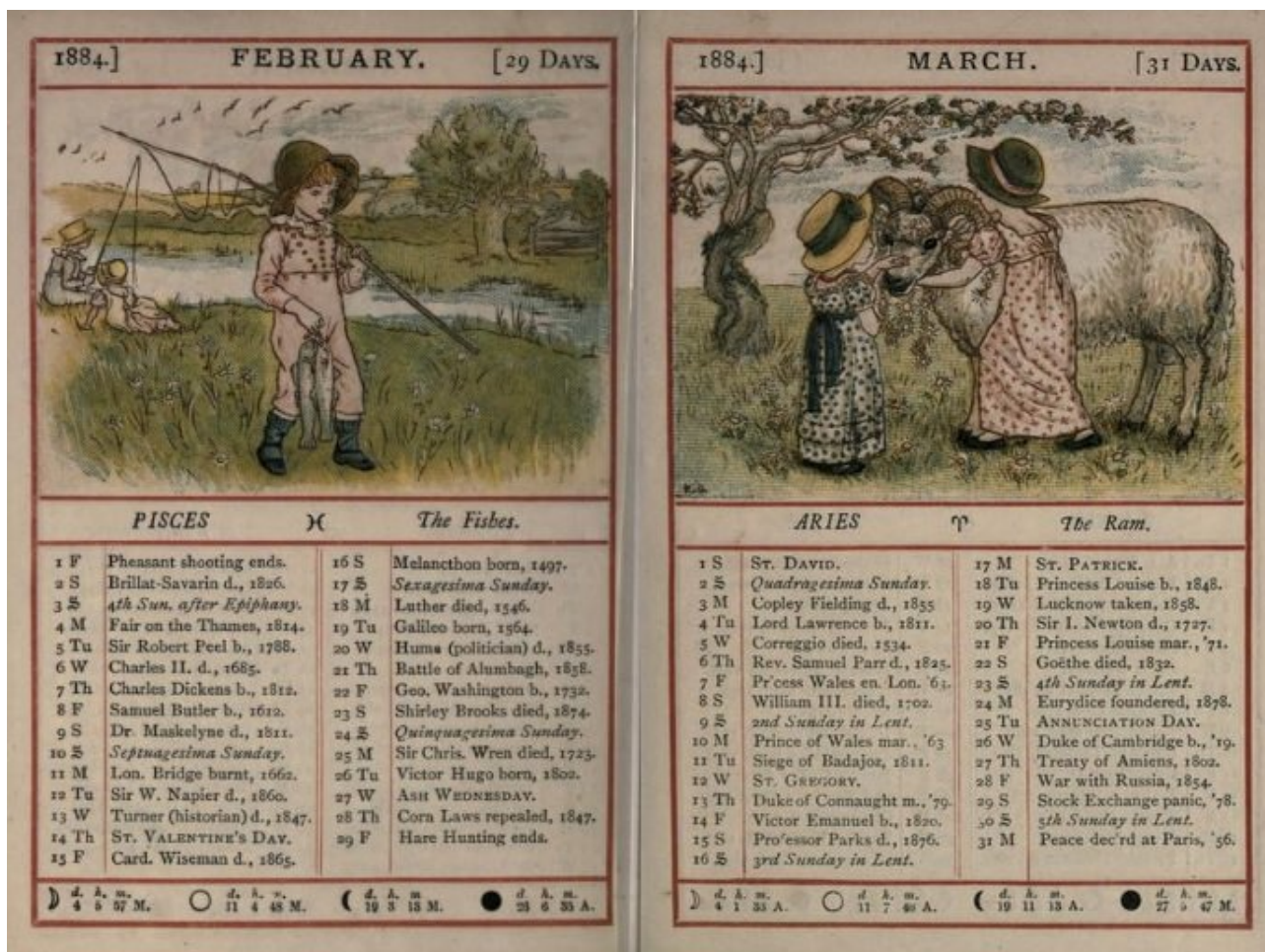
Tobias Smollett

Second Plane of Narrative: Diurnal

In the preceding article, we saw that *Finnegans Wake* must be read on several different planes of narrative—as Joyce himself made clear. I suggested that the first plane, the Nocturnal, depicts a single night in Chapelizod, Dublin. I hypothesized that the night in question was Saturday April 12 and Sunday April 13 1924.

The second plane of narrative I call the Diurnal, for I believe this plane depicts a single day in Chapelizod. Let us review what I had to say about this level in the [13th article in this series](#).

In my working hypothesis, the second plane of narrative is diurnal, lasting a full twenty-four hours. It begins at 11:32 am on the morning of Friday 21 March 1884 and it ends at 11:32 am on Saturday 22 March 1884. Some of you may recognize the former as the birthdate of Joyce's wife [Nora Barnacle](#) (Ellmann 156).



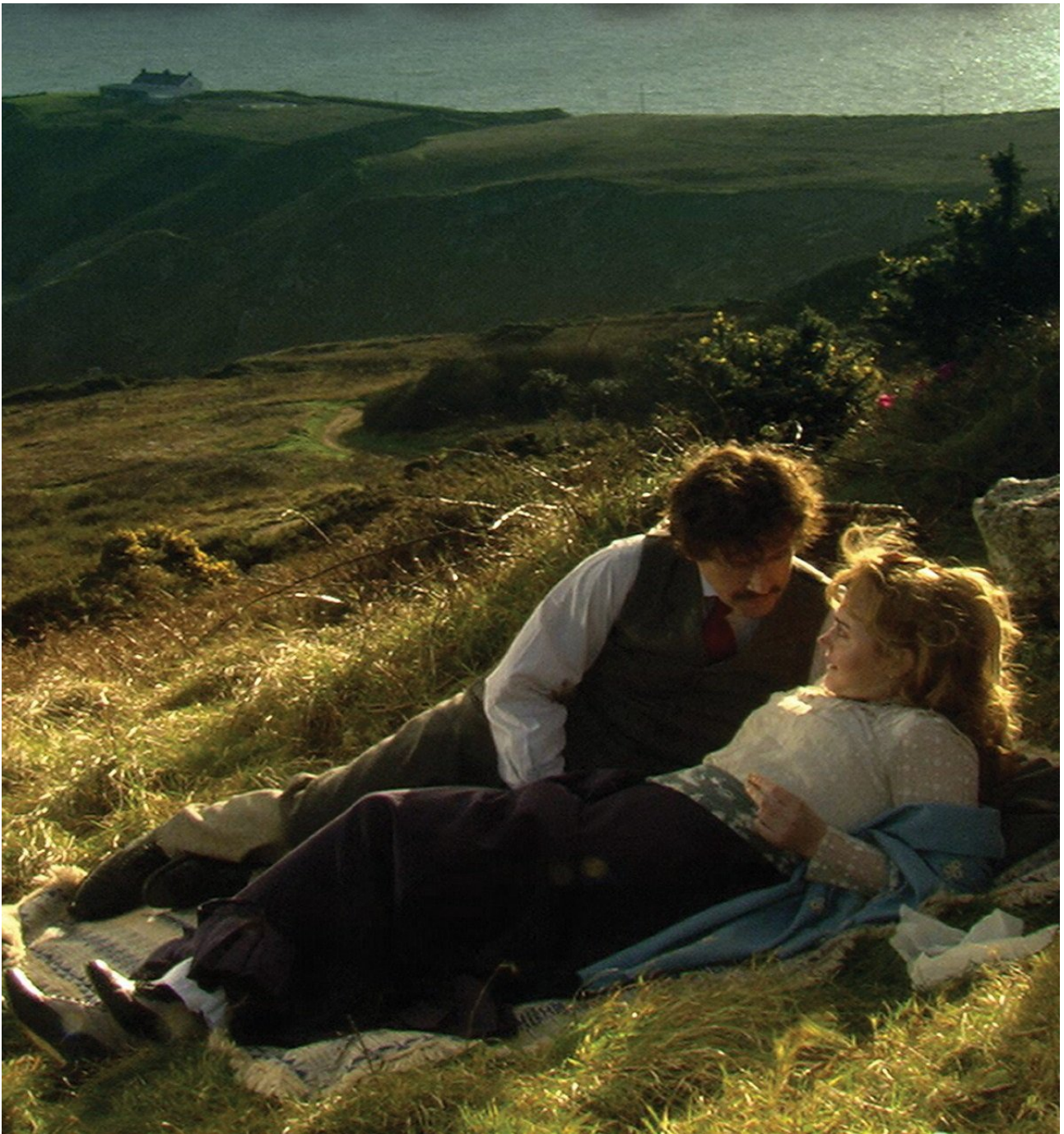
February-March 1884

Several interpreters of *Finnegans Wake* have approached the work from a point of view that Roland McHugh once called naive realism (McHugh 50). According to this approach *Finnegans Wake* is a novel with a plot, just like *Ulysses*—only the style is unorthodox. To these interpreters the diurnal plane of narrative is the most important one, and possibly the only one. At least one of these interpreters, John Gordon of Connecticut College, has hazarded a guess as to the exact day on which this novel is set:

The date of *Finnegans Wake* is Monday, the twenty-first of March, 1938, and the early morning of Tuesday the twenty-second. (Gordon 39)

I and John Gordon are agreed on the date and the month—Nora's birthday—but he is convinced that the novel is set in 1938. I find it hard to believe that Joyce spent sixteen years writing a book that was set in the future. It makes *Finnegans Wake* sound like a work of science fiction. Joyce was interested in the past, not the future.

In Ulysses Bloom tries to distract himself from the depressing events of Bloomsday—the funeral of a dear friend, his cuckolding by Boylan, his altercation with the Citizen—by escaping into a happier past, when he was young and in love. The calendar may say June 1904, but for Bloom it is May 1887, when he first met Molly at Mat Dillon’s garden party, or May 1888, when he proposed to her and they consummated their relationship on Ben Howth. I believe that the landlord of the Mullingar House does something similar when he falls asleep. In March 1884, he was a thirty-year-old, happily married and respected businessman, with three young children. In 1924, he was old, widowed, and alone.



Leopold Bloom and Molly Tweedy on Ben Howth (Bloom)

Clive Hart also recognized a diurnal plane of narrative. He did not settle on a specific date or year, but he does agree with me as to the day of the week:

The naturalistic plot, such as it is, is concerned with events at a public house near Dublin on one day fairly early in this century, while at the second level the individual incidents of this single day are divided up by Joyce and distributed in order throughout an entire week, thus expanding a daily into a weekly cycle. A morning event, for example, takes place on a Wednesday, an evening event on a Friday,

and so on. Confusion resulting from the failure of the critics to appreciate this technique of time-expansion and compression has led to a misunderstanding about the day of the week on which the whole twenty-four hour cycle takes place. This is a Friday ... (Hart 70)

Until I read Hart's thesis on how Joyce took the events of a Friday and redistributed them throughout the days of an entire week, I was not confident that my date of 21 March 1884 was correct. John Gordon cited passages from the book that seemed to prove conclusively that the book was set on a Monday-Tuesday. Then I noticed that the tombstone on Nora Barnacle's grave in Zürich gives her date of birth as 25 March 1884. Now, 24 March 1884 was a Monday, so perhaps the diurnal plane of *Finnegans Wake* begins on 24 March. Unfortunately, the tombstone in Zürich is simply wrong. I can't find any other evidence that Nora Barnacle was born on 25 March or was ever thought to have been born on 25 March. Apparently the tombstone engraver blundered.



The Joyce Tombstone, Zürich

But Clive Hart has restored my confidence. If he thinks that on the diurnal plane of narrative *Finnegans Wake* is set on a Friday, then that's good enough for me. As for the redistribution of the book's events across a seven-day week, that belongs to the next narrative plane, the Hebdomadal—but that's another story.

The fact of the matter is that a certain amount of cherry-picking is required to support whatever day or date one cares to choose. I assumed, for instance, that 21 March 1884 was the vernal equinox, but in 1884 the spring equinox fell on 20 March! On the other hand, 20 March is the last day of the astrological sign of Pisces, while 21 March is the first day of Aries. Now, in the present paragraph, Joyce equates Finn Mac Cool with a fish (be the hooky salmon) and his successor HCE with a ram (big rody ram lad), so the era of HCE does indeed begin on 21 March.

There is a possibility that Nora Barnacle was actually born on 22 March 1884 (Norburn 206). The last word has probably not been written on this subject.



Nora Barnacle (1928)

Biographical Details

In the final version of this paragraph, Joyce provides us with several details concerning the life and circumstances of Humphrey Chimpden Earwicker, both as a young man in 1884 and as an old man in 1924:

- on the premises of his haunt of the hungred bordles ... Shop Illicit He is the landlord of a public house (House of the Hundred Bottles) in Chapelizod.
- the height of Brewster's chimney and as broad below as Phineas Barnum, humphing his share of the showthers is senken on him He is tall, but plump, and he has a hunchback.
- with a pocked wife ... three lice nittle clinkers, two twilling bugs and one midgit pucelle He has (in 1884) a diminutive wife and three children, two twin boys and a young daughter.
- And aither he cursed and recursed and was everseen doing what your fourfootlers saw or he was neverdone seeing what you coolpigeons know He is possibly guilty of a crime of a sexual or incestuous nature, though this may be all in his head.
- White monothoist? Red theatocrat? And all the pinkprophets cohaleting? Very much so! His political leanings are uncertain, and possibly eclectic.
- the man ... came at this timecoloured place where we live in our paroqial fermament one tide on another with a bumrush in a hull of a wherry, the twin turbane dhow The Bey for Dybbling He is of foreign extraction. This probably means that while he was born and bred in Dublin, he has Scandinavian, Norman or English ancestry.
- and has been repreaching himself like a fishmummer these sixtyten years ever since He is now (1924) seventy years old.
- growing hoarish under his turban His hair is turning white with age.
- when innebbiated He is often drunk.

ONE HAPPYGOGUSTY IDES-OF-APRIL MORNING

Ages and ages after the alleged misdemeanour



Billowing across the wide expanse of our greatest park

HE MET A CAD WITH A PIPE

Humphrey Chimpden Earwicker

The Jewish Kabbalah

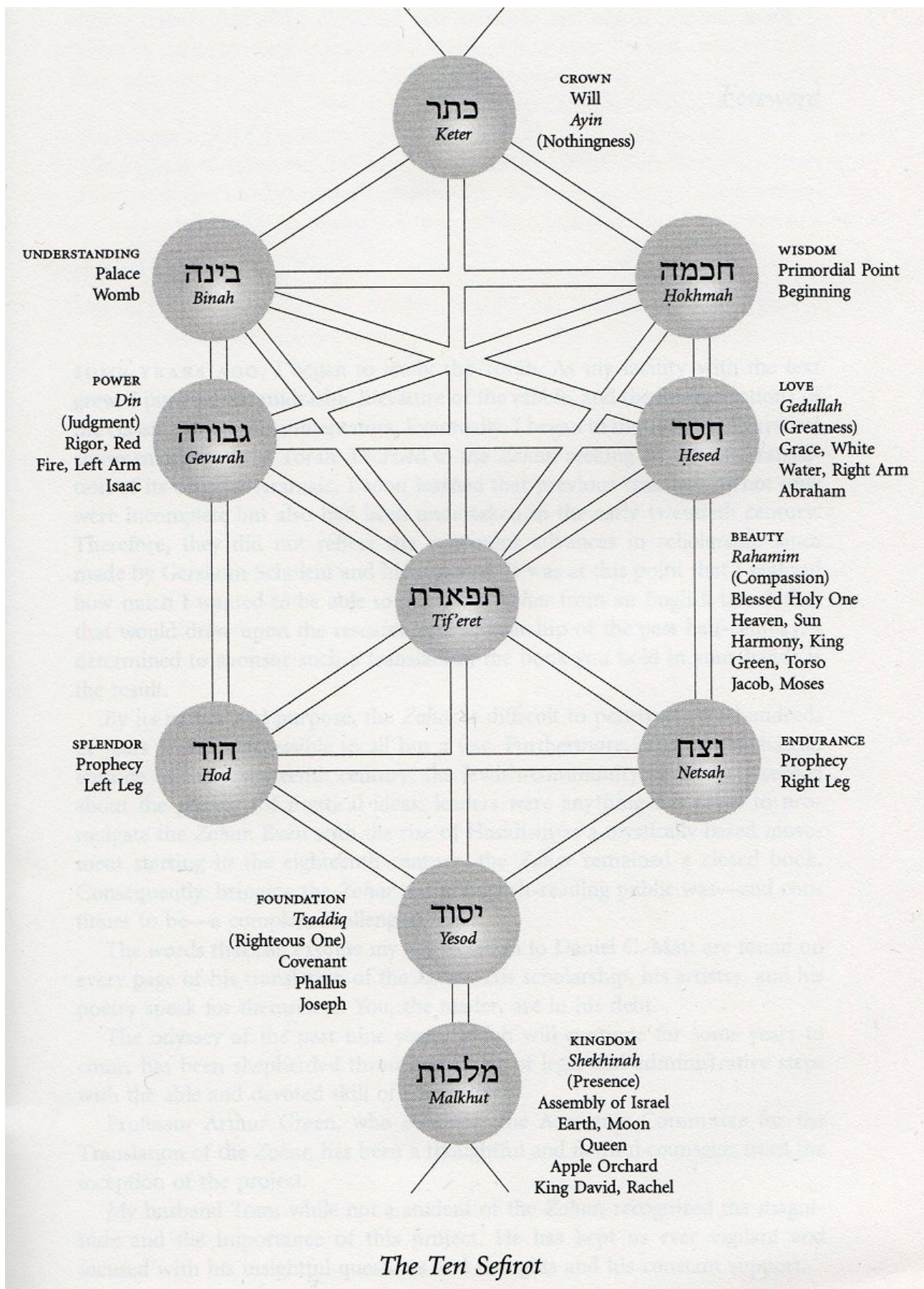
Kabbalah is an esoteric system of theology in Jewish mysticism, an attempt to explain the relationship between God and his creation. It crops up several times in *Finnegans Wake*, especially in Chapter II.2, Night Lessons.

Joyce's principal source for the Jewish Kabbalah was probably Helena Blavatsky's *Isis Unveiled*, though some scholars believe that Joyce was well read on the subject (Brivic 7). Blavatsky herself is not free from misrepresentation. For example, she refers to the ninth emanation (sephirah) of the Infinite (Ein Soph) as Shekinah (Blavatsky 224), but this is incorrect. The ninth emanation is Yesod, while Shekhinah represents the Female Divine Presence.

In the paragraph we are now studying, the Kabbalah is alluded to in the following passage:

Though Eseb fibble it to the zephiroth and Artsa zoom it round her heavens for ever. Creator, he has created for his creatured ones a creation.

Traditionally, the ten sephiroth are depicted as nodes on a stylized diagram of the [Tree of Life](#):



The Tree of Life (Kabbalah)

Blavatsky introduces the Jewish Kabbalah with the following description:



Helena Blavatsky

In the oldest Oriental Kabala, the Deity is represented as three circles in one, shrouded in a certain smoke or chaotic exhalation. In the preface to the Sohar, which transforms the three primordial circles into Three Heads, over these is described an exhalation or smoke, neither black nor white, but colorless, and circumscribed within a circle. This is the unknown Essence ... In the Sohar the highest God is ... a pure abstraction ... It is Hakama, the “Supreme Wisdom, that cannot be understood by reflection,” and that lies within and without the Cranium of Long Face (Sephira), the uppermost of the three “Heads.” It is the “boundless and the infinite En-Soph,” the No-Thing.

... En-Soph is non-existent ... for it is incomprehensible to our finite intellects, and therefore, cannot exist to our minds. Its first emanation was Sephira, the crown כתר [Keter]. When the time for an active period had come, then was produced a natural expansion of this Divine essence from within outwardly, obedient to eternal and immutable law; and from this eternal and infinite light (which to us is darkness) was emitted a spiritual substance. This was the First [of the ten] Sephiroth, containing in herself the other nine ... Sephiroth, or intelligences. In their totality and unity they represent the archetypal man, Adam Kadmon, the προτόγονος [Greek: first created], who in his individuality or unity is yet dual, or bisexual, the Greek Didumos [Greek: διδυμος, twin, twofold], for he is the prototype of all humanity. (Blavatsky 212-213)

There’s much more to this passage, however, than the Kabbalah. There appears to be an allusion to Stella and Vanessa, Swift’s lovers who represent the two sides to Issy—immediately following the mention of coolpigeons, the victims of HCE’s crime in the park, who also represent Issy.

The scene of HCE's crime—the Phoenix Park—corresponds to the Garden of Eden, the scene of Adam Kadmon's crime and fall from grace. There are many allusions to the story of the Fall in this paragraph—which you can discover for yourself (see the Useful Resources below).



The Phoenix Park, Dublin

And that's a good place to stop.

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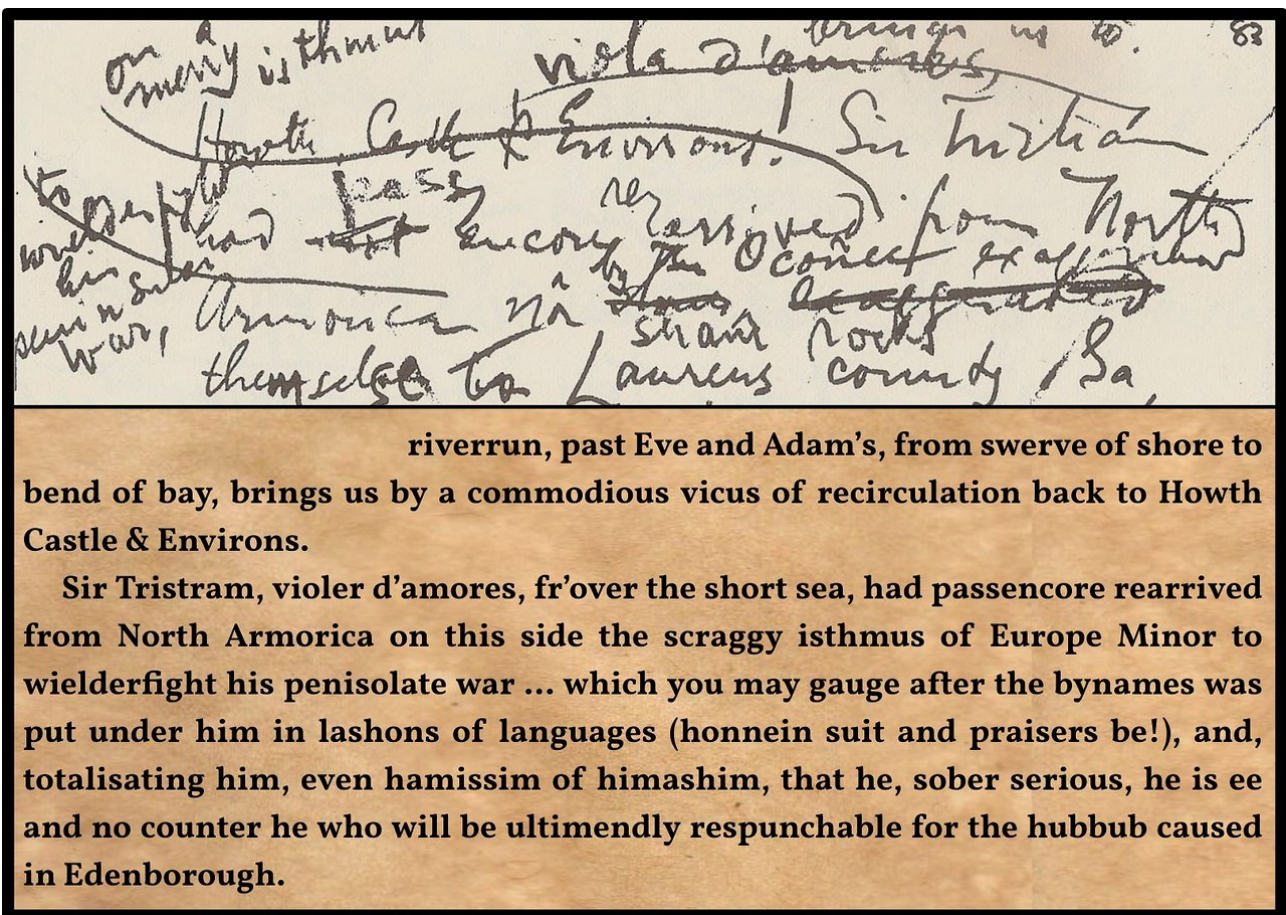
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Taking Leave of Riverrun

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~ [Finnegans Wake – A Prescriptive Guide](#) ~



Joyce's Initial Sketch of the Opening Lines of Finnegans Wake

Now that we have concluded our study of Riverrun—to give the opening chapter of James Joyce's novel *Finnegans Wake* a handy name—let us briefly review what we have learnt. Perhaps the most important thing to bear in mind while reading this chapter is that its very existence was an afterthought on Joyce's part:

As the case of *Finnegans Wake* shows, the first pages of a book do not always represent its genetic beginning. By the time Joyce was ready to write what would later become the first chapter, he had already written a substantial part of the book. (Crispi & Slote 49)

As I have expressed it elsewhere: If *Finnegans Wake* were an opera, the opening chapter would be the overture that the orchestra plays before the curtain goes up. And like an overture that is composed after the opera itself and is constructed from melodies and themes taken from it, Joyce has designed Riverrun as a "thematic directory" (Károlyi 113). Most of this chapter foreshadows salient events from later in the book. That is one of the reasons why it pays to become as familiar with this

chapter as possible. Everything that you read and understand in Riverrun casts light on later, often more difficult, chapters of the book.

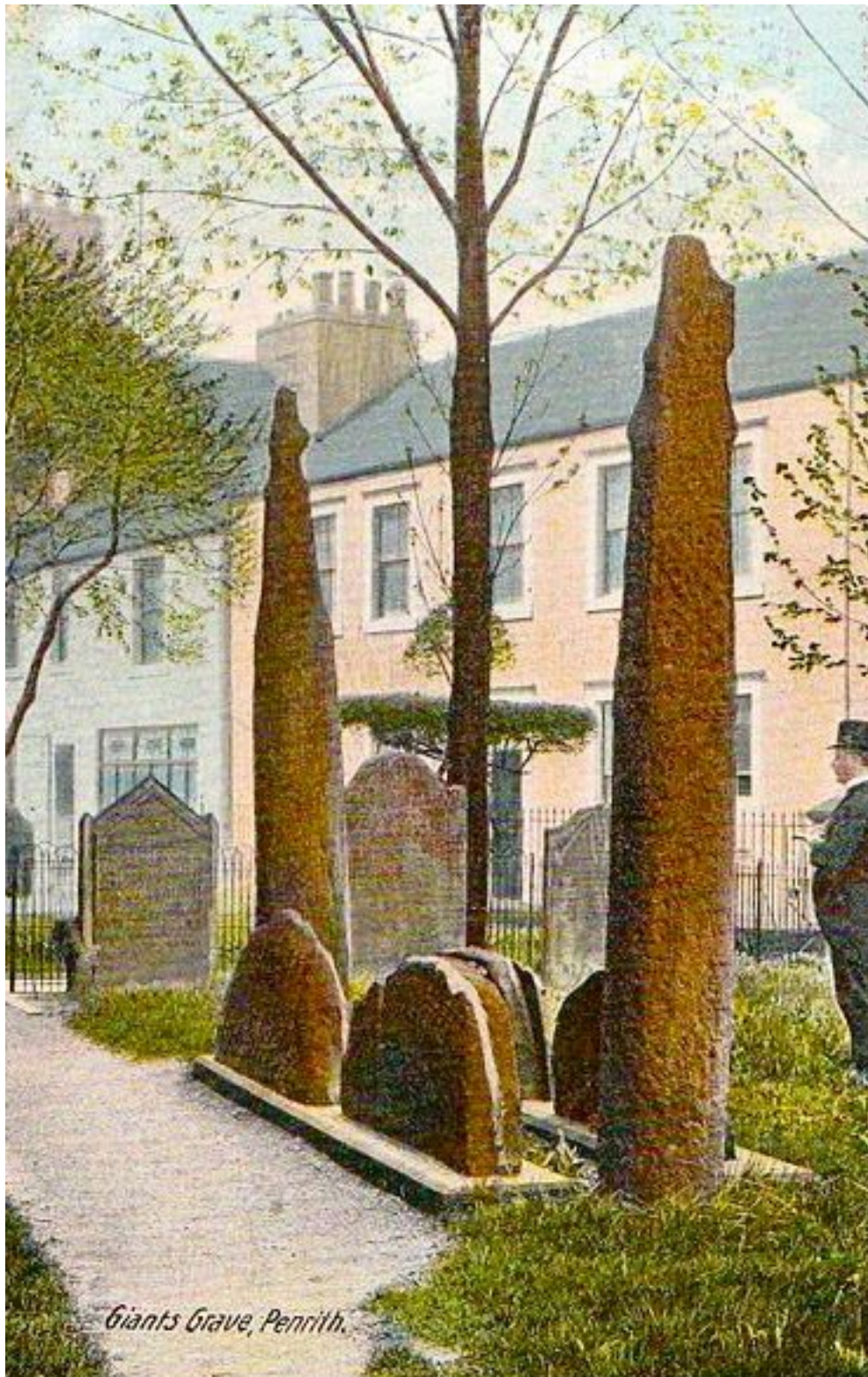


The Giant's Grave, St Andrew's Church (Penrith)

The Giant's Grave

As we saw in [an earlier article](#), the immediate inspiration for this chapter was a pamphlet Joyce received from his patron Harriet Shaw Weaver, who was on holiday in Penrith, Cumbria. The pamphlet depicted a megalithic tomb known locally as The Giant's Grave. Joyce had been suffering from writer's block since April 1926, when he had finished revising *The Four Watches of Shaun*—the four chapters which now comprise Book III of *Finnegans Wake* (Norburn 124). In July 1926, he drafted *The Triangle*, an episode from what would become Chapter II.2 (Night Lessons), but his inspiration soon dried up again.

It was at this point that he wrote to Weaver suggesting that she “commission” a piece of writing from him for inclusion in *Finnegans Wake* (Letters 24 September 1926). It was in response to this bizarre plea that Weaver sent Joyce the pamphlet from Penrith:



Giants Grave, Penrith.

The Giant's Grave, Penrith (Postcard)

Joyce was electrified: here exactly was what he needed to give spin to his work in progress: the notion of HCE as a (sleeping) giant interred in the landscape and, beyond that, of a man assumed dead but sleeping. Even better, he now had the notion of resurrection of the old by the new and cyclicity (Fin, again) ... Everything hung together on the fulcrum of one word: Finn. And with MacCool came the ballad-hall Tim Finnegan with his hod (who now makes his appearance for the first time) and with him, his half-erected wall (by extension the unfinished tower of Babel). With his fall off the wall came the first Fall, Adam and Eve and all their descendants down to Mr and Mrs Porter shagged out in their bed [in III.4]. In a word, Miss Weaver's fortuitously brilliant idea gave Joyce the notion for a chapter, or prelude, that was destined to become the common picture of *Finnegans Wake*: a giant dreaming of falls and walls, a babble of tongues, a tale of howes and graves and burrows [barrows?] and biers. (Danis Rose 95-96—quoted by [Peter Chrisp](#))

This concept of the legendary Irish giant Finn Mac Cool interred in the Irish landscape is the dominant image in this opening chapter of *Finnegans Wake*. Joyce conflates it with a number of similar images:

- Tim Finnegan lying on his deathbed at his wake.
- Lemuel Gulliver lying shackled and prostrate on the coast of Lilliput.
- A stranded whale—[turlehyde](#)—on the shore of Dublin Bay.
- The prostrate corpse of Osiris as it is being reconstructed by Isis.
- The landlord of The Mullingar House asleep in bed.



VEILLÉE FUNÈBRE D'OSIRIS - OUNNEFER MORT
(Abydos, temple de Séti I.)

PLANCHE X.

A. MORET. *Rois et Dieux d'Égypte*

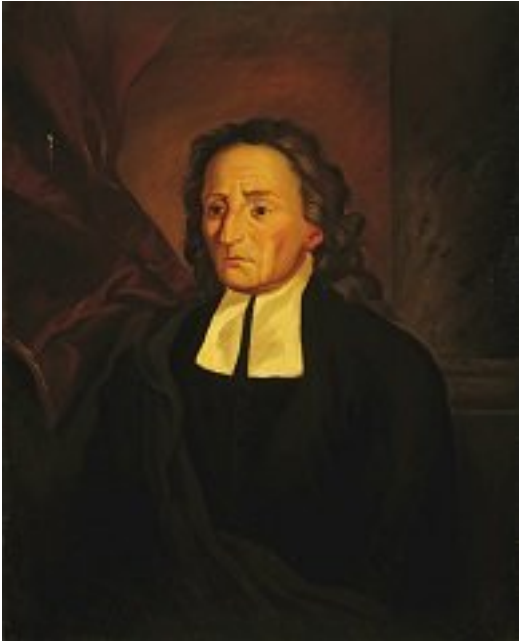
Isis Reconstructing the Body of Osiris

Finnegan's Wake

Another important ingredient in this chapter is the Irish-American ballad *Finnegan's Wake*, from which Joyce borrowed the title of his novel. Tim Finnegan is an Irish immigrant to the New World. As a hod carrier, he is a builder of cities. He is also a drunkard, who starts every day with a drop of whiskey. One day, drunk on the job, he falls from a ladder and breaks his skull. His "corpse" is taken home and laid out on a bed to be waked. During the wake, the women argue over which of them loved Tim the most. The men join in and a riot ensues. In the midst of the commotion, some drops of whiskey—Irish, *uisce beatha*, water of life—are spilt on Tim's lips, reviving him:

— Souls to the devil, he cries, do you think I'm dead?

The story of Tim Finnegan's death and resurrection is woven into the fabric of Riverrun, which includes a partial dramatization of the ballad. Curiously, there are relatively few overt references to the song in the remaining chapters of [Finnegans Wake](#). Nonetheless, it is never entirely absent. It might be said to form a backdrop to the novel's drama.



Giambattista Vico

The Book of Numbers

Joyce once claimed that the structure of *Finnegans Wake* was mathematical (Ellmann 614). I have my doubts about that, but one thing I do not doubt is that certain numbers are significant to the plot and structure of the book.

4: The overarching structure of *Finnegans Wake* is taken from the cyclical philosophy of history of the 18th-century Italian philosopher Giambattista Vico. Human civilization passes through three phases before collapsing into the chaos of uncivilization. But, inevitably, order flows out of this chaos, and the Viconian cycle begins anew:

- Theocratic Phase: The Age of Gods
- Aristocratic Phase: The Age of Heroes

- Democratic Phase: The Age of Men
- Ricorso: Collapse into Chaos and Subsequent Resurgence

As Homer's story, freely adapted, determines the three-part structure of Ulysses and the sequence of chapters, so Vico's system, freely adapted, determines the four-part structure of the Wake and the sequence of its chapters. Part I is Vico's divine age, Part II his heroic age, Part III his human age, and Part IV an enlarged ricorso. The seventeen chapters also follow this sequence. Chapter I of Part I is a divine age, Chapter II a heroic age, and so on—wheels within a wheel. The eight chapters of Part I represent two Viconian wheels within, and affected by, the general divinity of the part ... Part IV, the general ricorso, has one chapter, which, though a ricorso, is by position in the sequence another divine age or its herald. Each of the parts and chapters, whatever the age it celebrates, contains elements of the other ages. Chapter I of Part I, a divine age within a divine age, displays the city which arises in the human age. (Tindall 10)

The number 4 is also associated with The Four Old Men, the Wake's historians, who symbolize space.

2 and 3: If Vico's wheel provides the vehicle for Finnegans Wake, then Giordano Bruno's concept of the identity of opposites (coincidentia oppositorum) provides the engine:



Coleridge

In short, the groundwork of [Bruno's] philosophy was ... the law of likeness, arising from what is called the polar principle, (ie in order to manifest itself every power must appear in two opposites, but these two opposites having a ground of identity were constantly striving to reunite, but not being permitted to pass back to their original state, which would amount to annihilation, they pressed forward and the two formed a third something) and in this manner [he] traced in

[his] [trichotomous](#) philosophy the facts in nature and oftentimes with most wonderful and happy effects. (Coleridge 323, edited for clarity)

HCE and ALP's twin sons Shem and Shaun are an obvious Brunonian pair of opposites, and they are regularly accompanied—or replaced—by their union, the Oedipal figure. Their sister, Issy, who has a fractured personality, often splits into another pair of opposites.

7: The number seven is encoded into the first two paragraphs of the book, though I am still unsure about its significance. The seven colours of the rainbow remind us of Genesis 9, when God sets the rainbow in the sky as a token of his covenant with mankind following the Flood. *Finnegans Wake* ends with a Flood, which cleanses the landscape of sin and corruption and prepares the way for a new Viconian cycle.

1132: The numbers 32 and 11—both individually and yoked together as 1132—represent the twin concepts of Fall and Resurrection. As Bloom recalls in *Ulysses*:

What is weight really when you say the weight? Thirtytwo feet per second, per second. Law of falling bodies: per second, per second. They all fall to the ground. The earth. It's the force of gravity of the earth is the weight. ([Ulysses 69](#))



Anthony Burgess

The only significant date in HCE's version of history is 1132 A.D., and the significance is entirely symbolic: 11 stands for return or reinstatement or recovery or resumption (having counted up to ten on our fingers we have to start all over again for 11); 32 feet per second [per second] is the rate of acceleration of all falling bodies, and the number itself will remind us of the fall of Adam, Humpty Dumpty, Napoleon, Parnell, as also of HCE himself, who is all their reincarnations. (Burgess (ii))

$1132 \div 4 = 283$. In *The Annals of the Four Masters*, Finn Mac Cool is alleged to have died in the year 283. And Christianity is traditionally said to have been introduced to Ireland by St Patrick in the year 432.

12: This number is associated with The Twelve, the Wake's Greek Chorus. As counterparts to The Four Old Men, The Twelve symbolize time. If The Four are judges, then The Twelve are jurymen.

28 and 29: Issy is the Wake's Leap-Year Girl, born perhaps on 29 February. She is often accompanied by 28 Flower Maidens or Schoolmates, who represent her fractured personality. These are also associated with the rainbow and its 7 colours: $7 \times 4 = 28$.

ALP's Letter

Another important ingredient in the opening chapter is ALP's Letter, which is at once both a defence of—APoLogy for—and an attack on HCE. Joyce will later devote an entire chapter to an analysis of this important document (I.5, *The Mamafesta*) and an entire book to its mailing (Book III, *The Four Watches of Shaun*). In the final chapter, we will even get to read a version of it. This piece of literature is connected with all five members of the book's family:

- ALP is its only begetter.
- HCE is its subject and its object.
- Issy recites it.
- Shem the Pen indites it
- Shaun the Post delivers it.

The Letter embraces all of literature, including *Finnegans Wake* itself.

Structure of Riverrun

Having briefly discussed the main ingredients of *Riverrun*, let us see how they fit into the structure of this opening chapter.

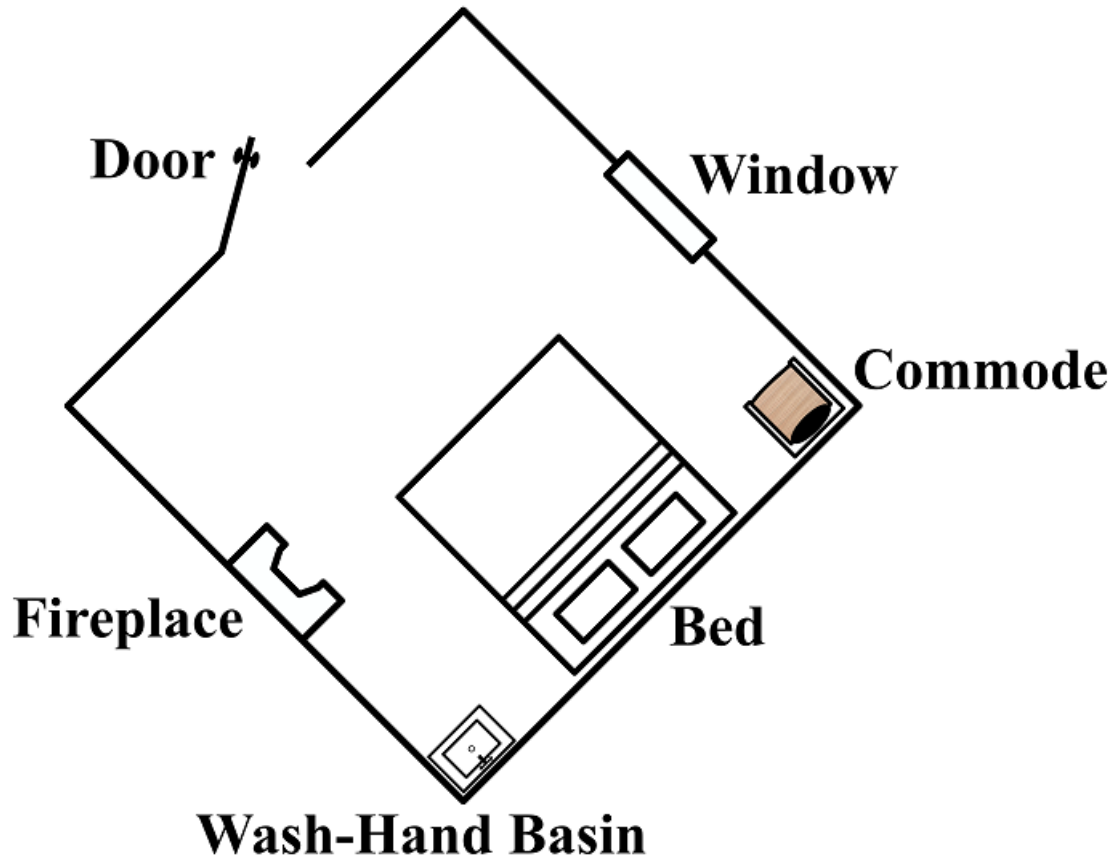
Section	RFW Pagination
Prelude	003.01 – 004.08
Finnegan's Wake I	004.09 – 005.40

The Giant Interred	006.01 – 007.05
In the Museyroom	007.06 – 008.40
The Letter I	009.01 – 012.37
Mutt and Jute	012.38 – 014.37
The Letter II	014.38 – 016.39
Jarl van Hoother and the Prankquean	016.40 – 018.31
Finnegan's Wake II	018.32 – 023.02
Coda	023.03 – 023.33

Prelude

The first four paragraphs are preludial. They set the stage for what is to follow. The first paragraph locates us in space: we are in Dublin, in the master bedroom of the Mullingar House, Chapelizod. The second paragraph locates us in time: we are back at the beginning of the Viconian cycle, before the book's events have happened. The third paragraph announces the theme of the book: the fall and resurrection of man. The fourth paragraph reveals how the story will unfold: through conflict between opposites.

Finnegans Wake: The Master Bedroom



The Master Bedroom in the Mullingar House

Finnegan's Wake I

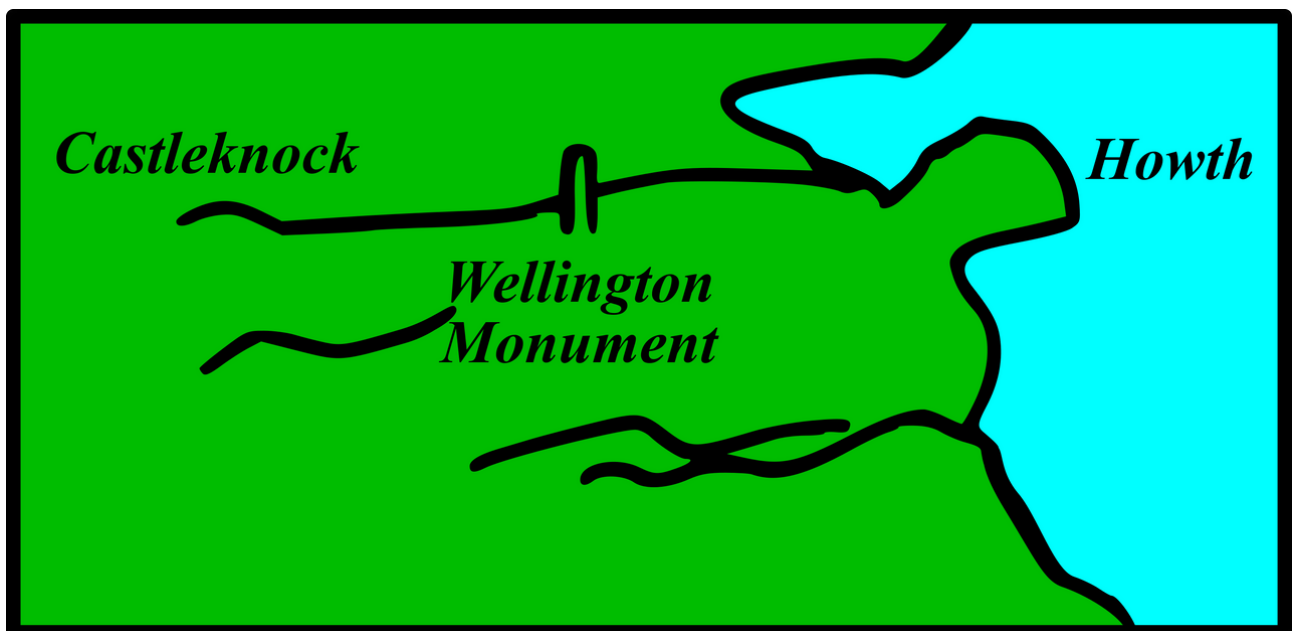
The next four paragraphs begin the dramatization of the ballad of Finnegan's Wake. Finnegan takes his fall and is laid out on his bed to be waked.



An Irish Wake (Harper's Weekly 1873)

The Giant Interred

The next two paragraphs introduce the image of Finnegan as the giant interred in the Dublin landscape.



The Giant Finn Mac Cool Interred in the Dublin Landscape (Bishop 34-35)

In the Museyroom

The Museyroom Episode is one of the best known passages in the whole of *Finnegans Wake*. This multilayered retelling of the Battle of Waterloo—among other things—foreshadows the story of How Buckley Shot the Russian General, which will be one of the epic tales in Chapter II.3, The Scene in the Public.



The Panorama of the Battle of Waterloo (Detail)

The Letter I

The next four pages foreshadow the discovery of the Letter by a hen rooting among the contents of the kitchen midden behind the Mullingar House. The universal nature of the Letter allows it to be identified

with The Book of Kells and The Annals of the Four Masters. But everything we are told about the Letter can also be applied to Finnegans Wake itself.



The Dungheap (Charles Gogin)

Mutt and Jute

Although Finnegans Wake is a prose novel, Joyce has included in it a few dramatic episodes—just as he did in Ulysses. The first of these is another celebrated passage: the Dialogue of Mutt and Jute. This can be seen as a dramatization of the Oedipal Moment, when the old HCE is confronted by the young man who will replace him. When this happens, the Oedipal Figure (the invading foreigner, Jute) will become the new HCE, while HCE will become his servant (the enslaved native, Mutt).



The Battle of Clontarf

The Letter II

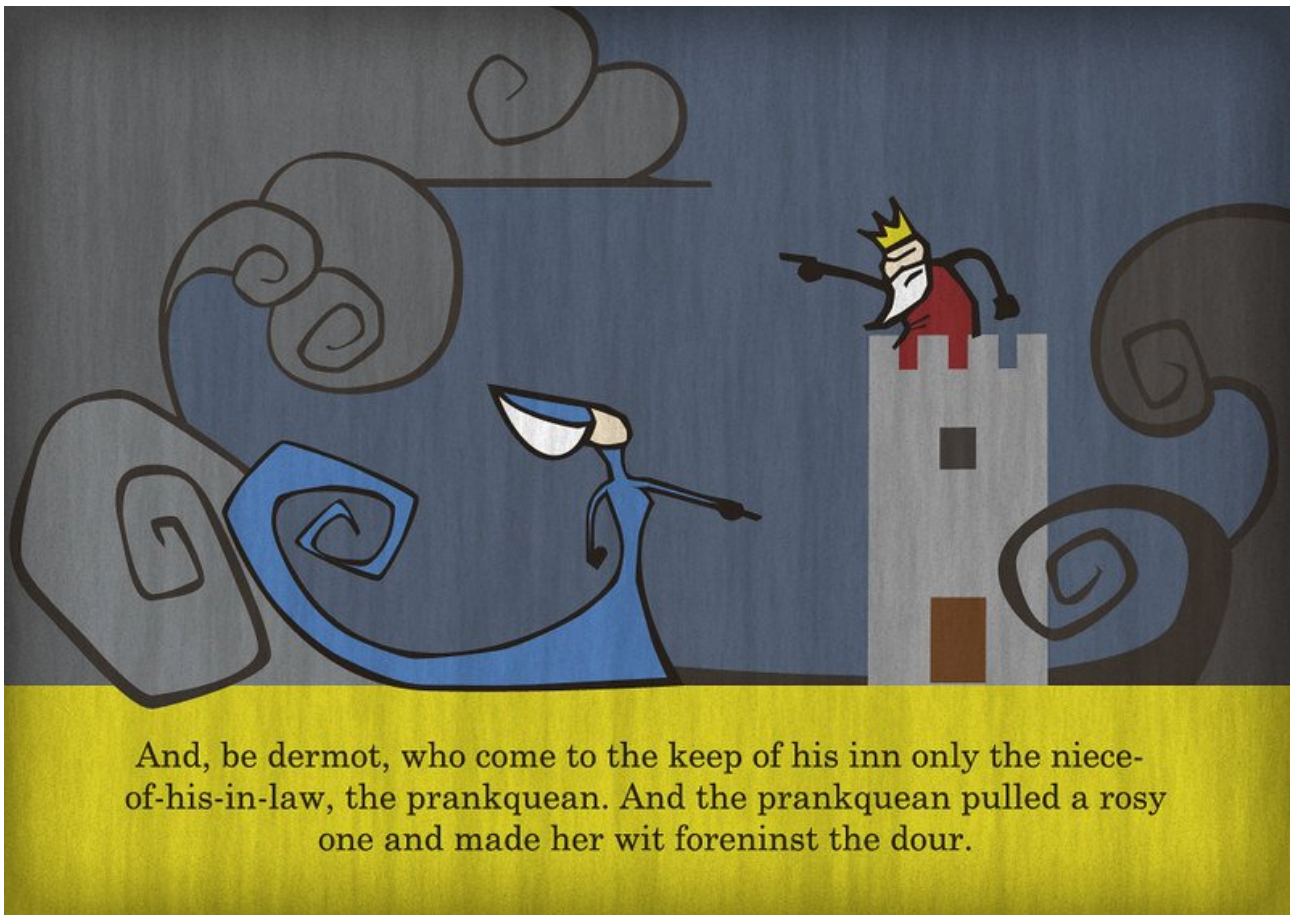
The next two pages return to a discussion of the Letter. The later history of Ireland is embraced by the Letter as well as the earlier. The Letter symbolizes modern printed literature as well as the literature of medieval manuscripts.



Replica Gutenberg Printing Press

Jarl van Hoother and the Prankquean

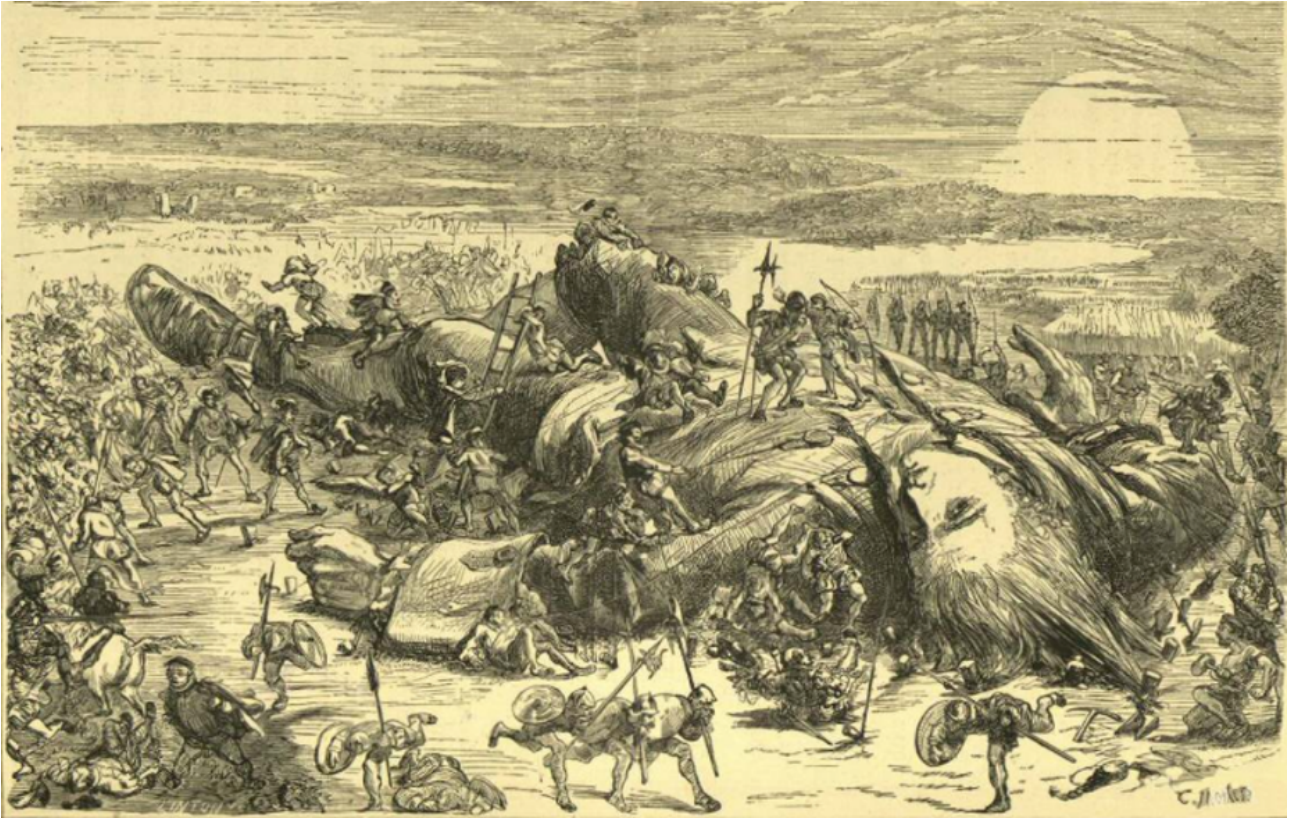
Another celebrated passage in this opening chapter is the dreamlike interlude of Jarl van Hoother and the Prankquean. This episode foreshadows another epic tale from II.3: How Kersse the Tailor Made a Suit of Clothes for the Norwegian Captain.



The Prankquean and Jarl van Hoothe

Finnegan's Wake II

The following four pages resume the dramatization of the ballad of Finnegan's Wake, which was interrupted by the depiction of Finnegan as the Giant Interred. In the ballad, Finnegan awakes at his own wake. But in the book it is not yet time to get up, so Finnegan is persuaded to sleep on. Life in the old homestead will go on without him.



Lemuel Gulliver in Lilliput

Coda

The final paragraph provides the transition from Riverrun to I.2, The Humphriad I. Finnegan as the giant Finn Mac Cool is removed from the stage to make way for the much more homely and down-to-earth figure of Humphrey Chimpden Earwicker.

Finnegans Wake in a Nutshell

**The History of the World
is
The Story of the Family
Writ Large**

And that's a good place to stop.

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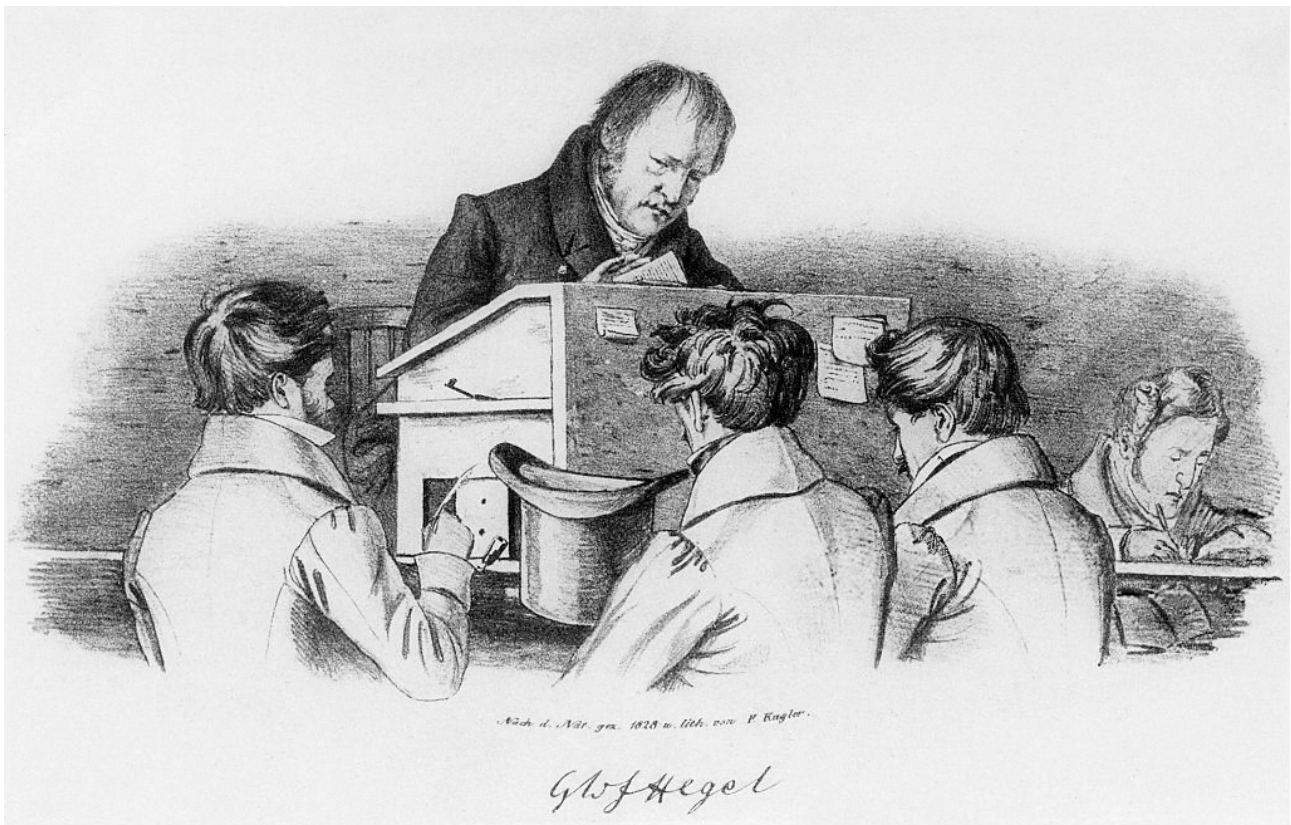
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Hegel and Finnegans Wake

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~ [Finnegans Wake – A Prescriptive Guide](#) ~



Hegel and His Students at the Friedrich Wilhelm University of Berlin

It is well known that James Joyce modelled his final novel *Finnegans Wake* on the philosophy of history of the Italian jurist [Giambattista Vico](#):

In a word, here is all humanity circling with fatal monotony about the Providential fulcrum—the “convoy wheeling encircling around the gigantig’s lifetree”. Enough has been said, or at least enough has been suggested, to show how Vico is substantially present in the *Work in Progress*. (Beckett 9)

Beckett was the first to mention Vico, but almost everyone who has written about the *Wake* since has discussed his influence, for Joyce forces him upon the reader’s attention. His name is used over and over again, usually in a context concerned with the theme that history repeats itself ... (Atherton 29)

What is not so well known is that Joyce also had another philosopher of history in mind when he first put pen to paper. As he explained to his patron Harriet Shaw Weaver, who was mystified by a fragment of *Work in Progress* involving a confrontation between St Patrick and [George Berkeley](#):

I am sorry that Patrick and Berkeley are unsuccessful in explaining themselves. The answer, I suppose, is that given by Paddy Dignam’s apparition: metempsychosis. Or perhaps that theory of history so well set forth (after Hegel and Giambattista

Vico) by the four eminent annalists who are even now treading the typepress in sorrow will explain part of my meaning. (Letters 9 October 1923, Gilbert 204)

The German philosopher [Georg Wilhelm Friedrich Hegel](#) is not often mentioned in connection with *Finnegans Wake*, but during the earliest stages of the drafting of the novel, his influence on the evolving structure of the book was arguably as great as that of Vico.



Giambattista Vico

It is even possible that Joyce initially overlooked Vico's cyclical philosophy of history when he was searching for an architectural template for *Finnegans Wake*. He was certainly aware of Vico and his

philosophy of history when he first conceived the novel. We know for a fact that he was familiar with the Neapolitan during his sojourn in Trieste. Between March 1909 and August 1910 he lived on Via Vincenzo Scussa in Trieste, about 1 km from the Piazza Giambattista Vico, which he regularly traversed (Norburn 41-49, Ellmann 1982:309). In 1910, he moved to Via della Barriera Vecchia (now the Corso Umberto Saba), which is even closer to the Piazza Giambattista Vico (Norburn 49). In July 1913, when he was living on Via Donato Bramante, he was appointed to teach English and English commercial correspondence at the Scuola Superiore di Commercio Revoltella (Norburn 58):

His official position at the school made him even more sought after as a teacher than before, and his unpunctuality and eccentric methods were countenanced by indulgent pupils. Among these was Paolo Cuzzi, now an eminent Triestine lawyer, who heard about Joyce from Ettore Schmitz, and took lessons from 1911 to 1913. Joyce was impatient with the early stages of learning; he brought Cuzzi quickly through the elementary Berlitz texts, then moved on to Boswell's *Life of Johnson*. But the principal part of the lesson was devoted to conversation ... A favorite subject was Thomistic morality, about which Joyce theorized with precision and ingenuity. But often their subjects were less predictable, as when Cuzzi, who was studying Vico in school, discovered that Joyce was also passionately interested in this Neapolitan philosopher. [Footnote: Joyce also knew Croce's *Estetica* [Aesthetics], with its chapter on Vico.] (Ellmann 1982:339-340)



Scuola Superiore di Commercio Revoltella (Trieste)

His enthusiasm for Vico and his philosophy may even go back to his student days in Dublin:

... scholars are still uncertain about the time and circumstances in which Joyce actually came upon Vico. Some assume that Joyce may have heard about, and perhaps even read, Vico while he was still a student at University College Dublin (1898-1902), where one of his teachers, the Jesuit Father Charles Ghezzi, introduced him to Dante, Giordano Bruno, and other major figures in Italian literature and philosophy ... As will become clear below, Joyce discovered Vico in Italy (i.e., the Italian quarters of Trieste) and in Italian, and definitely used the Italian text as his prime source. (Mali 74-75)

And again:

Despite Joyce's statements that Vico's *Scienza nuova* is the work behind *Finnegans Wake*, and the fact that Joyce read and remarked on his interest in Vico in his early years in Trieste (he perhaps knew something of Vico even much earlier) ... (Verene x)

Vico Road in Dalkey—close to Clifton School, where Joyce taught for a few months in 1904 (Norburn 19-20)—is mentioned in *Ulysses*. Vico is not explicitly mentioned in any of Joyce's earlier works, but John Hunt,

Professor of Literature at the University of Montana and creator of [The Joyce Project](#), is satisfied that he was familiar with the Neapolitan's work long before he began *Finnegans Wake*:

Joyce was certainly reading Vico by the time he composed Nestor [Ulysses, Episode 2], and he would not have used the philosopher's name without awareness that he might be sending his reader off in search of literary echoes. The question, though, is whether he built Viconian ideas into Ulysses. There are no other details in Nestor that might reasonably be regarded as allusions to Vico.

However, Ellmann does note a possible echo in Scylla and Charybdis. He quotes a passage from Benedetto Croce's description of Vico's ideas in the *Estetica*: "Man creates the human world, creates it by transforming himself into the facts of society: by thinking it he re-creates his own creations, traverses over again the paths he has already traversed, reconstructs the whole ideally, and thus knows it with full and true knowledge" (Ellmann, 1982:340n). As Ellmann recognizes, this sentence shows a striking resemblance to the theory of peripatetic solipsism that Stephen advances in the library. ([John Hunt](#))



Vico Road, Dalkey

Nevertheless, there is little evidence that Vico was in Joyce's mind when he began work on *Finnegans Wake*—or *Work in Progress*, as it was initially called—in the autumn of 1922. It was only eighteen months later, in the spring of 1924, that he realized how useful Vico could be. By then, he had drafted about half a dozen chapters of the book:

Wim Van Mierlo explains in his essay on III.1-2 that the turning point for Shaun, and indeed for *Finnegans Wake*, came when Joyce read a book by Léon Metchnikoff, *La Civilisation et les grandes fleuves historiques* [Civilization and the Great Historical Rivers]. Metchnikoff describes Giambattista Vico's cyclical theories of *corsi* and *ricorsi* as the underlying dynamic for historical progress. Joyce had already been interested in Vico, but this book seems to have energized his thoughts on the matter and especially on how he could deal with Shaun. (Crispi & Slote 19, 350-351)

As Van Mierlo puts it:

To Joyce this passage [Metchnikoff 8] must have suddenly appeared like a *déjà vu*. It came, so to speak, as a vindication of his own creative enterprise, and it prompted him to record in his notebooks: “[Shaun] zigzag v[ersus] spiral / *corsi ricorsi Vico*” (VI.B.1:29). One of the earliest allusions to Vico in the *Wake*'s textual dossier, this note has still [nothing] to do with any three- or fourfold patterns of cyclicity, but the idea of flux and reflux, a movement to and fro, comprises for the first time an element of the book's larger unifying design. We might identify this note as a turning point, a first indication of a contrapuntal structure that Joyce was beginning to develop. (Crispi & Slote 351)



Léon Metchnikoff

Joyce read Metchnikoff's book as part of his research for I.8 (Anna Livia Plurabelle) in early 1924—after he wrote that letter to Weaver, which mentions both Hegel and Vico (in that order)—so we cannot claim that he had forgotten about Vico until Metchnikoff reminded him of him. Nevertheless, after this date, Hegel is barely mentioned again. It was Vico who ultimately dictated the overarching structure of *Work in Progress*.

Although Hegel and Vico both discerned a cyclical pattern in human history, their philosophies of history are very different. Vico's is like a

wheel that turns in place, traversing the same ground over and over again, whereas Hegel's is like a spiral staircase, which ascends as it turns. For Vico, history repeats the same pattern, while Hegel believed that each revolution brought humanity closer to the realization of the Ideal or Absolute. Mr Deasy's characterization of human history in *Nestor* is essentially Hegelian:

All history moves towards one great goal, the manifestation of God. ([Ulysses 34](#))

It is easy to see why Joyce was attracted to Vico and ultimately repelled by Hegel. He was always suspicious of the idea of progress in history and never lost what Ellmann called his nostalgia for the Aristotelian Middle Ages (Ellmann 321). In 1911, in an essay on the Renaissance, Joyce wrote:

The much trumpeted progress of this century consists for the most part of a tangle of machines whose aim is simply to gather fast and furiously the scattered elements of profit and knowledge and to redistribute them to each member of the community who can afford a small fee. (Barry 187)

Ultimately, the only lasting impression Hegel made on *Finnegans Wake* lies in its fourfold structure. In Vico's philosophy of history, there are three phases through which civilization passes in each cycle, whereas Hegel's philosophy of history discerns four (see below). It is often said that Joyce, in adapting Vico, promoted Vico's transitional *ricorso* [reflux] between successive cycles into a fourth age on the same level as the other three, but perhaps he simply Hegelianized Vico's cycle.



The Philosopher Georg Friedrich Wilhelm Hegel

Joyce's Hegelian Sources

In *The Books at the Wake*, James Atherton briefly mentions Hegel in connection with the cyclical structure of *Finnegans Wake*:

The book is, Joyce has told us, a universal history according to the cyclic theory of history, usually associated with Hegel, which Joyce took from Vico's *New Science*. (Atherton 18)

In the appendix, an *Alphabetical List of Literary Allusions*, we find the following:

HEGEL, Georg Wilhelm Friedrich: Works.

N—107.36 [RFW 085.40]: Hallhagal; 416.32 [RFW 323.32]: The June snows was flocking in thuckflues on the hegelstomes (Hegel was a voluminous writer—hence “tomes”—who taught that the order and connection of our thoughts are involved in the order and connection of things, and presupposed that Being and Knowing are identical. The atmospheric conditions in the *Wake* become chaotic to refute—or perhaps confirm this—as “the June snows ... flocking” on to the volumes of Hegel's works suggest that Joyce's concepts of Knowing and the universe are less than Hegel's). (Atherton 254)

Joyce surely did not read the complete works of Hegel, so where did he acquire his knowledge of Hegel's cyclical philosophy of history—which, pace Atherton, may be the only Hegelian concept relevant to *Finnegans Wake*? None of Hegel's works appears in the library of books Joyce left in [Trieste](#) in June 1920, when he moved to Paris. Nor do any Hegelian texts feature in his [Paris](#) library.

Joyce is known to have had a complete set of the Eleventh Edition of the *Encyclopaedia Britannica* in Paris, which he consulted extensively while writing *Finnegans Wake* (Platt 3-4). In Volume 13, the article on Hegel runs to over seven pages, but there is very little here on Hegel's philosophy of history—and nothing that is particularly relevant to *Finnegans Wake*:

The political state is always an individual, and the relations of these states with each other and the “world-spirit” of which they are the manifestations constitute the material of history. The *Lectures on the Philosophy of History*, edited by Gans and subsequently by Karl Hegel, is the most popular of Hegel's works. The history of the world is a scene of judgment where one people and one alone holds for awhile the sceptre, as the unconscious instrument of the universal spirit, till another rises in its place, with a fuller measure of liberty a larger superiority to the bonds of natural and artificial circumstance. Three main periods, the Oriental, the Classical and the Germanic—in which respectively the single despot, the dominant order, and the man as man possess freedom—constitute the history of the world. Inaccuracy in detail and artifice in the arrangement of isolated peoples are inevitable in such a

scheme. A graver mistake, according to some critics, is that Hegel, far from giving a law of progress, seems to suggest that the history of the world is nearing an end, and has merely reduced the past to a logical formula. The answer to this charge is partly that such a law seems unattainable, and partly that the idealistic content of the present which philosophy extracts is always an advance upon actual fact, and so does throw a light into the future. And at any rate the method is greater than Hegel's employment of it. (Chisholm 206)

It is also possible that Joyce learnt of Hegel from a fellow student during his days at University College (now University College, Dublin). Thomas Kettle was the butt of one of Joyce's occasional Limericks, in which he is explicitly described as a Hegelian:

A holy Hegelian Kettle
Has faith which we cannot unsettle
If no one abused it
He might have reduced it
But now he is quite on his mettle.
(Ellmann et al 110)
And that is as far as I can trace the subject.



Thomas Kettle

English Translations

Hegel never wrote a formal textbook on the philosophy of history, but he lectured extensively on the subject during his thirteen years at the Friedrich Wilhelm University of Berlin (now the Humboldt University of Berlin), and he left in manuscript an Introduction to the course. After his death, this Introduction and the accompanying lectures were published with the help of Hegel's notes and transcriptions made by students who had attended the lectures. There are a number of excellent English translations of both the Introduction and the lectures themselves. Those by Robert S Hartmann, H B Nisbet and Leo Rauch include only the Introduction, but as this contains the essence of Hegel's philosophy of history, it is well worth studying on its own:

- [Robert S Hartmann](#), Reason in History: A General Introduction to the Philosophy of History, The Bobbs-Merrill Company, Inc, Indianapolis (1953)

The German text of Hegel's "Lectures on the Philosophy of History" was published posthumously. Since Hegel did not leave a final manuscript, but only lecture notes, the German edition must be considered an "edited" version, primarily, of course, based on Hegel's own notes. These notes were supplemented and clarified by students' notes, of which, fortunately, two extensive sets were found and utilized by the first editor of his work, Eduard Gans. (Hartmann xli)

- [H B Nisbet](#), Lectures on the Philosophy of World History: Introduction: Reason in History, Cambridge University Press, Cambridge (1975)

The English reader is given here a translation not of the whole of Hegel's philosophy of history, but of Johannes Hoffmeister's edition of Hegel's own Introduction to his lectures on the philosophy of world history. Since for Hegel philosophy is the science without presuppositions, through and through self-critical, and thus a self-developing whole or circle whose end is its beginning, any introduction to any section of it can only be a preliminary sketch of what is to come in the light of the whole. Hegel's Introduction therefore contains his whole philosophy in epitome. (Nisbet vii)

- [Leo Rauch](#), Introduction to the Philosophy of History (With an Appendix from the Philosophy of Right), Hackett Publishing Company, Indianapolis (1988)

Hegel himself never published his Philosophy of History, but left only his lecture notes on the subject when he died. Afterward, these were combined with transcriptions that had been taken down by his student listeners. The 1840

compilation, prepared by Eduard Gans and Hegel's son Karl, is the version I have used (as reprinted in the 1928 Glockner edition of Hegel's *Sämtliche Werke*). The complete volume comprises over 500 pages, the greater portion being devoted to what we might call cultural history. In the 150-page Introduction, however, Hegel presents his philosophy of history, and that is the text of this translation. (Rauch x)
The translations by J Sibree and by Robert F Brown & Peter C Hodgson include both the Introduction and the lectures:

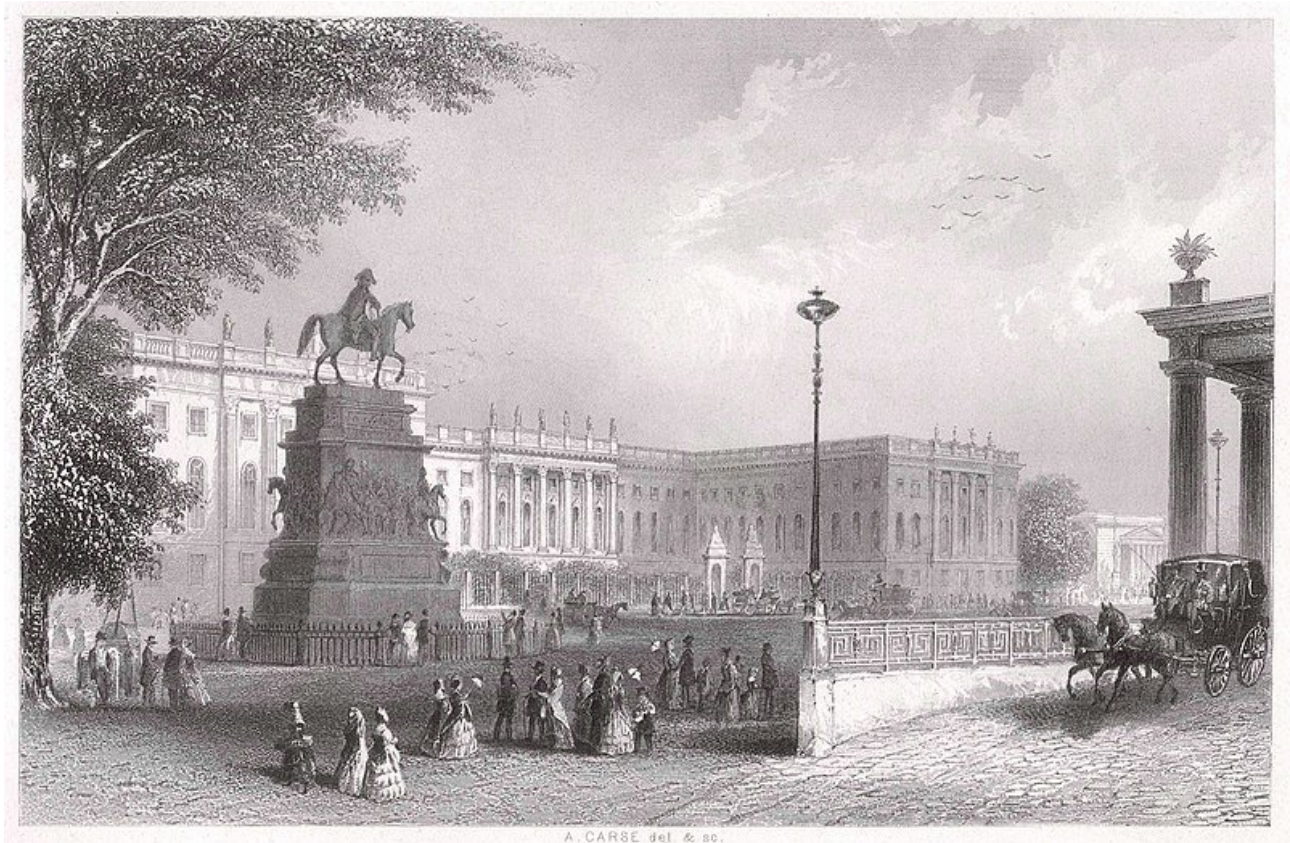
- [J Sibree](#), *The Philosophy of History*, Batoche Books, Kitchener, Ontario (2001)

The translator would remark, in conclusion, that the "Introduction" will probably be found the most tedious and difficult part of the treatise; he would therefore suggest a cursory reading of it in the first instance, and a second perusal as a resume of principles which are more completely illustrated in the body of the work. (Sibree 11)

- [Robert F Brown & Peter C Hodgson](#), *Lectures on the Philosophy of World History, Volume 1: Manuscripts of the Introduction and the Lectures of 1822-3*, Clarendon Press, Oxford (2011)

With this book an entirely new version of Hegel's *Lectures on the Philosophy of World History* is made available to the English-reading public. Earlier editions, in both German and English, amalgamated various manuscript and lecture sources into an editorially constructed text that obscured Hegel's distinctive presentation in each of the five series of lectures he delivered on this topic. The present edition, based on German critical editions, publishes Hegel's surviving manuscripts of his Introduction to the lectures, and then presents the full transcription of the first series of lectures, that of 1822-3. A second, later volume will publish the transcription of the last series, that of 1830-1, together with selections from intervening years. (Brown & Hodgson v)

Note that Hegel's *Lectures on the Philosophy of World History* should not be confused with his *Lectures on the History of Philosophy*, a different subject altogether.



Friedrich Wilhelm University of Berlin

Hegel in Hegel's Words

I will conclude this article with some quotations from Leo Rauch's *Introduction to the Philosophy of History* (With an Appendix from the *Philosophy of Right*). It is, however, doubtful whether they cast any light on *Finnegans Wake*.

It is quite possible that Joyce never actually read any of Hegel's writings and was only familiar with the barest bones of his philosophy—namely, the cyclical aspect of history—which he picked up at second hand. There are only a handful of allusions to Hegel in *Finnegans Wake*. James Atherton only found two (see above), while Adaline Glasheen suggested a few others ([Glasheen 123](#)).

Introduction to the Philosophy of History

The Family may be reckoned as virtually a single person; since its members have either mutually surrendered their individual personality, (and consequently their legal position towards each other, with the rest of their particular interests and

desires) as in the case of the Parents; or have not yet attained such an independent personality—(the Children—who are primarily in that merely natural condition already mentioned).

The abstract yet necessitated process in the development of truly independent states is as follows:—They begin with regal power, whether of patriarchal or military origin. In the next phase, particularity and individuality assert themselves in the form of Aristocracy and Democracy. Lastly, we have the subjection of these separate interests to a single power; but which can be absolutely none other than one outside of which those spheres have an independent position, viz., the Monarchical. Two phases of royalty, therefore, must be distinguished—a primary and a secondary one.

Changes in the world of nature—ininitely varied as these might be—reflect nothing more than an eternally repeated cycle. In nature there is nothing new under the sun, so that the many-sided play of natural forms carries with it a certain boredom.

World history in general is thus the unfolding of Spirit in time, as nature is the unfolding of the Idea in space. [[RFW 302.07-10](#)]

The Sun, the Light, rises in the East ... World history goes from East to West: as Asia is the beginning of world history, so Europe is simply its end.

World history is the process by which the uncontrolled natural will is disciplined in the direction of the universal, the direction of subjective freedom. The East knew (and knows) only that One person is free; the Greek and Roman world knew that Some are free; the Germanic world of Europe knows that All are free [as persons]. Accordingly, the first political form to be seen in world history is that of Despotism, to be followed in turn by Democracy and Aristocracy, and finally by Monarchy.

The first stage of world history, therefore, is that of the Oriental World. Its basis is in the unmediated consciousness, the substantive spirituality to which the subjective will relates itself primarily in terms of faith, trust, and obedience. In its political life we find a realized rational freedom that develops, without advancing to subjective freedom. This is the childhood stage of history.

At this point history passes over to central Asia, but only in externals, without connection to what went before. If we continue with the comparison of history to human growth, we can say that this is the boyhood stage of history, no longer behaving with the calm and trust of childhood, but rather in a rowdy and aggressive way. The Greek World may then be compared to the period of adolescence, for here we see individualities being formed. This is the second main principle in world history ... This is the realm of Beautiful Freedom.

The third stage of world history is the realm of abstract universality: this is the Roman World, the hard work of history's manhood. The mature man does not act with a despotic arbitrariness, nor according to his own caprice (however attractive that caprice may be); instead, he works for the common good, in which the individual is submerged, attaining his own ends only in what is shared.

With this we enter the fourth [stage] of world history, that of the medieval Germanic World-history's old age (if we continue the comparison to the cycle of aging in the individual). In nature, old age is weakness; but the old age of the Spirit is its complete ripeness, in which Spirit returns to unity with itself, but as Spirit. This world

begins with the reconciliation that has occurred in Christianity. But this is a fulfillment that is only implicit, not fully present in the external world. Accordingly, its beginning is really in the enormous antithesis between the spiritual/religious principle within, and the barbarian reality outside.

The Philosophy of Right

341: World history is a court of judgment because in its implicit and explicit universality, the particular is present only as ideal.

342: World history is the necessary development of the elements of Reason out of the concept of Spirit's freedom alone, along with the self-consciousness and freedom of Spirit. It is the display and actualization of the universal Spirit.

343: Spirit's history is its act. Spirit is only what it does, and its act is to make itself the object of its own consciousness, to apprehend itself as Spirit, explaining itself to itself.

347: The nation—to which such an instance of the Idea pertains as a natural principle—is entrusted with implementing it as the World Spirit progresses in developing its self-consciousness. This nation is predominant in world history for this epoch—and only once can it be predominant and epoch—making in history ... This nation has an absolute right as the vehicle of the World Spirit in the present stage of its development. Against it, the spirits of other nations have no rights—and they, along with those whose epoch has passed, do not count at that time in world history.

347: The specific history of a world-historical nation comprises, on the one hand, the development of its principle from its infantile condition in the husk, to the time when it blossoms into its free ethical self-consciousness, and it forces its way into universal history. But on the other hand it also comprises the period of that nation's decline and fall—for that is how the emergence of a higher principle is marked upon it as the negating of its own. This signifies the transition of Spirit to that higher principle, and therefore the passing of world history to another nation.

352: The principles of the various configurations of this self-consciousness [of the World Spirit] , in the course of its liberation [from the form of natural immediacy], are the world-historical realms, of which there are four:

353: In the first, or as an immediate revelation, the World Spirit has the form of substantial Spirit as its principle: the identity wherein individuality remains sunk in its essence, and unjustified on its own account (für sich). The second principle is this substantial Spirit in its knowing, so that this substance is its positive content, but it is also conscious of itself. This being for-self is the living form of Spirit—the beautiful ethical individuality. [This is an individuality combining the Beautiful and the Good as primary values (in Greek: kalokagathia).] The third principle is the inward deepening of this knowing self-consciousness, to the point of abstract universality, and thus to the point of Spirit's infinite opposition to the objective world which has abandoned spirituality in the process. The principle of the fourth configuration is the reversal of this opposition by Spirit: by going into its own inwardness for its truth as well as its own concrete essence, it finally comes to be at home in objectivity and reconciled to it. In thus returning to the earlier substantiality,

Spirit has returned from its infinite opposition. Spirit now creates and knows its truth as its own thought, and as a world of lawlike actuality.

354: In accordance with these four principles, there are four world-historical realms: the Oriental, the Greek, the Roman, and the Germanic.

355: A. The Oriental World. This first realm is the substantial world which is emerging from a natural patriarchal totality. In the perspective of this world, which is inwardly undivided, the worldly government is a theocracy; the ruler is a high priest or is even God himself; the state structure and legislation are at the same time religion—just as the religious and moral commandments, or rather customs, are state decrees. In the splendor of this totality, the individual personality has no rights and is suppressed ... The history of the actual world is poetry.

356: B. The Greek World. Here we have cultural life which still possesses the substantial unity of the finite and the infinite—but only as a mysterious foundation, repressed into an obscured memory, in cult practices carried on in caves, and in images retained by tradition. This background—gradually emerging out of self-differentiating Spirit into individual spirituality, and rebirth in the full daylight of knowing—is moderated and transfigured into beauty and the ethical life of freedom and happiness. It is therefore in this sort of world that we see the principle of personal individuality arising, although it is still not fully autonomous but is kept within its own ideal unity instead [e.g., the individual identifies with the city.] & a result of this inadequate individuation, the [Greek] totality falls apart into a group of individual national spirits on the one hand [e.g., Athens, Sparta, Corinth, etc.]; and, on the other hand, the ultimate resolution of the will is not yet placed in the subjectivity of independent self-consciousness but in a higher external power [e.g., Alexander]; the satisfaction of particular needs, moreover, is not yet a task accepted by free men but is rather relegated to a class of slaves.

357: C. The Roman World. Here the process of social differentiation is carried to the point where ethical life is absolutely torn asunder into its extremes: [private life versus public life], personal self-consciousness against abstract universality. This opposition begins with the antithesis between the substantive outlook of an aristocratic class and the principle of free personality in its democratic form. On the aristocratic side it deteriorates into superstition and the assertion of cold, greedy force; the democratic side sinks into the depravity of a rabble. The dissolution of the social totality ends with universal misfortune and the death of ethical life. National individualities die off and fade into the unity of a Pantheon [i.e., with the deification of emperors]. All individuals are degraded to the status of private persons, as equals having formal rights, and are held together by nothing more than abstract self-will driven to monstrous extremes.

358: D. The Germanic World. Spirit has thus inflicted injury on itself and its world—followed by the infinite grief for the Crucified God, for which the Jewish people was held in readiness. Out of all this, the Spirit driven back into itself, grasps the absolute turning point in the extremity of its absolute negativity: the infinite positivity of its own inwardness, the principle which asserts the unity of the divine and the human natures. This reconciliation (of divine and human) as the objective truth and

freedom—that appears within self-consciousness and subjectivity—is a reconciliation entrusted to the northern principle of the Germanic peoples to fulfill. And that’s a good place to stop.

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- [Joyce Tools](#)
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- [From Swerve of Shore to Bend of Bay](#)
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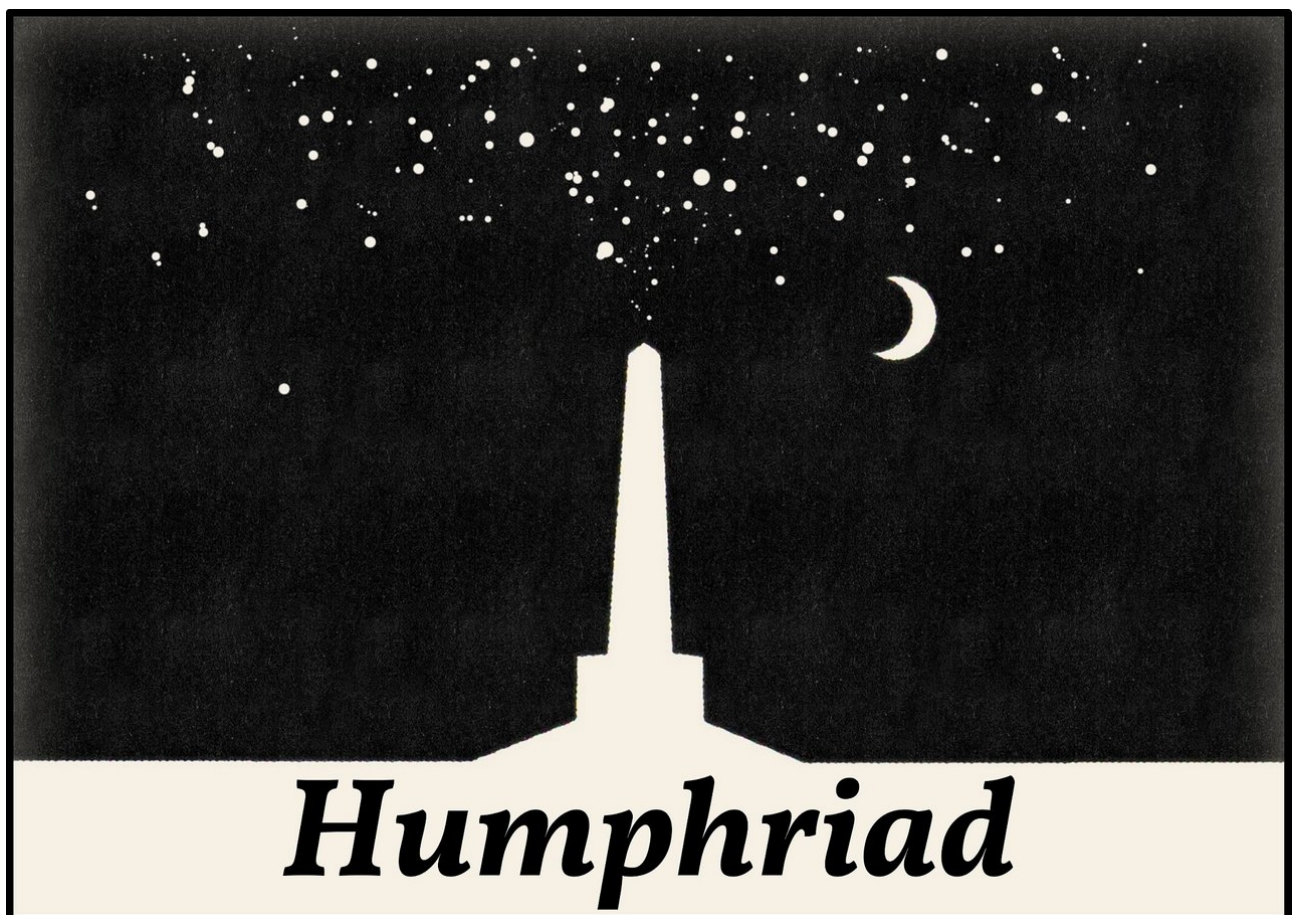
Here Comes Everybody

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Here Comes Everybody

~ [Finnegans Wake – A Prescriptive Guide](#) ~



As I have mentioned several times already in this series on James Joyce's *Finnegans Wake*, the opening chapter of the novel was written

as an afterthought. Joyce actually began drafting the book with what is now the second chapter (I.2, or Book I, Chapter 2). In the [sixth article](#) of this series—this, by the way, is the seventy-eighth article—I described the curious manner in which Joyce groped his way towards his final masterpiece. A brief review of his progress would not be out of place here.

To Start with in the Beginning

On 11 March 1923 James Joyce wrote a short letter to his benefactress Harriet Shaw Weaver. After discussing *Ulysses* and the medical treatment he was receiving for his failing eyesight, he added, almost by way of a postscript:

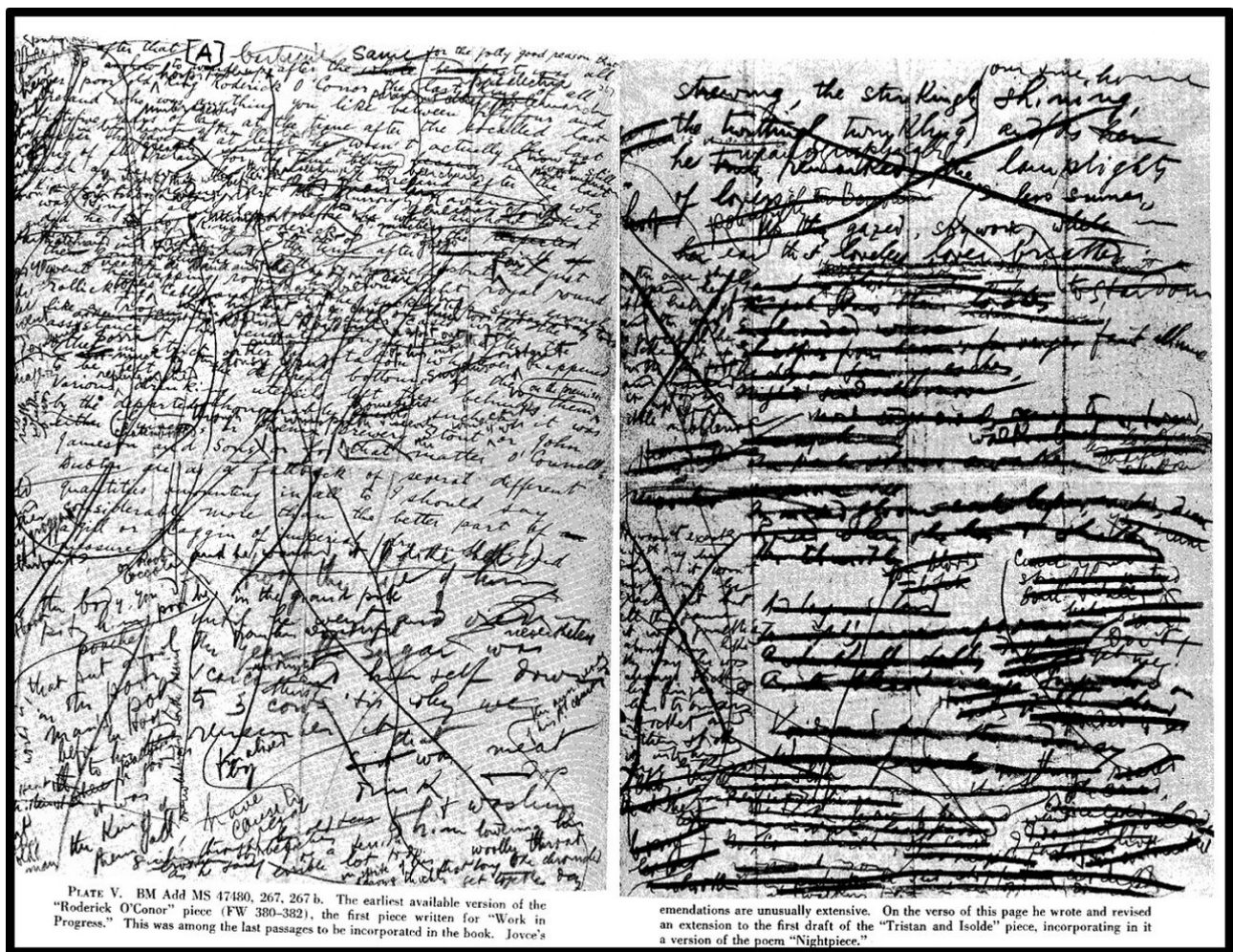
Yesterday I wrote two pages—the first I have written since the final Yes of *Ulysses*. Having found a pen, with some difficulty I copied them out in a large handwriting on a double sheet of foolscap so that I could read them. Il lupo perde il pelo ma non il vizio, the Italians say. The wolf may lose his skin but not his vice or the leopard cannot change his spots. (Letters I 11 March 1923)

After six months of fishing for a theme and exhaustive notetaking, Joyce had finally begun to write *Finnegans Wake*.

Well, sort of.

The final phase of the genesis of *Finnegans Wake* is also the least understood. It lasted about six months, during which Joyce drafted several vignettes—character sketches—each one no more than a page or two in length:

- Roderick O'Connor
- St Kevin's Orisons
- Tristan and Isolde
- St Dymphna
- Mamalujo (The Four Waves of Erin)
- St Patrick and the Druid
- Here Comes Everybody



Two Vignettes

These vignettes are akin to the charcoal studies an artist might make in his sketchbook before putting paint to canvas. With one exception, they were actually incorporated into the final text of *Finnegans Wake*—usually at a very late date in the composition of the book and after significant revision. It is possible that Joyce drafted other vignettes that are no longer extant or that have found their way into private collections. St Dymphna, the one sketch that was not deemed worthy of inclusion in the final text, only turned up in 2004 and its existence was a complete surprise to the world of Wakean scholarship (Henkes 3).

In the months of March-August 1923 Joyce drafted and redrafted these sketches, continually elaborating and expanding them. It was only in August 1923, with the drafting of the final vignette, *Here Comes Everybody*, that he truly began to write *Finnegans Wake*. That is to say, he sat down and wrote what he subsequently thought of as the opening lines of his next book.

Finnegans Wake began life as an elaboration, or expansion, of the short sketch called Here Comes Everybody:

In November 1923 Joyce expanded the “Here Comes Everybody” sketch into a full-scale, albeit episodic, narrative of a carnivalesque HCE and his possible sexual malfeasance ... and the gradual, farcical destruction of his reputation by malicious slander ... In “Here Comes Everybody” HCE acquires his agnomen and in the extension he loses it. This section forms ... the “kernel draft” of chapters 2-4 in Book I of *Finnegans Wake*. (Crispi & Slote 13)



La Place de Rennes, Paris

Here Comes Everybody

The earliest draft of “Here Comes Everybody” can be read on the archived version of Jorn Barger’s [Robotwisdom](#) website. With the help of David Hayman’s [A First-Draft Version of Finnegans Wake](#) (Hayman 62-63) and Danis Rose & John O’Hanlon’s [James Joyce Digital Archive](#), I have slightly emended Barger’s version:

Concerning the origin of his agnomen the most authentic version has it that like Cincinnatus he was one day at his plough when royalty was announced on the highroad. Forgetful of all but his fealty he hastened out on to the road, holding aloft a long perch atop of which a flowerpot was affixed. On his majesty, who was rather longsighted from early youth, inquiring whether he had been engaged in lobstertrapping Humphrey bluntly answered: 'No, my liege, I was only a cotching of them bluggy earwigs'. The King upon this smiled heartily and, giving way to that none too genial humour which he had inherited from his great aunt Sophy, turned towards two of his retinue, the lord of Offaly and the mayor of Waterford (the Syndic of Drogheda according to a later version) remarking 'How our brother of Burgundy would fume did he know that he have this trusty vassal who is a turnpiker who is also an earwicker'. True facts as this legend may be it is certain that from that date all documents initialled by Humphrey bear the sigla H.C.E. and whether he was always Coxon for his cronies and good duke Humphrey for the ragged tiny folk of Lucalizod it was certainly a pleasant turn of the populace which gave him as sense of these initials the nickname 'Here Comes Everything'. Imposing enough indeed he looked and worthy of that title as he sat on gala nights in the royal booth with wardrobepanelled coat thrown back from a shirt wellnamed a swallowall far outstarching the laundered ladies and marbletopped highboys of the pit. A baser meaning has been read into these letters, the literal sense of which decency can but touch. It has been suggested that he suffered from a vile disease. To such a suggestion the only selfrespecting answer is to affirm that there are certain statements which ought not to be, and one would like to be able to add, ought not to be allowed to be made. Nor have his detractors mended their case by insinuating that he was at one time under the imputation of annoying soldiers in the park. To anyone who knew and loved H- C- E- the suggestion is preposterous. Slander, let it do its worst, has never been able to convict that good and great man of any greater misdemeanour than that of an incautious exposure and partial at that in the presence of certain nursemaids whose testimony is, if not dubious, at any rate slightly divergent.

Of the drafts collated by Rose & O'Hanlon, the [earliest](#) is catalogued as:

1st draft, August-September 1923, I.2§1 draft level 0

MS British Library 47472 97

Another and fuller [catalogue](#) reads:

First draft (ink) - written on "Restaurant des Trianons" notepaper; probably August-September 1923 (see Letters III, 23 August 1923).

MS: BL 47472, fols. 97r, 97v

JJA 45 (Book I Chapters 2 and 3): 2-3

Notebooks used: SA (VI.A) (earliest), N1 (VI.B.10), N3 (VI.B.3), N4 (VI.B.25) (workbook missing in part), N5 (VI.B.2)

This draft is already about twice as long as Barger and Hayman's first draft, but that is because Rose & O'Hanlon have collated in this draft all

the revisions Joyce made to the original draft before making a fair copy (probably in September 1923). If you revert these revisions, you will recover the true original draft. There are, however, a few discrepancies between the three versions (Barger, Hayman, Rose & O'Hanlon). For example, Rose & O'Hanlon give origin as the third word in the first draft, whereas Barger and Hayman suggest that Joyce first wrote genesis and never altered it.

In a footnote, Hayman confirms that the first draft was written on Restaurant de Trianons stationery (Hayman 62-63, fn 12). Les Trianons, 5 La Place de Rennes (now La Place du 18-Juin-1940, at the junction of the Boulevard du Montparnasse and the Rue de Rennes), was Joyce's favourite restaurant in the 1920s. It no longer exists. In the letter of 23 August 1923, Joyce tells Harriet Shaw Weaver that he has begun drafting other parts in spite of the heat, noise, confusion and suffocation. JJA 45 refers to Volume 45 of the [James Joyce Archive](#).



Alexandra House, Bognor

Bognor

Between 29 June and 2 August 1923, Joyce stayed at Alexandra Guest House on Clarence Road in Bognor, a popular watering hole on the south coast of England (Norburn 110). It was in a local guidebook that he first came across the name Earwicker:

While looking for sources of the earliest sections of the Wake, I came across the Ward, Lock & Co. Illustrated Guide Book for Bognor and Region, entitled *A Pictorial and Descriptive Guide to Bognor, etc.*, the Fourth edition for 1922-1923. Under Sidlesham, we find the following paragraph:

Sidlesham Church is an Early English structure worthy of notice, and an examination of the surrounding tombstones should not be omitted if any interest is felt in deciphering curious names, striking examples being Earwicker, Glue, Gravy, Boniface, Anker, and Northeast. (Timmerman 45)

Peter Timmerman struck gold with this discovery, which turned up several other details relevant not only to the *Humphriad* but to later sections of *Finnegans Wake*:

Joyce very likely picked up a copy of this guide, either purchasing it for his trip, or perhaps finding it by chance in Alexandra House, the Bognor hotel at which he was staying. He would have been struck by the curious coincidence of the names 'Wicker' and 'Earwicker' and would have built up the scene with this assistance.

If Joyce used the guide, he kept it—or notes made from it—for some time. In the first draft (B.M. Add. MS 47472, 97a) we find only 'the Glues & Gravys & Earwickers of Sidlesham', 'the Northeast, the Anker' being added to the first typescript (B.M. Add. MS 47472, 102a) as mentioned in Joyce's letter Harriet Weaver of 9 October 1923 (Letters, I, 204). This emboldens us to look at some of the other material in the guide that may be of more marginal relevance. (Timmerman 46)

It is tempting to assume that Humphrey's roadside encounter with the king was suggested by Bognor's own agnomen, Regis, but—alas!—Bognor only came to be known as Bognor Regis in 1929, when George V convalesced there after undergoing lung surgery.

Timmerman concludes his article with the following sentiments:

The transportation of this region to Dublin would have come naturally to Joyce's mind, and may help to explain the transitions between Dublin and the south of England that occur in the early chapters of *FW* ...

To posit such a pervasive influence for one guide book is on the face of it extravagant; yet is just the sort of thing Joyce was likely to fasten on, especially if

one visualises him both deciding to begin his new work in earnest and also relaxing on vacation. What better guide to the future than the guide closest at hand? (Timmerman 48)

It's possible that Joyce began *Here Comes Everybody* when he was still in Bognor, though the "Restaurant des Trianons" stationery suggests otherwise. [Nora Barnacle's](#) sister Kathleen accompanied them to Bognor for the holiday, and Richard Ellmann records the following interesting exchange:

In Bognor Nora remarked resignedly to Kathleen, 'He's on another book again.' Joyce worked at *Finnegans Wake* with passion. (Ellmann 554)



Sidlesham Church

The Humphriad

Here Comes Everybody was the little acorn from which *Finnegans Wake* grew, but it was also, in a sense, the first draft of I.2-4, the first three chapters of the book to be written. Because this triad of chapters

recounts in a mock-heroic style the self-contained story of HCE's rise and fall, it is sometimes referred to as the Humphriad.

The central idea of HCE as a modern Everyman—a latter-day Adam whose fall from grace is precipitated by a sin committed in a garden—is present from the beginning:

Earwicker's original sin, never precisely described, occurred in the Phoenix Park and involved exhibitionism, or voyeurism, with two nursemaids as accomplices, and three soldiers (imported perhaps from the Circe episode of Ulysses) as witnesses, quite possibly themselves involved in the offense through promiscuity with the girls or homosexuality with each other. (Ellmann 555)

The two nursemaids and three soldiers may in fact have been lifted from Joseph Bédier's retelling of the romance of Tristan and Isolde, [Le Roman de Tristan et Iseut](#), which Joyce is known to have read while he was living in [Trieste](#). The library of books that he left behind when he moved to Paris in June 1920 includes both the original French edition as well as Florence Simmonds' English translation of 1910:

The varlets kept the fool [Tristan, who has lost his wits] for their amusement on the steps of the hall, like a dog in a kennel. He bore their jests and blows patiently, for sometimes, restored to his own shape and comeliness, he passed from his lair to the Queen's chamber. But when some days had passed, two of the serving-maids suspected the fraud. They warned Andret, who placed three spies well armed at the door of the women's chambers. When Tristram would have entered they cried : "Back, fool, return to thy bundle of straw." "What! fair gentlemen," said the fool, "must I not go this evening to embrace the Queen? Know you not that she loves me?" Tristram brandished his club. They were afraid, and let him enter. (Simmonds 202-203, Bédier 264-265)



Tristan and Isolde

It appears that when Joyce expanded *Here Comes Everybody* into the *Humphriad*, he intended the latter to take up a single chapter in his nascent novel:

Chapters 2-4, the first part of the *Wake* to be drafted, make up a self-contained narrative unit that presents the nature and history of the book's hero, HCE. It served as the beginning of the *Wake* until 1926, when Joyce drafted what would become chapter 1. Joyce's composition of the unit began in August 1923 with the drafting and revising of the "vignette" usually called "*Here Comes Everybody*," which was to take its place as the first section of chapter 2 [RFW 024.01–027.32]. Then in the fall and winter of 1923-24 he drafted the rest of chapter 2 and chapters 3 and 4, though the separation into the final chapter units only came later, to meet the requirements of serial publication. (Crispi & Slote 66)

During the composition of *Work in Progress* (as *Finnegans Wake* was originally called) Joyce was put to many shifts in order to remain relevant to his reading public. In an earlier [article](#), I described what was perhaps the most important of these: the regular publication of early fragments of the novel. *Here Comes Everybody* was the second of these, appearing in the anthology *Contact Collection of Contemporary*

Writers, which was edited by [Robert McAlmon](#) and published in Paris in 1925.

CONTINUATION OF A WORK IN PROGRESS⁽¹⁾

by JAMES JOYCE

Now, concerning the genesis of Harold or Humphrey Chimpden's occupational agnomen and discarding once for all those theories from older sources which would link him back with such pivotal ancestors as the Glues, the Gravys, the Northeasts, the Ankers and the Earwickers of Sidlesham in the hundred of manhood or proclaim him offsprout of vikings who had founded wapentake and seddled hem in Herrick or Eric, the best authenticated version has it that it was this way. We are told how in the beginning it came to pass that like cabbaging Cincinnatus the grand old gardener was saving daylight under his redwoodtree one sultry sabbath afternoon in prefall paradise peace by following his plough for rootles in the rere garden of ye olde marine hotel when royalty was announced by runner to have been pleased to have halted itself on the highroad along which a leisureloving dogfox had cast followed, also at walking pace, by a lady pack of cocker spaniels. Forgetful of all save his vassal's plain fealty to the ethnarch Humphrey or Harold stayed not to yoke or saddle but stumbled out hotface as he was (his sweatful bandanna loose from his pocketcoat) hasting to the forecourts of his public in topee, surcingle, plus fours and bulldog boots ruddled with red marl, jingling his

(1) See Transition, April 1927.

In September 1926, after several more fragments had been published, Joyce wrote to Harriet Shaw Weaver about his failure to get a fragment into the esteemed American magazine [The Dial](#):

I am sorry the Dial has rejected the pieces as I wanted them to appear slowly and regularly in a prominent place. (Letters 24 September 1926)

Just as Joyce was beginning to sense that many of those who had championed the author of *Ulysses* were losing interest in the author of *Work in Progress*, a new coterie of admirers materialized. Among these were [Eugene](#) and [Maria Jolas](#), Myron and Helen Nutting, and [Elliot Paul](#). In January 1927, following a private reading by Joyce of the opening lines of *Work in Progress*, these new friends agreed to serialize Joyce's novel from the beginning.

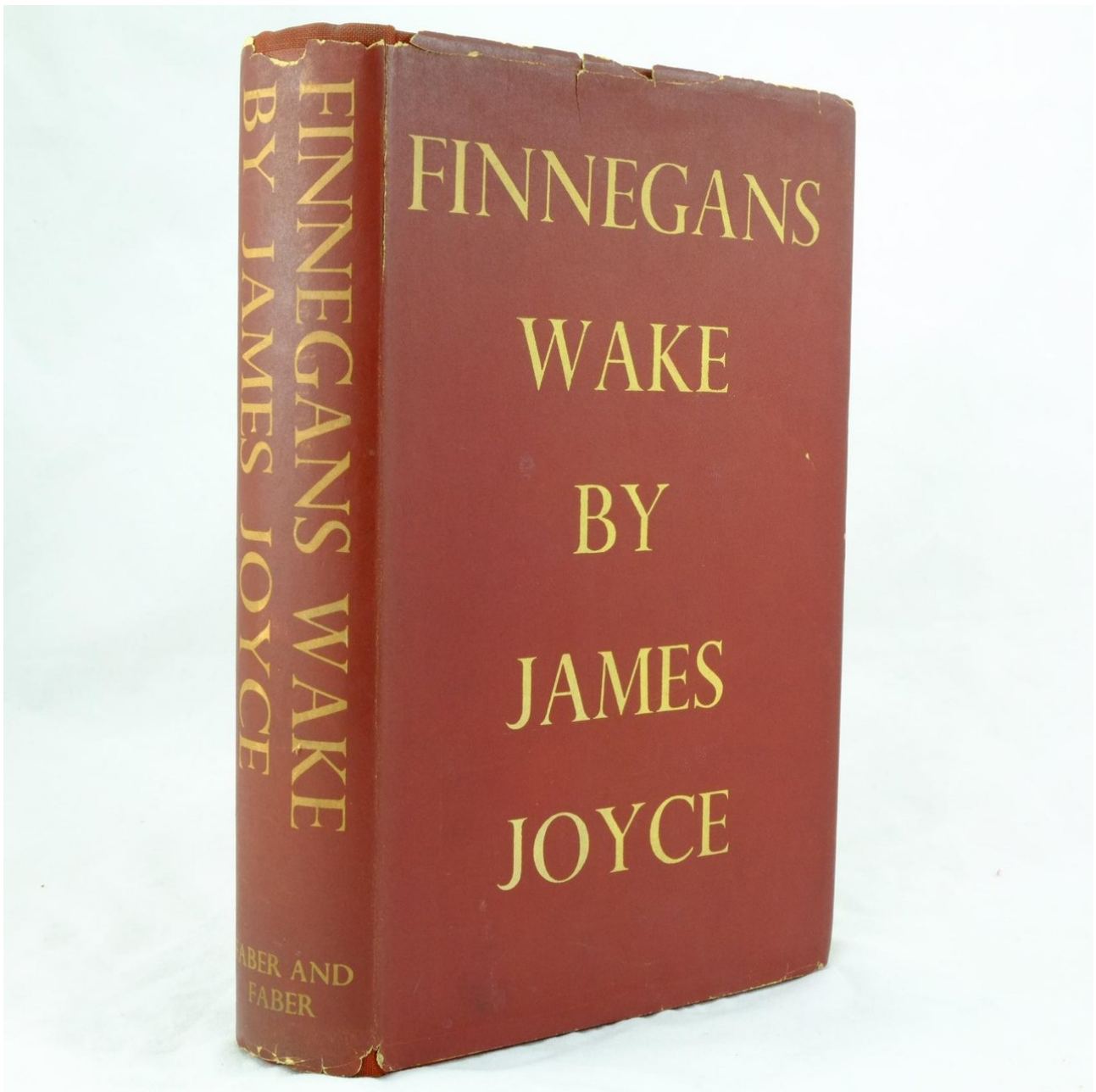
Eugene Jolas was already in the process of founding a literary magazine, which would be called [transition](#). This magazine became the principal vehicle for the serialization of *Work in Progress*.

Twenty-seven numbers of *transition* appeared between April 1927 and May 1938. The first eight installments serialized the eight chapters of Book I, with I.2-4 appearing in *transition* 2-4 (May, June, July 1927). It was to facilitate this publication that Joyce finally split the *Humphriad* into three chapters.

Joyce did not simply divide one long tale into three sections for separate publication. He revised each section prior to publication:

In the spring of 1927 in the fair copy of the first typescript all the sections had been drafted and their sequence established. It only remained for Joyce to determine their final segmentation into episodes for publication in *transition* and to make changes that would organize their proper symmetries and echoes. (Crispi & Slote 87)

He even made changes while proofreading the galleys prior to the final typesetting and printing (Crispi & Slote 80, 82, 84, 85). Needless to remark, the three chapters underwent further revisions over the course of the following eleven or twelve years, before the publication of *Finnegans Wake* in May 1939.



Finnegans Wake (1939)

And that's a good place to stop.

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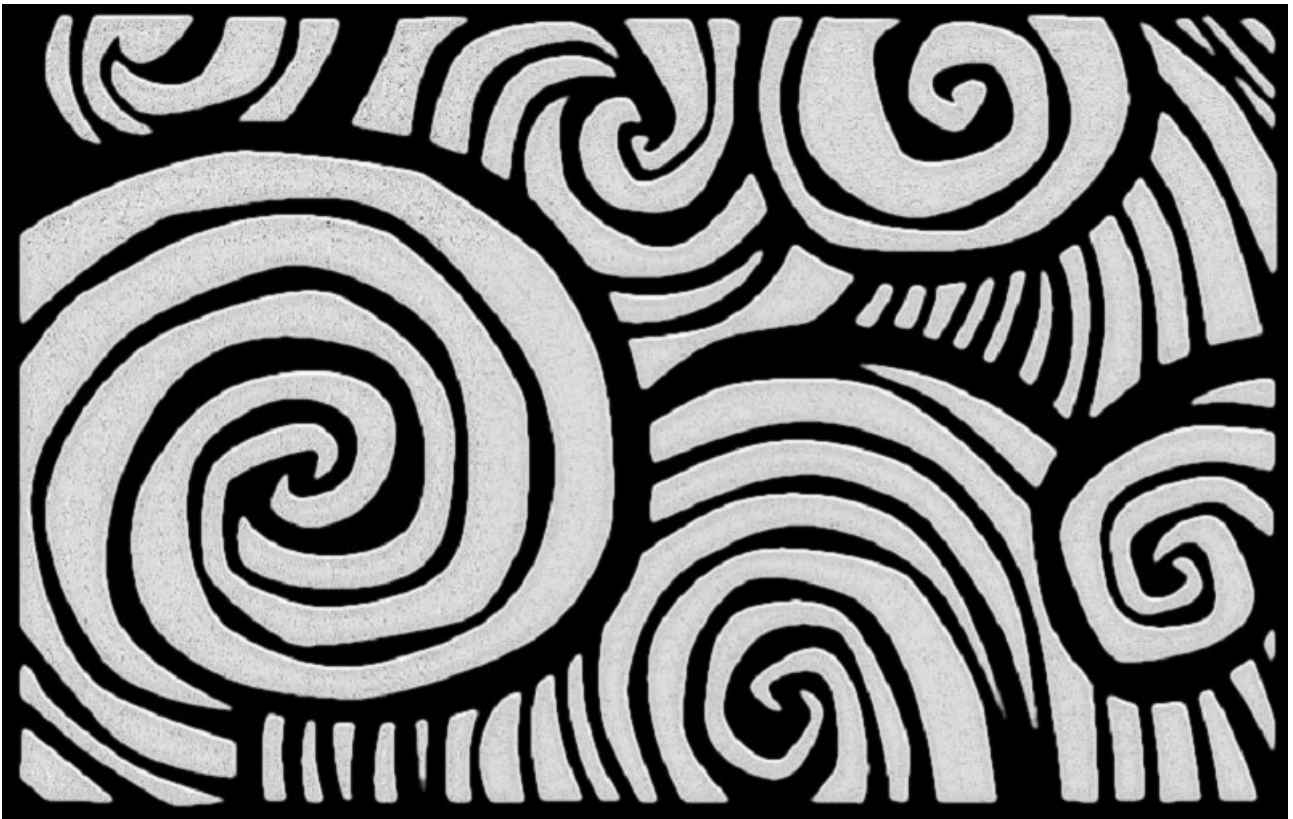
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- [FWEET](#)
- [The James Joyce Scholars' Collection](#)
- [FinnegansWiki](#)
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- [Annotated Finnegans Wake \(with Wakepedia\)](#)
- [From Swerve of Shore to Bend of Bay](#)
- [John Gordon's Finnegans Wake Blog](#)
- [James Joyce: Online Notes](#)

The Humphriad

	harlotscurse67 • Dec 23, 2020 (Edited)	13 MIN READ
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~ [Finnegans Wake – A Prescriptive Guide](#) ~



Wheels Within Wheels

In James Joyce's novel *Finnegans Wake*, Book I, Chapters 2-4 were originally conceived as a self-contained unit, recounting in a mock-heroic style the story of HCE's rise and fall. For this reason, this triad of chapters is sometimes referred to as the *Humphriad*.

Being the earliest part of the book to be drafted, these are unsurprisingly the most transparent chapters in *Finnegans Wake*. As Joyce worked his way into the book, he became increasingly adept at creating that dark speech for which *Finnegans Wake* is now known. Initially, however, his first drafts were written in a much simpler language, one that was almost indistinguishable from the wide-awake English with which we are all familiar. Only subsequently were these initial drafts transformed into something much more obscure. Joyce, as it were, put the language to sleep.

As a general rule, the first draft of a passage is the most comprehensible. Every time Joyce reworked an early draft, he not only expanded it, he also made it darker and more opaque. The earliest chapters were quite transparent to begin with, and the final, published versions are only a little less transparent. The earliest drafts of the

book's later chapters, however, are already quite obscure, and when Joyce reworked them, he made them almost impenetrable.

This is particularly true of the four chapters that comprise Book II. These were among the last chapters of *Finnegans Wake* to be drafted and they are widely acknowledged to be the most difficult. Scholars have surmised that Joyce had particular reasons for making this book more obscure than the other three, but I think the simple answer is that when he finally got around to drafting these chapters, he had had so much practice in framing the idiosyncratic speech of the Wake that he no longer needed to "translate" a plain, unencrypted text into Wakean. He could create out of thin air an initial draft that was already quite incomprehensible to the first-time reader. And subsequent drafts would veil his meaning with successive layers of impenetrabilia.

It is no surprise, then, that the three chapters which make up the Humphriad are among the easiest to read and understand—and by extension, the most enjoyable. They are also among the shortest chapters in the book. Together they span fifty-nine pages of *The Restored Finnegans Wake*, making an average of fewer than twenty pages each. The fourteen remaining chapters of the book average about thirty-one pages each. The entire Humphriad, therefore, can be read in a single sitting. And first-time readers have a real chance of understanding much of what they read. This is especially true of chapter 2, which is the least opaque of the three:

The odd thing about this simple story is that it is almost simple enough for the simplest reader. Chapter II is one of the first that Joyce wrote. Maybe he did not have time, going over it, to complicate it according to his habit. (Tindall 56-57)

I sometimes wish that all of *Finnegans Wake* were as transparent and easy to read as this chapter. If that were the case, the book would undoubtedly be more popular and more frequently read than it can ever hope to be. But perhaps it would no longer be *Finnegans Wake*.

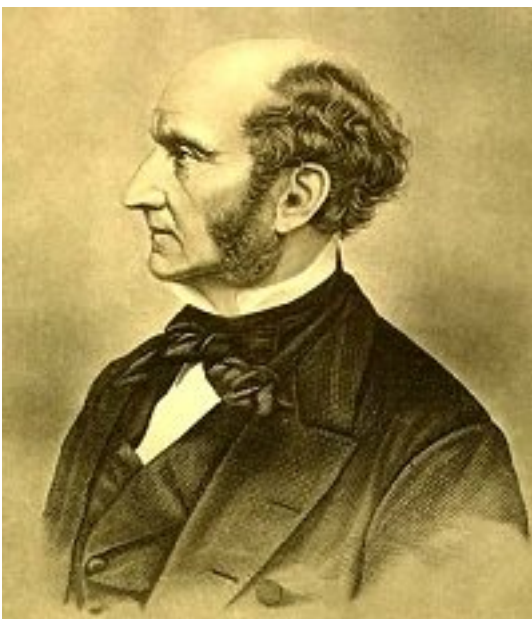
**THE HISTORY OF THE WORLD
IS
THE STORY OF THE FAMILY
WRIT LARGE**

Vico Again

From [Giambattista Vico](#), Joyce learnt that there is nothing new under the sun. Generation follows generation, knitting history together in an endless round. Children are doomed to repeat the original sins of their parents:

Teems of times and happy returns. The seim anew. Ordovico or viricordo. Anna was, Livia is, Plurabelle's to be. (RFW 169.06-07)

In his System of Logic, John Stuart Mill captures the essence of Vico's thesis quite well:

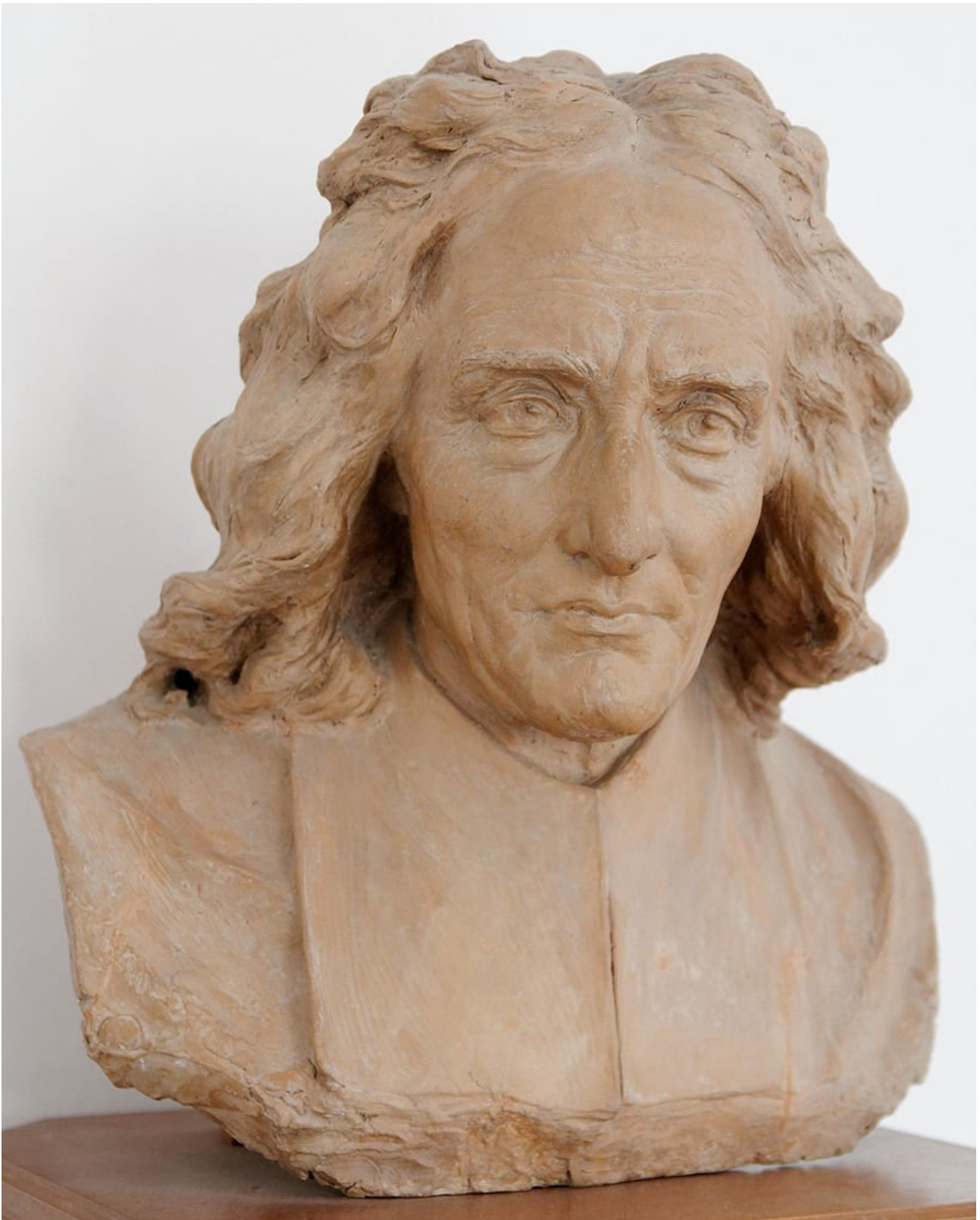


John Stuart Mill

It is one of the characters, not absolutely peculiar to the sciences of human nature and society, but belonging to them in a peculiar degree, to be conversant with a subject-matter whose properties are changeable. I do not mean changeable from day to day, but from age to age; so that not only the qualities of individuals vary, but those of the majority are not the same in one age as in another.

The principal cause of this peculiarity is the extensive and constant reaction of the effects upon their causes. The circumstances in which mankind are placed, operating according to their own laws and to the laws of human nature, form the characters of the human beings; but the human beings, in their turn, mould and shape the circumstances for themselves and for those who come after them. From this reciprocal action there must necessarily result either a cycle or a progress. In astronomy also, every fact is at once effect and cause; the successive positions of the various heavenly bodies produce changes both in the direction and in the intensity of the forces by which those positions are determined. But in the case of the solar system, these mutual actions bring around again, after a certain number of changes, the former state of circumstances; which, of course, leads to the perpetual recurrence of the same series in an unvarying order. Those bodies, in short, revolve in orbits: but there are (or, conformably to the laws of astronomy, there might be) others which, instead of an orbit, describe a trajectory—a course not returning into itself. One or other of these must be the type to which human affairs must conform.

One of the thinkers who earliest conceived the succession of historical events as subject to fixed laws, and endeavored to discover these laws by an analytical survey of history, Vico, the celebrated author of the *Scienza Nuova*, adopted the former of these opinions. He conceived the phenomena of human society as revolving in an orbit; as going through periodically the same series of changes. Though there were not wanting circumstances tending to give some plausibility to this view, it would not bear a close scrutiny: and those who have succeeded Vico in this kind of speculations have universally adopted the idea of a trajectory or progress, in lieu of an orbit or cycle. (Mill 506-507)



Giambattista Vico

Joyce is unlikely to have read Mill's *System of Logic*, though *Finnegans Wake* does contain allusions to *The Subjugation of Women* and *On Liberty* (Atherton 267). Joyce was happy to use Vico as his literary

crutch just as he had leant on Homer when writing *Ulysses*, but like Mill he recognized that Vico's views did not bear close scrutiny:

I do not know if Vico has been translated. I would not pay overmuch attention to these theories, beyond using them for all they are worth, but they have gradually forced themselves on me through circumstances of my own life. (Letters 21 May 1926)

Joyce's use of Vico's cyclical philosophy of history informs *Finnegans Wake* on many levels. The impact on the book's structure is particularly significant: *Finnegans Wake* is a [fractal](#) work.

In mathematics, a fractal is a self-similar geometric figure. That is to say, it is structurally identical on all levels. It looks the same whether you examine it through a microscope or a telescope. The overall Viconian architecture of *Finnegans Wake* is repeated on a smaller scale in the structure of each of the four books, and on an even smaller scale in the structure of each of the seventeen chapters. The same Viconian pattern is repeated on individual pages, in individual paragraphs, and even in individual sentences. In *Finnegans Wake*, Joyce tells us the same story over and over again: the history of the world is the story of the family writ large.



The Barnsley Fern, A Fractal Design

The Humphriad is an excellent example of this fractal structure. Taken as a whole, it can be analysed as one great Viconian cycle, encapsulating all of Finnegans Wake in its fifty-nine pages. But there are wheels within wheels. Embedded within the Humphriad there are smaller Viconian cycles, and within these even smaller ones. The events which are narrated in the opening few pages of I.2 are recycled over and over again throughout the remainder of the Humphriad—and, to a large extent, throughout the remainder of Finnegans Wake.

Wheels Within Wheels

The Humphriad can be characterized in just a few short sentences:

Chapters 2-4, the first part of the Wake to be drafted, make up a self-contained narrative unit that presents the nature and history of the book's hero, HCE. It served as the beginning of the Wake until 1926, when Joyce drafted what would become chapter 1. Joyce's composition of the unit began in August 1923 with the drafting and revising of the "vignette" usually called "Here Comes Everybody," which was to take its place as the first section of chapter 2 [RFW 024.01–027.32]. Then in the fall and winter of 1923-24 he drafted the rest of chapter 2 and chapters 3 and 4, though the separation into the final chapter units only came later, to meet the requirements of serial publication. The vignette introduces HCE and gives his early history, and the rest describes a series of attacks on HCE both physical and verbal, in each of which he falls only to rise again. The final attack, in the first-draft version of chapter 4, is the courtroom trial involving Festy King, who ever more clearly throughout the revisions comes to seem ambiguously to be both HCE's attacker and HCE himself. The trial ends in comical disarray with Festy's acquittal, which is itself an instance of HCE's resurrection. (Crispi & Slote 66)

The identification of Festy King with both HCE and HCE's attacker is consistent with the Viconian pattern of history. The Oedipal figure who confronts HCE and precipitates his fall in one Viconian cycle, takes his place and becomes the HCE of a new Viconian cycle, only to be confronted in his turn by a new Oedipal figure. And so on.



The Stirrup Cup (Heywood Hardy)

The structure of the *Humphriad* is summarized in the following table. Like *Ulysses*, the *Humphriad* can be broken down into a succession of triads. Admittedly, this analysis is a little artificial in places. There is no compelling evidence that Joyce was consciously thinking in terms of threes. The *Humphriad* evolved more by happenstance than according to any preconceived plan. Nevertheless, it is a useful fiction:

RFW	Name
024.01-027.36	Here Comes Everybody
024.01-025.40	The Royal Foxhunt
026.01-026.27	The King Street Theatre
026.28-027.36	The Original Sin
027.37-038.21	The Cad with the Pipe
027.37-030.19	The Ides of April
030.20-035.17	Chinese Whispers (Telephone)
035.18-038.21	The Ballad of Persse O'Reilly

039.01-049.20	The Aftermath of Hosty's Rann
039.01-041.10	Obituaries
041.11-046.15	The Cad's Side of the Story
046.16-049.20	The Plebiscite
049.21-059.28	The Battery at the Gate
049.21-054.15	Diversified Outrages
054.16-055.40	Camelback Excesses
056.01-059.28	Herr Betreffender
060.01-068.11	Death and Resurrection
060.01-062.27	The Caged Lion
062.28-063.29	The Heights of Abraham
063.30-068.11	Kate Strong
068.12-076.40	The Trial
068.12-072.21	Festy King
072.22-075.16	Pegger Festy
075.17-076.40	The Four Judges
077.01-082.08	The Circle Closes
077.01-079.24	The Foxhunt
079.25-080.12	The Prisoner in the Vatican
080.13-082.08	Hymn to ALP

In musical terms, the Humphriad, is essentially a set of variations on the cyclical theme of HCE's rise, fall and resurrection. Each variation is underpinned by the same ground bass:

- A guilt-ridden and socially discredited HCE encounters a younger Oedipal figure.
- The Oedipal figure displaces HCE, becoming in turn the new HCE.
- The new HCE initially rises in the world on the coat-tails of his triumphal encounter with the old HCE.

- The new HCE is led—through hubris?—to commit an original sin of an ambiguously sexual nature.
- This precipitates the new HCE's fall from grace in the eyes of the public, and burdens him with remorse.
- A guilty and socially discredited HCE encounters a younger Oedipal figure ...

And so on ad infinitum.

I believe that when HCE has his Oedipal encounter, he is already damaged goods in the eyes of the community. He has already committed his original sin, and it is because he is now guilt-ridden that he is vulnerable to attack. The Oedipal figure, then, is like a fresh new HCE: one who is initially cleansed of sin and in a state of grace. Consequently, this new HCE rises in the world. But like the Oedipus of ancient myth, his change of fortune only tempts him to sin. This causes him to fall from grace in the eyes of the people and to be overcome with his own sense of guilt. And while he is in this state of original sin, he is dispatched by a younger Oedipal figure. And so the Vicinian cycle continues.

In the initial Oedipal event—Humphrey Chimpden's roadside encounter with the king (RFW 024.10-025.21)—Joyce does not make it clear whether Humphrey is already guilt-ridden or not. We are told that he comes running from a garden in prefall paradise, which suggests that he has not yet committed his original sin. But we are also told that he was following his plough for rootles—ie earning his food by the sweat of his brow ([Genesis 3:19](#)), which suggests that he has already fallen from grace. The latter is more consistent with HCE's subsequent encounters.

The narrative of the *Humphriad* I is linear and quite easy to follow. In Parts II and III, however, it is repeatedly interrupted by digressions and interludes, which makes it more difficult to follow the thread of the story. Part II can be seen as the evolution of HCE's history through time. In Part I the focus was on space. Perhaps in Part III, where HCE is dead and buried, we go beyond space and time into the infinite.

And that's a good place to stop.

- [Danis Rose](#), *The Textual Diaries of James Joyce*, The Lilliput Press, Dublin (1995)
- [Danis Rose](#), [John O'Hanlon](#), *The Restored Finnegans Wake*, Penguin Classics, London (2012)
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Listening to the Humphriad

~ [Finnegans Wake – A Prescriptive Guide](#) ~



James Joyce (Camille Ruf)

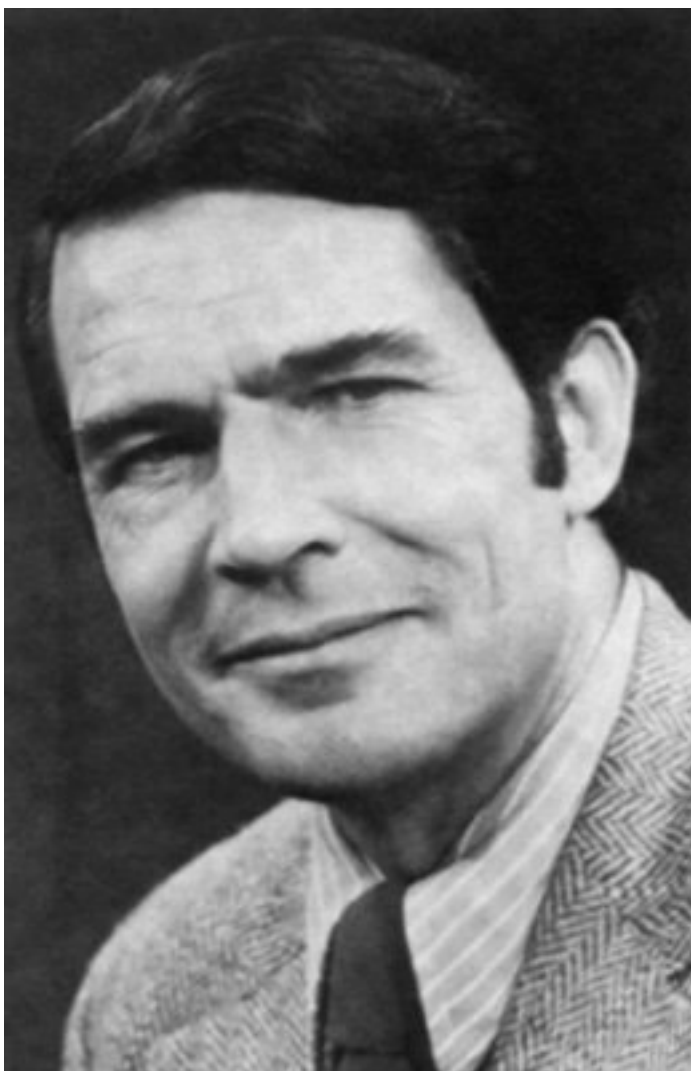
For this series of articles on James Joyce's novel *Finnegans Wake* I have been using *The Restored Finnegans Wake* as my preferred text. Danis Rose and John O'Hanlon's critically emended edition of the work, which was first published in 2010, is still in copyright and I am not aware of any recordings of its text. The original 1939 text of *Finnegans Wake*, however, is in the public domain, and there are several free recordings online, as well as some commercially available audiobooks.

The online recordings of the *Humphriad* are of uneven quality. This is understandable. No one really knows how we are supposed to read a book like *Finnegans Wake*. What tempo should we adopt? How should

we pronounce words that are not to be found in any dictionary? Does it even make sense to talk of a correct way to read this book?

There is something very Irish about a text that sounds different every time you hear it. Traditionally, our myths and legends were not written down as works of literature to be read or recited—like, for example, the Bible or the Iliad. Instead, a trained storyteller known as a [seanchaí](#)—a custodian of our native traditions, if you like—was entrusted with this material. The seanchaí was expected to improvise oral performances of traditional tales, adding his own flourishes and fleshing out the bare bones of each story. Every performance was meant to be unique.

This native tradition is reflected in the following online recordings of the Humphriad, which are all available free of charge. Most manage to cover the Humphriad in approximately three hours.



Patrick Horgan

Patrick Horgan

The English actor Patrick Horgan—the narrator in Woody Allen’s Zelig—recorded the whole of the Wake in 1985. This, the first unabridged recording of Finnegans Wake, was produced by the [American Foundation for the Blind](#) for the [National Library Service for the Blind and Physically Handicapped](#).

Horgan reads fairly quickly but, as one would expect from a professional actor, his delivery is clear and precise and he brings the text to life. It is still one of the best readings of the book. The audio quality of the freely accessible online version is quite poor. The Humphriad begins in the middle of the second audio file at 23:40 and continues through the end of the fourth audio file:

- [The Humphriad](#)

I imported the relevant files into [Audacity](#) and tried my best to clean them up. The result has been uploaded to the Internet Archive:

- [The Humphriad](#)

Horgan’s reading can also be accessed on YouTube on Joseph Lavy’s channel:

[Finnegans Wake Audiobook](#)



Waywords and Meansigns

Waywords and Meansigns is an online project to recreate *Finnegans Wake* in its Whole Wholume. It is a library of audio files in which the different sections of *Finnegans Wake* are read and interpreted through music by a variety of musicians and writers, artists and scholars, weirdos and generally adventurous people. It was co-founded in 2014 by Derek Pyle and Kelley Kipperman and currently includes more than seventy hours of material. Its three editions—the third is still a Work in Progress—will comprise three recordings of Joyce's novel from cover to cover. The first two editions consist of recordings of entire chapters, while the ongoing third edition focuses on shorter passages. The following links are to the playlists for the first two editions:

- [Humphriad I](#) Track 2
- [Humphriad II](#) Track 3
- [Humphriad III](#) Track 4
- [Humphriad I](#) Track 2
- [Humphriad II](#) Track 3

- [Humphriad III Track 4](#)



The Most Ever Company

The Most Ever Company describes itself as a mysterious, anonymous & very cryptic art collective in Oklahoma. Their YouTube channel includes an audiobook of Finnegans Wake.

- [Humphriad I](#)
- [Humphriad II](#)
- [Humphriad III](#)



Patrick Healy

The Irish writer and scholar Patrick Healy's recording of *Finnegans Wake* is also available online. It was made over a period of four days in January 1992 at Bow Lane Recording Studios in Dublin. Healy reads at breakneck speed and his pronunciations are often bizarre. I am not a fan of this reading, but it has been widely acclaimed by Joycean scholars. The *Humphriad* comprises Tracks 9-26:

- [The Humphriad](#)

And that's a good place to stop.

References

- [James Joyce](#), *Finnegans Wake*, The Viking Press, New York (1958, 1966)
- [James Joyce](#), *James Joyce: The Complete Works*, Pynch (editor), Online (2013)
- [Danis Rose](#), [John O'Hanlon](#), *The Restored Finnegans Wake*, Penguin Classics, London (2012)

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- [James Joyce: Online Notes](#)

A Bird's-Eye View of the Humphriad

	harlotscurse67 • Feb 2, 2021 (Edited)	7 MIN READ
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~ [Finnegans Wake – A Prescriptive Guide](#) ~



Before resuming our page-by-page analysis of James Joyce's *Finnegans Wake*, let us take another look at the structure of Book I, Chapters 2-4—a self-contained narrative unit known familiarly as the *Humphriad*. In an earlier article in this series, I made the point that the *Humphriad* recounts the same story over and over again: the rise and fall of Joyce's Everyman, HCE. The details of this story vary continually, but the essentials remain the same:

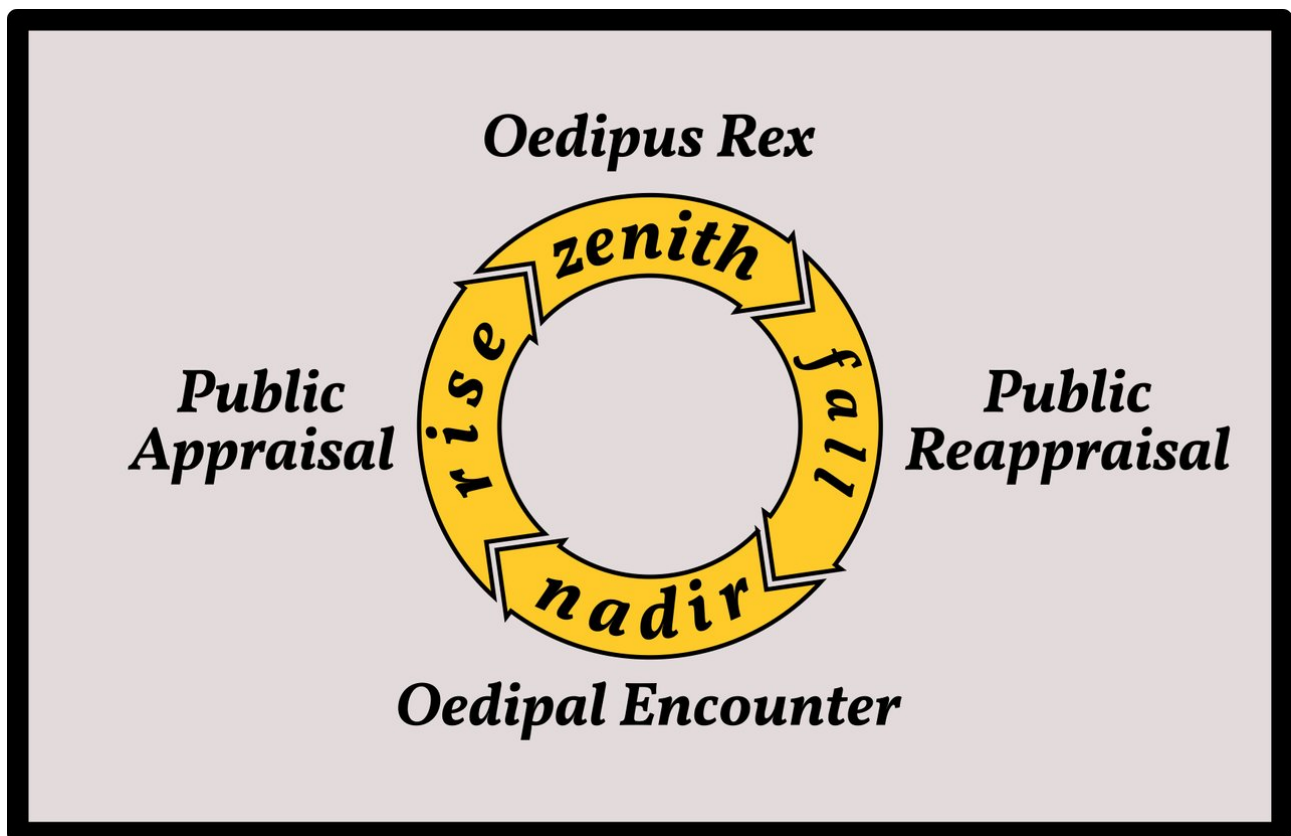
- A guilt-ridden and socially discredited HCE, who is in a state of sin, encounters a younger Oedipal figure, who is in a state of grace.
- The Oedipal figure displaces HCE, becoming in turn the new HCE.
- The new HCE initially rises in the world on the coat-tails of his triumphal encounter with the old HCE. This is sometimes presented as the public's initial appraisal of this encounter to HCE's credit.
- The new HCE is led—through hubris?—to commit an original sin of an ambiguously sexual nature. This is sometimes presented as the public's reappraisal of HCE's initial encounter, now to his discredit.

- This precipitates the new HCE's fall from grace in the eyes of the public, and burdens him with guilt and remorse.
- A guilty and socially discredited HCE encounters a younger Oedipal figure ...

And so on ad infinitum. Squaring the circle—a feat that [Leopold Bloom](#) thought might enrich him—is impossible, but Joyce once claimed to have circled the square in *Finnegans Wake*:

I am making an engine with only one wheel. No spokes of course. The wheel is a perfect square ... it's a wheel, I tell the world. And it's all square. (Postcard to Harriet Shaw Weaver, Letters 16 April 1927)

The repeating cycle of HCE's rise and fall mimics the quadratic structure of *Finnegans Wake* as a whole inasmuch as it too has four constituent parts:



The Rise and Fall of HCE

- Rise: The Oedipal Encounter brings about the rise of HCE. This represents, in a way, the birth of HCE.

- Zenith: HCE's encounter is celebrated by the community as a heroic triumph. HCE is now the king (Oedipus Rex).
- Fall: HCE's encounter is reappraised by the public to his discredit. It is now characterized as a crime in the park, leading to HCE's fall from grace.
- Nadir: HCE's fall from grace and his loss of public support leads to another Oedipal Encounter. This represents, in a way, his death.

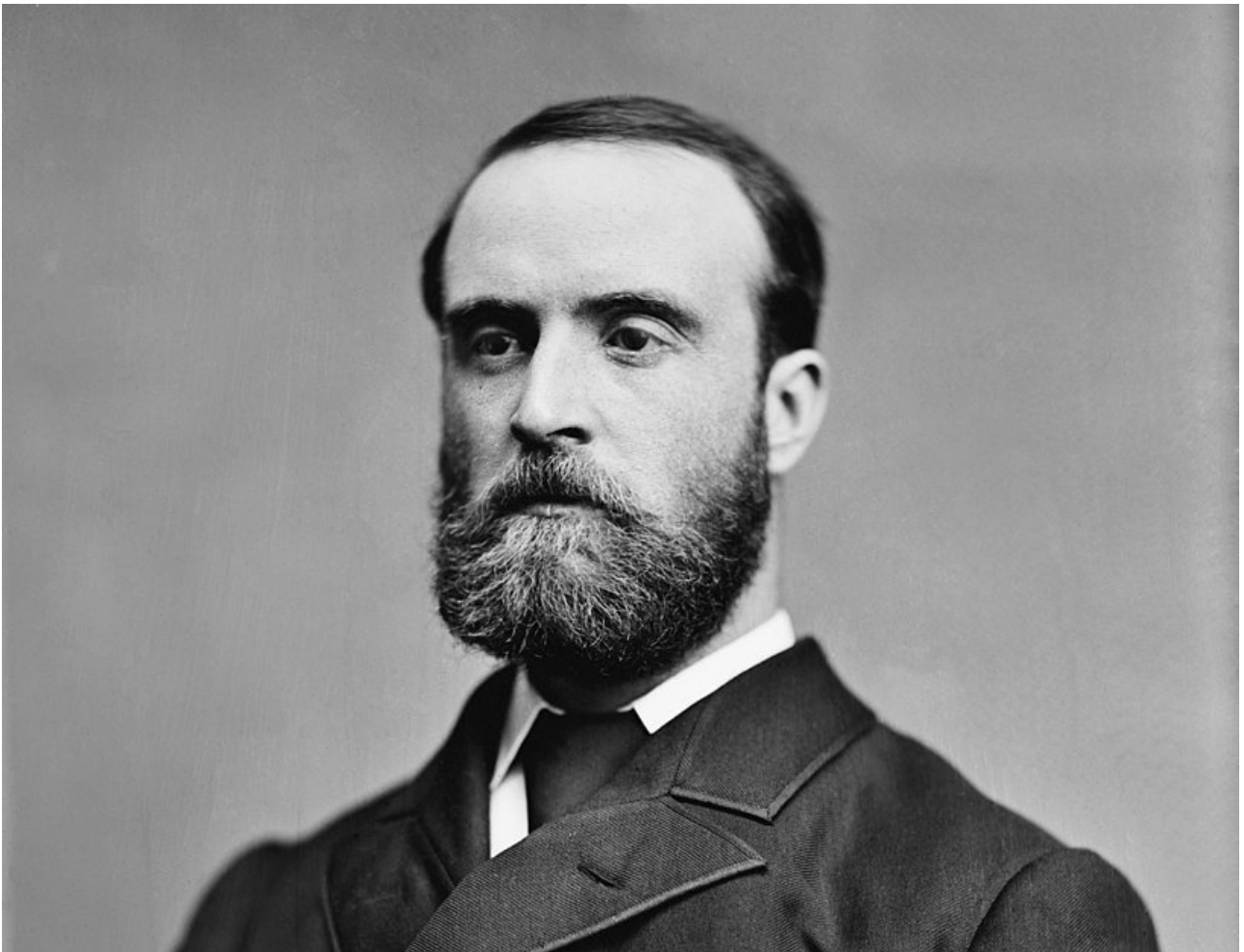
In the same article, I suggested the following triadic analysis of the Humphriad:

RFW	Name
024.01-027.36	Here Comes Everybody
024.01-025.40	The Royal Foxhunt
026.01-026.27	The King Street Theatre
026.28-027.36	The Original Sin
027.37-038.21	The Cad with the Pipe
027.37-030.19	The Ides of April
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035.18-038.21	The Ballad of Persse O'Reilly
039.01-049.20	The Aftermath of Hosty's Rann
039.01-041.10	Obituaries
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049.21-054.15	Diversified Outrages
054.16-055.40	Camelback Excesses
056.01-059.28	Herr Betreffender
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063.30-068.11	Kate Strong
068.12-076.40	The Trial
068.12-072.21	Festy King
072.22-075.16	Pegger Festy
075.17-076.40	The Four Judges
077.01-082.08	The Circle Closes
077.01-079.24	The Foxhunt
079.25-080.12	The Prisoner in the Vatican
080.13-082.08	Hymn to ALP

The Structure of the Humphriad

As I pointed out in that article, this analysis is somewhat artificial. Joyce did not construct the Humphriad as a series of triads. In fact, he had no overarching plan when he began to expand the vignette *Here Comes Everybody* into a larger narrative. His method of proceeding—as Bill Cadbury, Professor Emeritus of English at the University of Oregon, describes it in *How Joyce Wrote Finnegans Wake* (Crispi & Slote 66-97)—was actually quite chaotic and disorganized. But this triadic analysis is a useful fiction, as the fourth part of each cycle corresponds to the first part of the next cycle. It also highlights the parallels between the different sections of the Humphriad.

For example, HCE's initial encounter with the Oedipal figure—RFW 024.10-025.21—takes place during a foxhunt. In this iteration, the Oedipal figure is played by a king. Compare this with the final telling of the tale—RFW 077.01–079.24—in which HCE is compared to a fox on the run. We realize that the initial encounter was not the chance meeting that it had first appeared to be. On some telestic level, HCE was always the king's true quarry. We could note, further, that Charles Stewart Parnell—the Uncrowned King of Ireland—sometimes adopted the pseudonym Mr Fox as a code name. And it is hardly a coincidence that another iteration of the tale features characters called Festy King and Pegger King.



Charles Stewart Parnell

Again, the second iteration takes place on the Ides of April (RFW 028.01), while the fifth takes place on the Heights of Abraham (RFW 062-28). This is not a coincidence. Nor is it a coincidence that I.2 and I.4 end with songs (Hosty's Rann and a variation on At Trinity Church I Met My Doom) while I.3 has a similar italicized passage near its end:

The climax of chapter 2 had always been intended to be the Rann, a satirical poem on the past of the Scandinavian immigrant HCE that emphasizes the crimes in the park. In the preparation of the typescripts for [transition](#), for the ending of chapter 4 Joyce added the equally satirical poem "Sold him her lease" ... in which HCE, as fish, swims in ALP's river ... But the catalog of epithets that the "wordwounder" pegs at HCE at the end of chapter 3 [RFW 057.07-058.01] is a structural analog to the satiric poems that end chapters 2 and 4. (Crispi & Slote 89)

Throughout the *Humphriad*, Joyce has carefully arranged many such parallelisms, which help to knit together the different episodes of this mock-heroic epic.



WOLFE ON THE HEIGHTS OF ABRAHAM.

Wolfe on the Heights of Abraham

ALP and The Letter

ALP's Letter, which figures prominently throughout the text of *Finnegans Wake*, is at once a defence of and an attack on HCE. On some level, it represents both the initial positive appraisal of HCE and the subsequent negative reappraisal. As such, it is an integral element in the cycle of HCE's rise and fall. In fact, it was Joyce's original intention to place the Letter immediately after the trial of Festy King in I.4:

In the first drafts the trial is followed by the "Letter" from his wife, ALP, to and concerning HCE, and this is yet another attack—in effect. a fall like the other verbal attacks such as the poem that concludes chapter 2, "The Rann" ...—in that it purports to defend HCE but in fact accuses him of various of the sins of which he seems always already guilty. Planned initially as the centerpiece of what will become chapter 5, the Letter will be moved in 1938 to Book IV, where its text thus follows rather than precedes its delivery. (Crispi & Slote 66)

The Letter came to play a crucial role in the structure of *Finnegans Wake*. I.5 is devoted entirely to its description. I.7 is a portrait of Shem,

who indites it. I.8 is a portrait of ALP, who begets it. And all four chapters of Book III are devoted to its delivery by Shaun.

We can now see why the Museyroom Episode in the opening chapter was followed by the Gnarlybird Episode. The Museyroom Episode foreshadows the Oedipal Encounters of the Humphriad, and the Gnarlybird Episode foreshadows the introduction of ALP and The Letter in I.5.

The Letter should always be kept in mind when one is reading the Humphriad.



The Murder of Laius by Oedipus

And that's a good place to stop.

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- [Annotated Finnegans Wake \(with Wakepedia\)](#)
- [From Swerve of Shore to Bend of Bay](#)

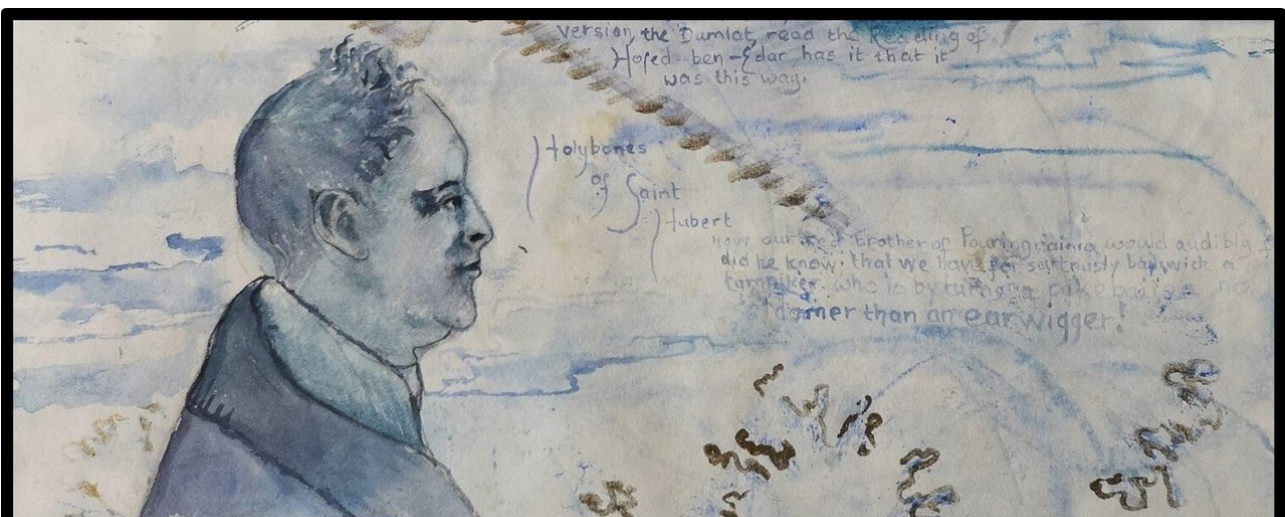
- [Wake in Progress](#)
- [John Gordon's Finnegans Wake Blog](#)
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Concerning the Genesis of HCE

harlotscourse67 • Feb 26, 2021 (Edited)

24 MIN
READ

~ [Finnegans Wake – A Prescriptive Guide](#) ~



Now (to forebare for ever solittle of Iris Frees and Lili O'Rangans), concerning the genesis of Harold or Humphrey Chimpden's occupational agnomen (we are back in the presurnames prodromarith period, of course, just when enos chalked halltraps) ... a pikebailer no seldomer than an earwigger! For he kinned Jom Pill with his court so gray and his haunts in his house in the mourning. (One still hears that pebblecrusted laughter, japijap cheerycherrily, among the roadside tree the lady Holmpatrick planted and still one feels the amossive silence of the cladstone allegibelling: Ive mies outs ide Bourn.)

H C Earwicker and the Sailor King

The Humphriad—Chapters 2-4 of James Joyce’s novel *Finnegans Wake*—begins with an expansion of the sketch *Here Comes Everybody*, which Joyce had originally penned in the autumn of 1923. This was the acorn from which Joyce’s mighty oak grew. The opening pages of I.2—Book I, Chapter 2, or Humphriad I—were the first pages of *Finnegans Wake* to be written, and they were originally intended to be the opening pages of the book. It was only later, in 1926, that Joyce decided to provide the work with a preliminary or introductory chapter.

The story of the conception and initial expansion of *Here Comes Everybody* was the subject of an [earlier article](#) in this series.

First-Draft Version

The earliest draft of “*Here Comes Everybody*” can be read on the archived version of Jorn Barger’s website [Robotwisdom](#). With the help of David Hayman’s [A First-Draft Version of *Finnegans Wake*](#) (Hayman 62-63) and the [James Joyce Digital Archive](#) (edited by Danis Rose & John O’Hanlon), I have slightly emended Barger’s version.

Here are the first ten lines or so, which correspond to the opening paragraph of Chapter I.2:

Concerning the origin of his agnomen the most authentic version has it that like Cincinnatus he was one day at his plough when royalty was announced on the highroad. Forgetful of all but his fealty he hastened out on to the road, holding aloft a long perch atop of which a flowerpot was affixed. On his majesty, who was rather longsighted from early youth, inquiring whether he had been engaged in lobstertrapping Humphrey bluntly answered: ‘No, my liege, I was only a cotching of them bluggy earwigs’. The King upon this smiled heartily and, giving way to that none too genial humour which he had inherited from his great aunt Sophy, turned towards two of his retinue, the lord of Offaly and the mayor of Waterford (the Syndic of Drogheda according to a later version) remarking ‘How our brother of Burgundy would fume did he know that he have this trusty vassal who is a turnpiker who is also an earwicker’.



La Place de Rennes, Paris

In a footnote, Hayman confirms that this first draft was written on Restaurant de Trianons stationery (Hayman 62-63, fn 12). Les Trianons, 5 La Place de Rennes (now La Place du 18-Juin-1940, at the junction of the Boulevard du Montparnasse and the Rue de Rennes), was Joyce's favourite restaurant in the 1920s. It no longer exists. In a letter of 23 August 1923, Joyce tells his patron [Harriet Shaw Weaver](#) that he has begun drafting other parts in spite of the heat, noise, confusion and suffocation (Letters 23 August 1923).

As we have already seen, there are a few discrepancies between the three versions (Barger, Hayman, Rose & O'Hanlon). For example, Rose & O'Hanlon give origin as the original third word in the first draft, which was later emended to genesis, whereas Barger and Hayman suggest that Joyce first wrote genesis and never altered it.

Sidlesham

Joyce began *Here Comes Everybody* in late August 1923, shortly after returning to Paris from a holiday in Bognor, England. As we have seen,

he later incorporated into the sketch some material gleaned from a tourist brochure in Bognor, *A Pictorial and Descriptive Guide to Bognor*, etc (Timmerman 45-48). Bognor Pier is described in this guide thus:

At the entrance to the Pier, and at other spots on the Parade, are numbers of the Wicker Traps, or 'Pots,' in which lobsters, crabs and prawns are taken. These traps are made by the fishermen. The withes are cut just before, or just after, Christmas, and are bought from neighbouring farmers ... In shape, they much resemble the old-fashioned bee-hives. At the top is an entrance for the victim. (Timmerman 45)



St Mary Our Lady, Sidlesham

The guide also includes a description of the church and graveyard in nearby Sidlesham:

Sidlesham Church is an Early English structure worthy of notice, and an examination of the surrounding tombstones should not be omitted if any interest is felt in deciphering curious names, striking examples being Earwicker, Glue, Gravy, Boniface, Anker, and Northeast. (Timmerman 45)

Obviously, this guide provided Joyce with the surname of his protagonist. It is curious, however, that several other details from the

guide only made their appearance in later drafts of *Here Comes Everybody*. For example, the first draft fails to mention the Glues, the Gravys, the Northeasts, the Ankers and the Earwickers of Sidlesham.

Timmerman also suggests that Joyce may have drawn upon other sections of the guide when crafting later chapters of *Finnegans Wake*:

If Joyce used the guide, he kept it—or notes made from it—for some time ... (Timmerman 46)

The Oedipal Encounter

The first draft of *Here Comes Everybody* clearly delineates an Oedipal Encounter between Humphrey and a King, but note that there is not yet any indication that Humphrey is guilty of a crime in the park or that he has committed some sort of Original Sin. When Adam is confronted by Yahweh in the Garden of Eden, he is guilty of Original Sin.

Note also that the King is already accompanied by two other men, making with them a Tom-Dick-Harry trio. Such trios crop up regularly throughout *Finnegans Wake* and generally represent HCE's twin sons Shem and Shaun, and the Oedipal Figure, who combines both sons in the one person. At this early stage, however, Joyce had not yet created the characters of Shem and Shaun. These two names only make their appearance early in 1924.



The Murder of Laius by Oedipus

Parentheses

The published version of this passage runs to almost fifty lines in *The Restored Finnegans Wake*, making it about five times as long as the first draft. In expanding and elaborating his first drafts, Joyce's usual habit is to bury meaning beneath layers of obfuscating minutiae, thereby making everything more obscure and difficult to understand. At this early stage in the composition of *Finnegans Wake*, however, his *modus operandi* is more like the one he employed in the writing of *Ulysses*: he expands and elaborates by simply adding more details. In this manner, he enriches the tapestry but without casting a dark impenetrable pall over the text. He adds more meaning, rather than concealing the meaning that is already present in the first draft.

This method often requires the interpolation of passages within parentheses. This particular paragraph has no less than five

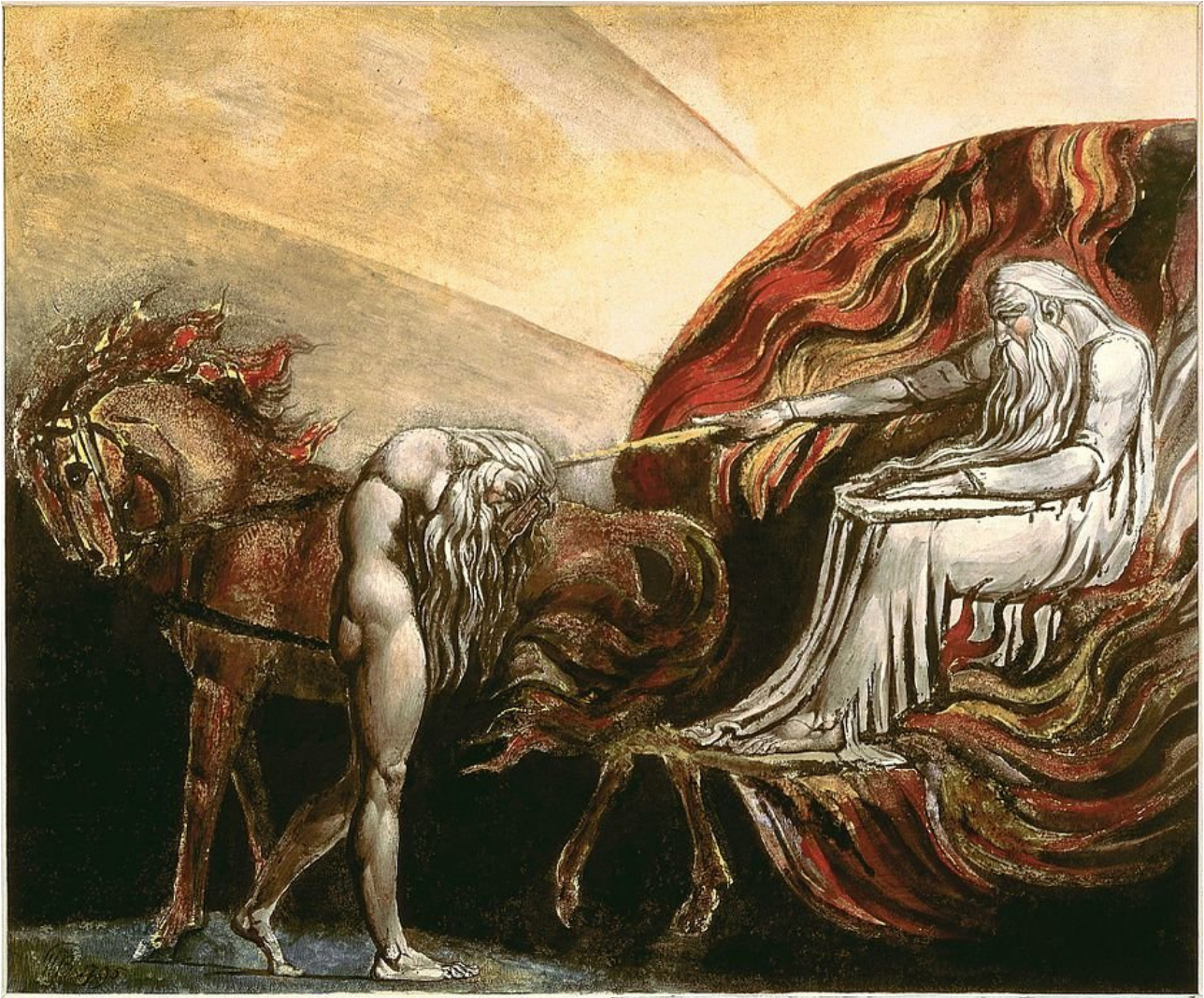
parenthetical interruptions. This use of parentheses is a practice that Joyce never abandoned. There is hardly a page of *Finnegans Wake* that does not have at least one pair of brackets breaking the flow of its text. Some of these digressions are so long that they displace the main thread of the narrative. They become the focus of the reader's attention, recasting the principal narration as the true parenthesis.

The Crime in the Park

In this opening paragraph, the first parenthesis appears after just one word:

Now (to forebare for ever solittle of Iris Frees and Lili O'Rangans) ...

When Joyce first drafted *Here Comes Everybody*, he had already conceived the idea that his protagonist was guilt-ridden, having committed a mysterious crime in the park, the precise nature of which is never stated:



God Judging Adam (Blake)

It has been suggested that he suffered from a vile disease. To such a suggestion the only selfrespecting answer is to affirm that there are certain statements which ought not to be, and one would like to be able to add, ought not to be allowed to be made. Nor have his detractors mended their case by insinuating that he was at one time under the imputation of annoying soldiers in the park. To anyone who knew and loved H- C- E- the suggestion is preposterous. Slander, let it do its worst, has never been able to convict that good and great man of any greater misdemeanour than that of an incautious exposure and partial at that in the presence of certain nursemaids whose testimony is, if not dubious, at any rate slightly divergent. (Here Comes Everybody, First Draft)

It is generally accepted that this crime is HCE's Original Sin. The park—ie Dublin's Phoenix Park, which lies behind HCE's tavern in Chapelizod—represents the Garden of Eden, and HCE is Adam. And just as many Biblical scholars have interpreted the Forbidden Fruit of Genesis as a symbol for sexual concupiscence, so HCE's crime in the park is given strong albeit obscure sexual overtones. Either he exposes himself to two

young maidens—ie his schizophrenic daughter Issy—or he peeps at them when they are at their toilet. And his crime is witnessed by three soldiers—another Tom-Dick-Harry trio, representing his sons Shem and Shaun. These details—two chambermaids and three spies—were probably inspired by a passage in Joseph Bédier's *Le Roman de Tristan et Iseut*, which Joyce is known to have read.

The first-draft of this paragraph did not contain any allusions to HCE's crime—they make their first appearance at the end of *Here Comes Everybody*—, but Joyce added that early parenthetical line about Iris Frees and Lili O'Rangans. Clearly, these two women represent the two nursemaids in the park:

- Iris Frees: [Iris Tree](#) was an English actress, poet and artists' model. She was active in Paris in the early 1920s, and socialized with several of Joyce's acquaintances, most notably [Nancy Cunard](#). He must have met her occasionally, though I have not been able to confirm this.
- Lili O'Rangans: The Orange Lily, O is a traditional Irish song of the Protestant [Orange Order](#).



The Orange Lily (*Lilium bulbiferum*)

In the first edition of *Finnegans Wake* (1939), the first name appeared as Iris Trees, but in *The Restored Finnegans Wake* Rose & O'Hanlon have emended it to Iris Frees, noting:

Irish Free State; also (possibly accidental) Iris Tree (1897-1968), English actress. (JJDA)

The [Irish Free State](#) adopted the tricolour—green-white-orange—as its national flag. Now, trees are green, lilies are white, and oranges are orange. So the names of the two nursemaids encode the colours of the flag. This suggests that Trees is relevant, so the allusion to Iris Tree is not accidental.

On the other hand, it could be argued that Iris Frees represents the Irish Free State (comprising 26 of Ireland's 32 counties), while Lili O'Rangans represents Northern Ireland (comprising the 6 remaining counties). The

Province of Northern Ireland was initially dominated by the Protestant Orange Order. The orange lily (*Lilium bulbiferum*) is one of their symbols and The Orange Lily, O one of their traditional songs.

Note that iris and lili have the double i, with its two dots—a motif that regularly signifies Issy in the pages of *Finnegans Wake*. Issy is the daughter of HCE's eyes—the dotter of his i's. In Morse code, the letter i is represented by two dots.



Cincinnatus Receiving the Ambassadors

Cabbaging Cincinnatus

In this paragraph, HCE is compared to [Cincinnatus](#), a legendary figure from the early history of Rome. According to the historian Livy, Lucius

Quinctius Cincinnatus was a poor farmer, who was called from his plough to assume the Dictatorship during a crisis in 458 BCE. The Aequi and their Sabine allies were threatening Rome:

An immense body of Sabines came in their ravages almost up to the walls of the City. The fields were ruined, the City thoroughly alarmed ... [The Senate] decided to appoint a Dictator to retrieve the threatening position of affairs. By universal consent L. Quinctius Cincinnatus was called to the office.

It is worth while for those who despise all human interests in comparison with riches, and think that there is no scope for high honours or for virtue except where lavish wealth abounds, to listen to this story. The one hope of Rome, L. Quinctius, used to cultivate a four-acre field on the other side of the Tiber, just opposite the place where the dockyard and arsenal are now situated; it bears the name of the "Quinctian Meadows." There he was found by the deputation from the senate either digging out a ditch or ploughing, at all events, as is generally agreed, intent on his husbandry. After mutual salutations he was requested to put on his toga that he might hear the mandate of the senate, and they expressed the hope that it might turn out well for him and for the State. He asked them, in surprise, if all was well, and bade his wife, Racilia, bring him his toga quickly from the cottage. Wiping off the dust and perspiration, he put it on and came forward, on which the deputation saluted him as Dictator and congratulated him, invited him to the City and explained the state of apprehension in which the army were. A vessel had been provided for him by the government, and after he had crossed over, he was welcomed by his three sons, who had come out to meet him ... (Livy "§§ 26-29)

Cincinnatus quickly defeated the Aequi and the Sabines. After only sixteen days he resigned the dictatorship, which had been conferred upon him for six months, and returned to his plough.



**And we put on your
clock again, sir, for you.**

Summer Time 1924

Daylight Savings and the Ides of April

We are told that HCE was “saving daylight” when the King arrived. [Daylight Saving Time](#) is the common practice of advancing clocks by one hour in the spring and resetting them in the autumn in the belief that the brighter mornings resulting from this practice are beneficial to society.

In Ireland, Daylight Saving Time is called Summer Time. In the opening chapter of *Finnegans Wake* (which was written after I.2), we read:

And we put on your clock again, sir, for you. (RFW 022.11-12)

We discussed this line in an [earlier article](#). There I repeated my claim that on the First Plane of Narrative, the Nocturnal Plane, *Finnegans Wake* begins at 11:32 pm on the night of Saturday 12 April 1924 and ends on the morning of Sunday 13 April 1924—the Ides of April.

On Sunday 13 April 1924, at 2 am in the morning, the clocks went forward one hour as Irish Summer Time began:

SUMMER TIME ACT, 1924 ... For the purpose of this Act, the period of summer time for the year 1924 shall be taken to be the period beginning at two o'clock, West-European time, in the morning of the 13th day of April, in the year 1924, and ending at two o'clock, West-European time, in the morning of the 21st day of September, in the year 1924 ([Achtanna an Oireachtais, Number 12 of 1924](#))



The Stirrup Cup (Heywood Hardy)

Foxhunt

Humphrey Chimpden's initial encounter with the King is occasioned by a foxhunt. Later in the *Humphriad*, HCE himself is depicted as a hunted fox, and elsewhere in *Finnegans Wake* he is identified with the Irish nationalist politician [Charles Stewart Parnell](#), who sometimes used the pseudonym Mr Fox. There is, therefore, a suggestion that the Oedipal encounter between the two men is not a chance event. On some level, HCE was always the King's true quarry.

Joyce's source for the foxhunting details in this paragraph has been identified:

- Douglas Gordon, *Reynard the Fox*, *Quarterly Review*, Volume 237, John Murray, London (1922)

This issue of the *Quarterly Review* included Shane Leslie's disparaging review of *Ulysses*, which had been published in the same year, so it is hardly surprising that Joyce had a copy. In fact, some details from

Leslie's review also found their way into this chapter (Deane 166). Joyce also lifted some expressions from another article in the same issue: Mental Healing, a discussion by Arthur E J Legge of various books on psychology, including titles by Émile Coué and Ernest Jones (Deane 167).



John Edward Masefield

Gordon's article is a review of [John Masefield's](#) mock-epic poem Reynard the Fox: or The Ghost Heath Run. Gordon takes the opportunity to describe the habits of foxes and the observations of those who hunt them (Deane 167). Joyce borrowed the following phrases (among others) from Gordon's article:

- dogfox: It is hard to understand why dog-foxes are so often seen about earths which contain cubs.

- cast: Some years ago a long run with a well-known West Country pack ended quite unaccountably upon a strip of sandy beach on the Dorset coast. The fox had vanished ... exhaustive casts upon the shore failed to recover the line. In the context of foxhunting, the verb to cast means to spread out and search for a scent. It is the dogs and the hunters who cast, not the fox. Joyce must have forgotten the precise meaning of the term in the lengthy period of time that elapsed between the taking of the note and its eventual incorporation into the text of I.2 (Deane 168).
- ladypack: A late snowfall having prevented hunting, we had taken the lady-pack out for road exercise.
- two scatterguns: On a certain day [a well-known Devonshire squire] was rabbiting in one of his own woods with a couple of companions—quite an informal party, just the two guns and a dog.
- red brother: Particularly when studying cubs ... is one liable to encounter disappointment ... For, should the red mother's suspicion once be aroused, all is over.

Pot-On-Pole

When Humphrey first approaches the King, he is:

bearing aloft ... a high perch atop of which a flowerpot was fixed earthside hoist with care. [RFW 024.22-24]

This is an accurate description of a traditional type of earwig trap that gardeners have been using for centuries to protect their flowers from these insects:



Earwig Traps

In his guise as Adam, Humphrey is the grand old gardener—as Tennyson refers to Adam in [Lady Clara Vere de Vere](#)—though catching earwigs can hardly be his occupation.

The King mistakes the earwig trap for a lobsterpot. Earwigs and lobsters both belong to the phylum Arthropoda. They might even be said to share a family resemblance, the lobster being a sort of giant earwig. Joyce borrowed both the name Earwicker and the reference to Wicker Traps, or ‘Pots,’ in which lobsters, crabs and prawns are taken from *A Pictorial Guide to Bognor*. The King’s question about the use of paternoster and silver doctors for catching lobster was also inspired by the tourist guide, which recommends the use of the ‘Paternoster’ (an angler’s tackle rig) for fishing off Bognor Pier. The silver doctor, which is used in fly-fishing for salmon, was Joyce’s own contribution. HCE is often identified with the [Salmon of Knowledge](#) of Irish mythology—another hint that he is the true object of the royal hunt.



Earwig, Lobster, Paternoster, Silver Doctor

This is not the first time we have come across a motif comprising a pot on a pole. This image recurs frequently throughout *Finnegans Wake* in connection with HCE. Why should this particular design represent the book's protagonist? John Gordon has probably solved this mystery. While taking a survey of the furnishings of the master bedroom in HCE's tavern, he writes:

The most prominent feature of the bed is the bedposts, each aligned with one cardinal point of the compass ... Three other items in the room, a chamber-pot, a hat, and a bell-pull or buzzer ... The hat—generally described as a bucket-shaped affair—is whisked before our eyes in one of the book's teases when an actress is described as speaking 'while re Coopering her cartwheel chapot (ahat!—and we now know what thimbles a baquets on lallance a talls mean)' (59.06-7) [RFW 047.28-30]. If this means anything it means that 'tombles a'buckets' of 5.03 [RFW 004.28], 'clottering down' the bauble-topped tower there is the same thing as the thimble-shaped baquet [French, tub] on the tall lance there—that is, a hat. As such it is perhaps the primary source of the pot-on-pole insignia already mentioned, and the readiest way of accounting for it is to conclude that HCE, like many men, has hung his hat on the handiest vertical, one of his knob-topped bedposts ... (Gordon 19-20)



Four-Poster Bed with Top Hat

John Peel

After the King has dubbed Humphrey an earwigger, the following line is heard:

For he kinned Jom Pill with his court so gray and his haunts in his house in the mourning.

This is an allusion to a popular 19th-century hunting song D'Ye Ken John Peel, which immortalized the foxhunter [John Peel](#) from

Cumberland, in the Lake District. The song was written around 1824 by Peel's friend John Woodcock Graves.

Verse 1

D'ye ken John Peel with his coat so gray?
D'ye ken John Peel at the break o' day?
D'ye ken John Peel when he's far, far away
With his hounds and his horn in the morning?

Chorus

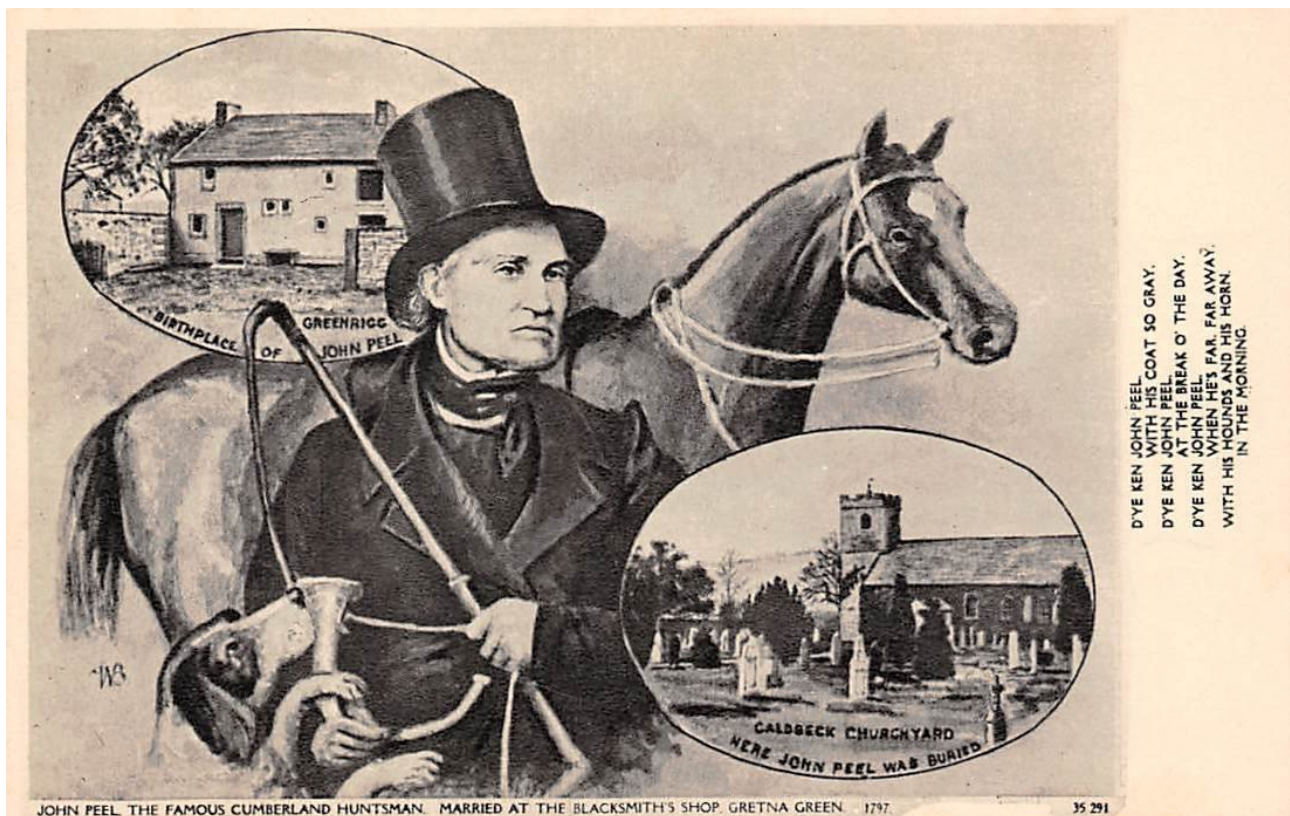
For the sound of his horn brought me from my bed,
And the cry of his hounds which he oft time led,
Peel's "View, Halloo!" could awaken the dead,
Or the fox from his lair in the morning.

Verse 2

D'ye ken that bitch whose tongue was death?
D'ye ken her sons of peerless faith?
D'ye ken that fox, with his last breath
Curs'd them all as he died in the morning?

Verse 3

Yes I ken John Peel and Ruby too
Ranter and Royal and Bellman as true,
From the drag to the chase, from the chase to the view
From a view to the death in the morning.



John Peel

This song is frequently invoked throughout *Finnegans Wake*. It was clearly a favourite of Joyce's.

William Ewart Gladstone

This opening paragraph concludes with another parenthetical passage:

One still hears that pebblecrusted laughter, japijap cheerycherrily, among the roadside tree the lady Holmpatrick planted and still one feels the amossive silence of the cladstone allegibelling: Ive mies outs ide Bourn.

Earlier, Humphrey was called the grand old gardener. As we have seen, this is primarily a reference to Adam. But The Grand Old Man was a nickname of the four-time British Prime Minister [William Ewart Gladstone](#). This was sometimes shortened to GOM—just as Humphrey Chimpden Earwicker is shortened to HCE—which political rivals read as God's Only Mistake. Parnell called him The Grand Old Spider. He was also known as William the Conqueror and The People's William. Adaline Glasheen has the following to say about him in her Third Census of *Finnegans Wake*:

Gladstone, William Ewart (1809-98)—British prime minister, “The Grand Old Man” or “G.O.M .,” “The Grand Old Spider” (Parnell’s term), “William the Conqueror”, “The People’s William.” A Dublin actor was named Gladstone; so were certain cheap French wines. His house was Hawarden ...

In “The Shade of Parnell” Joyce describes Gladstone’s shiftiness in morals and politics (see [Demerara](#) [where his father owned more than 2500 slaves]) and the firmness Parnell showed when he nearly led Gladstone to giving Home Rule to Ireland. When Parnell was officially proved an adulterer, Gladstone ordered him deposed as leader of the Irish party. Thus, along with [Tim Healy](#), the O’Sheas, the Sullivans, the Irish priests, the roused rabble, Gladstone figures in FW as a murderer of Parnell, a type of king-killer, god-killer. This murder is usually figured as a tree-felling (see Tree and Stone, Eleutheriodendron). To the Elizabethans, a “woodman” was a “wencher,” and, sure enough, all his life Gladstone was suspect because of his fondness for uplifting fallen women (see Peter Wright). In FW Gladstone is sometimes associated with [Pigott’s](#) forgeries.

Thus Gladstone is usually an unfriendly word in FW and applied generally to Shaun ... On the other hand, “Grand Old Man” is usually HCE (Glasheen 105)



William Ewart Gladstone at Hawarden Castle

- pebble crusted laughta Gladstone's first Secretary of State for Foreign Affairs [Lord Clarendon](#) called him Merry Pebble—a Joycean pun on glad stone.
- lady Holmpatrick Victoria Alexandrina Wellesley, granddaughter of the Duke of Wellington and wife of Ion Trant Hamilton, First Baron HolmPatrick, an Anglo-Irish Member of Parliament and Member of the Irish Privy Council.
- cladstone Gladstone, contrasted with amossive [= without moss, like a rolling stone].
- allegibelling Alleging illegibly. This Gladstone is a milestone by the roadside, but its inscription has been worn away with time.
- Ive mies outs ide Bourn Five miles outside Bourn. In French, borne means milestone. In Shakespeare's English, bourn or bourne means boundary, and is best known from Hamlet's phrase: "But that the dread of something after death, The undiscover'd country from whose bourn[e] No traveller returns ..."

This paragraph opened with an allusion to Iris Tree and it closes with an allusion to a roadside tree planted by Lady HolmPatrick—a holm oak, perhaps. It just so happens that trees played an important role in Gladstone's life. Speaking at Blackpool in 1884, [Lord Randolph Churchill](#) said of him:

For the purposes of recreation he has selected the felling of trees; and we may usefully remark that his amusements, like his politics, are essentially destructive. Every afternoon the whole world is invited to assist at the crashing fall of some beech or elm or oak. The forest laments, in order that Mr. Gladstone may perspire, and full accounts of these proceedings are forwarded by special correspondents to every daily paper every recurring morning. (Churchill 282-283)

And that's a good place to stop.

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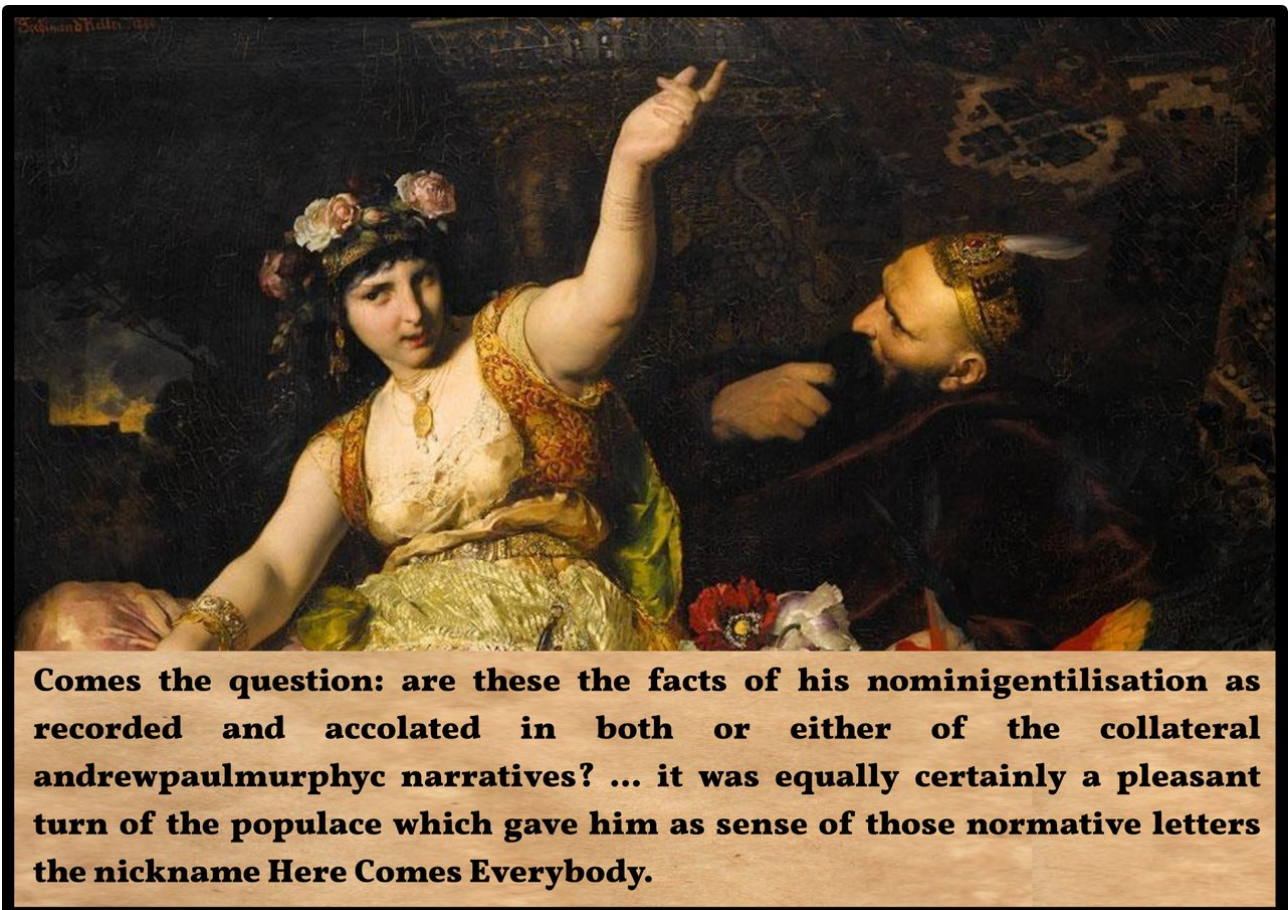
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Scheherazade und Sultan Schiar

After relating the Oedipal Event, in which our protagonist Humphrey Chimpden was confronted by the King on the highroad outside his tavern, the narrator immediately begins to question everything. Are

these, in fact, the facts? The possibility is raised—only to be dismissed as fallacious—that the entire account is nothing more than a story overheard by the innkeeper in his sleep:

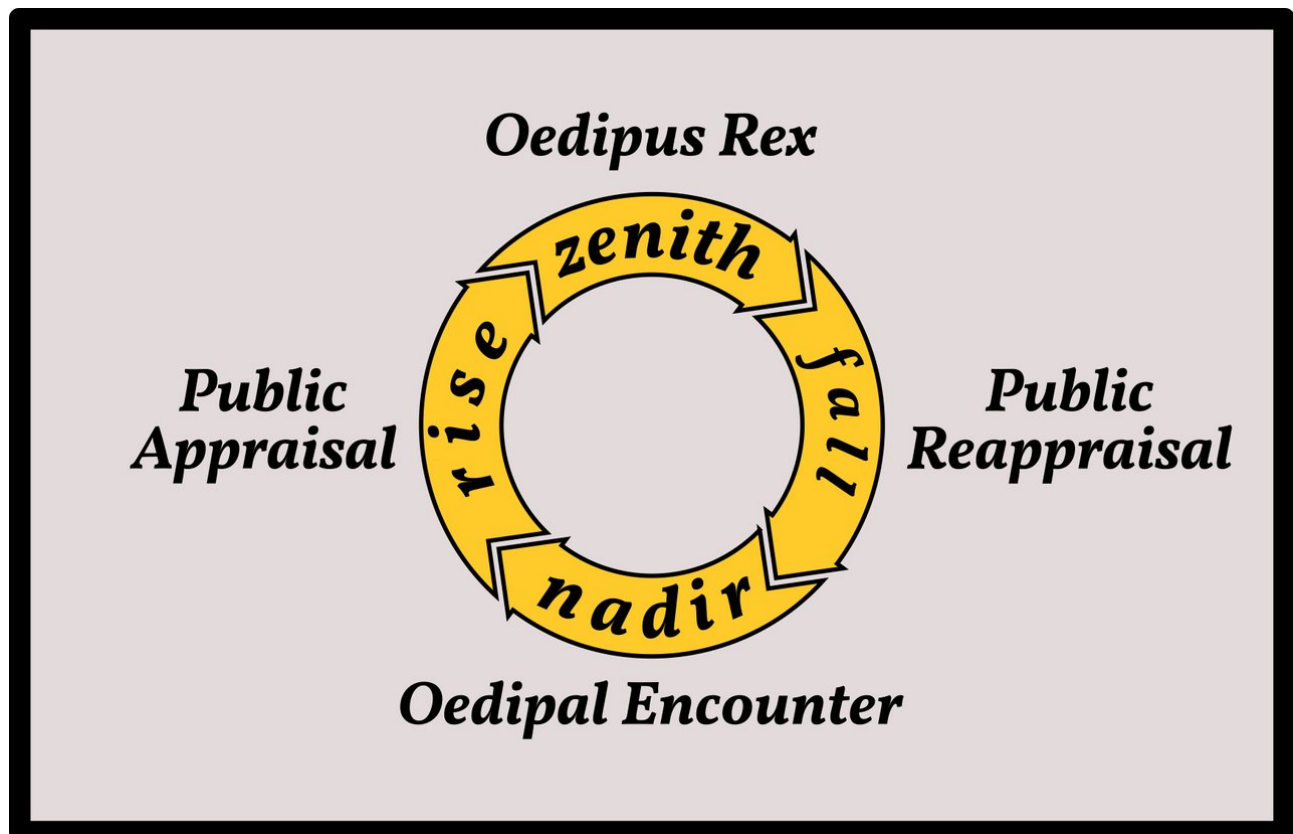
Heave we aside the fallacy, as punical as finikin, that it was not the king kingself but his inseparable sisters, uncontrollable nighttalkers, Skertsiraizde with Donyahzade. Scheherazade and Dunyazad are the two sisters in the [One Thousand and One Nights](#). In the frame story of this famous collection of folktales, Scheherazade relates the tales to Dunyazad, while her husband King Shahryar lies awake listening to her. The king, convinced of the faithlessness of all women, has vowed to execute each of his wives after only one night of pleasure. Scheherazade, however, thwarts his plans by breaking off each tale at dawn. The king repeatedly spares her life in order to hear the rest of the unfinished tale.

In *Finnegans Wake*, on one of the novel's several planes of narrative, the landlord of Mullingar House lies in bed at night, listening to his schizophrenic daughter as she talks to herself in her sleep. She occupies the room immediately above his and her voice is conveyed to him via the chimney flue, which connects the two rooms. On some level, he overhears—or, rather, underhears—her nocturnal babblings, which constitute the text of *Finnegans Wake*. It is not for nothing that the ten famous hundred-letter words in *Finnegans Wake* have precisely 1001 letters in all (the tenth word has 101 letters, making a grand total of a grand-plus-one).

Elsewhere I have called this the Second or Diurnal Plane of Narrative, as it occupies a full twenty-four hours. On this plane, Issy, like the nearby River Liffey, babbles to herself both day and night. If my analysis is correct, this plane of narrative begins at 11:32 am on the morning of Friday 21 March 1884 and ends the following morning at 11:32 am. Joyce's wife [Nora Barnacle](#) was born on 21 March 1884. The First or Nocturnal Plane of Narrative is set forty years later and occupies a single night, beginning at 11:32 pm on Saturday 12 April 1924. On this plane, the landlord is a seventy-year-old widower. His daughter is no longer living in Mullingar House, but the River Liffey, which personifies her, is still babbling away to itself as it flows through Chapelizod.

In this Arabian interpretation of the Oedipal Event, the protagonist is identified with the king—Shahryar, the bloodthirsty ogre—and not with

the tavern-keeper. This is another reminder that they are in fact one and the same. Today HCE is Oedipus, who kills his father Laius and takes his place—ie becomes the new Laius. Tomorrow he is Laius, who is killed and replaced by a new and younger Oedipus. And so the cycle continues ad infinitum et ad nauseam.



The Oedipal Anacyclisis

Bessie Sudlow

In a passage that was added after the first draft, the narrator informs us of the latter fate of the two sisters:

Skertsiraizde with Donyahzade, who afterwards, when the robbarees shot up the socialights, came down into the world as amusers and were staged by Madame Sudlow as Rosa and Lily Miskinguette in the pantalime that two pitts paythronosed, Meliodorus and Galathee.

Madame Sudlow alludes to [Bessie Sudlow](#), the stage name of Barbara Elizabeth Johnstone. Born in Liverpool in 1849, she had a successful career as a burlesque performer on the stage in New York before

returning to England, where she joined Richard D'Oyly Carte's famous opera company. In 1875, when she appeared at the Gaiety Theatre on South King Street, Dublin, she attracted the notice of Michael Gunn, who was not only the manager of the theatre but also Carte's silent partner. Gunn and Sudlow were married in London the following year. They had six children, and became one of the richest families in Dublin in the last quarter of the 19th century. Joyce's father, John Stanislaus Joyce, was numbered among their intimate friends, and James himself was closely acquainted with the Gunns' third son Selskar.

Bessie was an opera bouffe soprano with the D'Oyly Carte Opera Company, but after her marriage to Gunn she retired from the stage. When he died in 1901, she was appointed manageress of the Gaiety, a position she held until 1909, when she turned sixty. She died in 1928.



Bessie Sudlow and Michael Gunn

Die Schöne Galathée [The Fair Galatea] was an 1865 operetta by Franz von Suppé. It is based on the Greek myth of [Pygmalion](#), which is best known from Ovid's *Metamorphoses*.

Pygmalion and Galatea was an 1871 comedy on the same subject by W S Gilbert. He and Arthur Sullivan created the Savoy Operas for D'Oyly Carte.

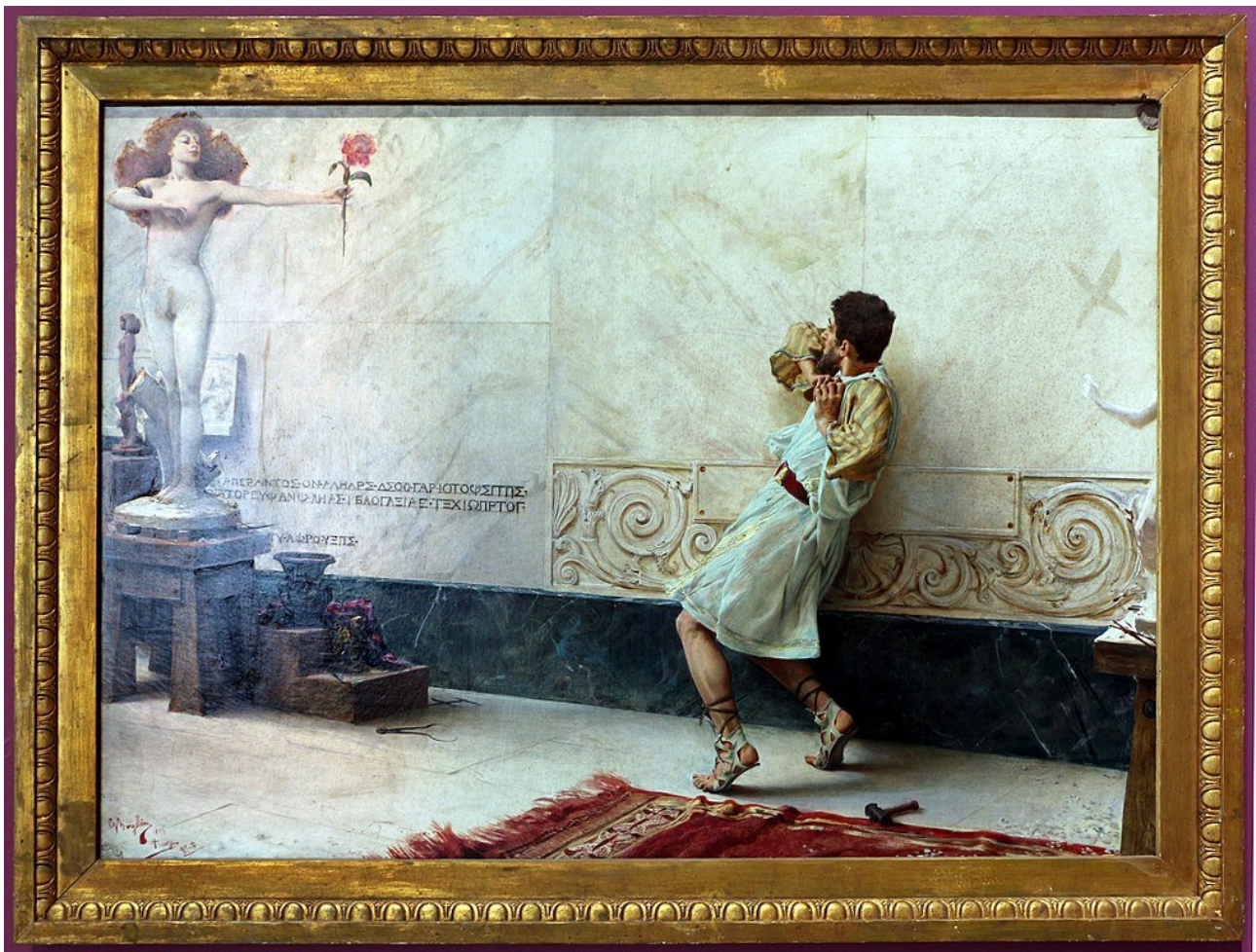
In 1872, a comic operetta entitled *Ganymede and Galatea* opened at London's Gaiety Theatre. This was a one-act adaptation of von Suppé's work.

Galatea, or Pygmalion Re-Versed was an 1883 musical burlesque of Gilbert's play.

Gaetano Donizetti—Donyahzade—who was rumoured to be a distant relative of von Suppé's, was also inspired by the popular myth. The first of his eighty-seven operas, *Il Pigmalione*, was a one-act treatment of the subject, composed when Donizetti was just nineteen.

Finally, George Bernard Shaw's comedy *Pygmalion* was premiered in Vienna in 1913, in a German translation.

There is no evidence that Bessie Sudlow ever appeared in any of these works, though most, if not all, of them were performed in Dublin at one time or another.



Pygmalion and Galatea

First-Draft Version

The earliest surviving draft of this paragraph is much shorter than the published version. It simply records the fact that the occupational agnomen of earwicker, which the King bestowed on Humphrey Coxon, was incorporated by the latter into his name, giving rise to the popular nickname Here Comes Everything:

True facts as this legend maybe, it is certain that from that date all documents initialled by Humphrey bear the sigla H.C.E. and whether he was always Coxon for his cronies and good duke Humphrey for the ragged tiny folk of Lucalizod it was certainly a pleasant turn of the populace which gave him as sense of these initials the nickname 'Here Comes Everything'. (Hayman 62-63)

Note that the editors of *The Restored Finnegans Wake*, Danis Rose & John O'Hanlon, have placed this passage in a paragraph of its own. In the first published edition of *Finnegans Wake*, the opening paragraph of

Chapter 2 ran on unbroken for more than three pages, ending with the words Habituels conspicuously emergent.

Humphrey's original surname, Coxon, was replaced by Chimpden before Joyce prepared the second fair copy. In the first fair copy, however, it appears abbreviated to Cox, which possibly alludes to Cox and Box, a comic opera composed by Arthur Sullivan five years before he began his lucrative collaboration with W S Gilbert. Here Comes Everything was emended to Here Comes Everybody before the first fair copy.



Humphrey, Duke of Gloucester

Duke Humphrey

To “dine with Duke Humphrey” is to go hungry. Good Duke Humphrey was Humphrey of Lancaster, Duke of Gloucester (1390-1447), the fourth and youngest son of Henry IV, the brother of Henry V, and the uncle of Henry VI. He was one of the first patrons of the arts in England during the Renaissance, and appears in two of Shakespeare’s history plays:

A promenade in St. Paul’s Cathedral, much frequented by insolvent debtors and beggars in the sixteenth century, was popularly styled “Duke Humphrey’s Walk,” from a totally erroneous notion that a monument overlooking it was Duke Humphrey’s tomb. “To dine with Duke Humphrey,” i.e. to loiter about St. Paul’s Cathedral dinnerless, or seeking an invitation to dinner, was long a popular proverb (cf. Shakespeare, Richard III, act iv. sc. iv. 1. 176). (Lee 248)



Old St Paul's Cathedral

After the publication of a satirical poem, *The Legend of His Grace Humphrey, Duke of St. Pauls Cathedral Walk*, by Samuel Speed in 1674, the phrase acquired a new meaning: to feed one's guests on wit and culture in lieu of food. With the destruction of Old St Paul's in the Great Fire of London (1666), Speed relocates Duke Humphrey's dinner to Poets' Corner in Westminster Abbey:

A dreadful Fire consumes the Kitchen down:
Which Fire began not in His Graces House,
But thither came, and burnt both Rat and Mouse.
On which the Duke, to shun a scorching doom,
Perambulated to Ben Johnson's Tomb,
Where Shakespear, Spencer, Cambden, and the rest,
Once rising Suns, are now setting in the West:
But still their lustres do so brightly shine,
That they invite our Worthies there to Dine,
Where their moist Marbles seem for grief to weep,
That they, but Stone, should sacred Relicks keep:
And some have fancied that they've heard them sing,
Within this place is [Aganippe's Spring](#).
There our ingenious Train have thought it fit
To change their Diet, and to dine on Wit.



Lucalizod

The toponym Lucalizod is Joyce's own coinage. Presumably it is a conflation of the names of two villages that are situated on the River Liffey:

- Chapelizod, where HCE's tavern, Mullingar House, stands.
- Lucan, a small village about 7 km west of Mullingar House as the crow flies, or 9 km upstream.

Does the reference in the first draft to the tiny folk of Lucalizod suggest a connection with Jonathan Swift's Lilliput? In the published version—the hungerlean spalpeens of Lucalizod—any such connection has been lost, but Joyce has added the words *this man is mountain*, which recalls how the Lilliputians referred to Gulliver as *Quinbus Flestrin*, or “the Great Man-Mountain” (Swift 33). In the opening chapter of *Finnegans Wake*, the Chinese character for mountain (*shan*) was used to depict HCE lying on his back, with his head at one end, his feet at the other end, and his erect penis in between (Letters 2 March 1927):



Shān: Mountain

The Chinese Glyph for Mountain

There are six references to Lucalized in Finnegans Wake. It may or may not be significant that Chapelized stands on the left bank of the river and Lucan on the right. They are rivals, like the two washerwomen in 1.8 (Anna Livia Plurabelle).

Sechselaüten

The phrase Pinck poncks that bail for seeks alicence refers to the Swiss festival of [Sechselaüten](#), which Joyce witnessed during his sojourn in Zurich between 1915 and 1919. The name refers to the ringing of the church bells at six o'clock:

Sechselaüte is the Zurich Spring Festival. A cotton snowman called the Bögg is dragged about the streets by children to a pyre where it is stuck up for the night. At six-o'clock (Angelus-bell time) on the day following the fête the poor Bögg is ceremoniously set on fire to signify the triumph of light over darkness (Spring over Winter). (JJDA)

The following phrase, where cumsceptres with scentaurs stay, is taken from the Latin text of the Angelus, which includes the line Et concepit de Spiritu Sancto [And she conceived of the Holy Spirit]. This is not a perfect fit for Joyce's text. The words scentaurs stay sound more like the Latin Sancta Dei. The Angelus, however, does also include the line: Ora pro nobis, Sancta Dei Genetrix [Pray for us, O Holy Mother of God]. Joyce, for some reason, has conflated these two lines.

Richard Ellmann refers to the Zurich spring festival as a fertility rite:

In April [1917] Joyce saw for the first time the fertility rite, Sächselüte (the ringing of six o'clock), a Zurich ceremony which celebrates the burial of winter. After Sächselüte the church bells sound the angelus at six o'clock instead of seven. For two hours great equestrian processions wound through the city, the guilds trying to outdo each other in the splendor of their regalia. By exactly six o'clock in the evening they had congregated at the Belle-vue-Platz, in the middle of which was the Bögg or winter-demon. This was a huge man, about sixty feet high, all in white cotton with a great white hat and a white pipe, set on a wooden pyre with firecrackers on all his limbs. The fire was lighted promptly, and the Bögg exploded piece by piece, each firecracker carrying off one limb or another. Joyce often timed his arrival in Zurich in later years so that he might see this ceremony, and in *Finnegans Wake*, also a fertility rite, and probably also taking place in April, the washerwomen hear the bells announcing the _Bögg's death. (Ellmann 409-410)

These two elements—Sechselaüten and the Angelus—are always yoked together in *Finnegans Wake*. For example, in the washerwomen scene referred to by Ellmann, we read:

Pingpong! There's the Belle for Sexaloiter! And Concepta de Send-us-pray! Pang! (RFW 167.21-22)

Note that Ellmann was of the opinion that *Finnegans Wake* takes place in April. This agrees with my dating of the First Plane of Narrative to 12-13 April 1924.



Sechseläutenfeuer (The Burning of the Bögg)

As usual, there are innumerable other details in this short paragraph that try the imagination. In the first half, we have clear allusions to the Sibylline Books of ancient Rome, the Old Testament (the Books of Nehemiah and Malachi), and the Jewish Kabbalah ([Hokmah](#)), but I have not identified the two collateral anthropomorphic narratives. The name Mulachy echoes the Hebrew for my king and the Anglicized names of two High Kings of Ireland. The phrase as punical as finikin refers to the Phoenicians (Punic = Phoenician), who are generally credited with the invention of the alphabet, though there is little difference between the Phoenician and Hebrew alphabets. In the first chapter, the Phoenix was associated with the fall (fallacy).

I don't presume to understand any of these allusions.

And that's a good place to stop.

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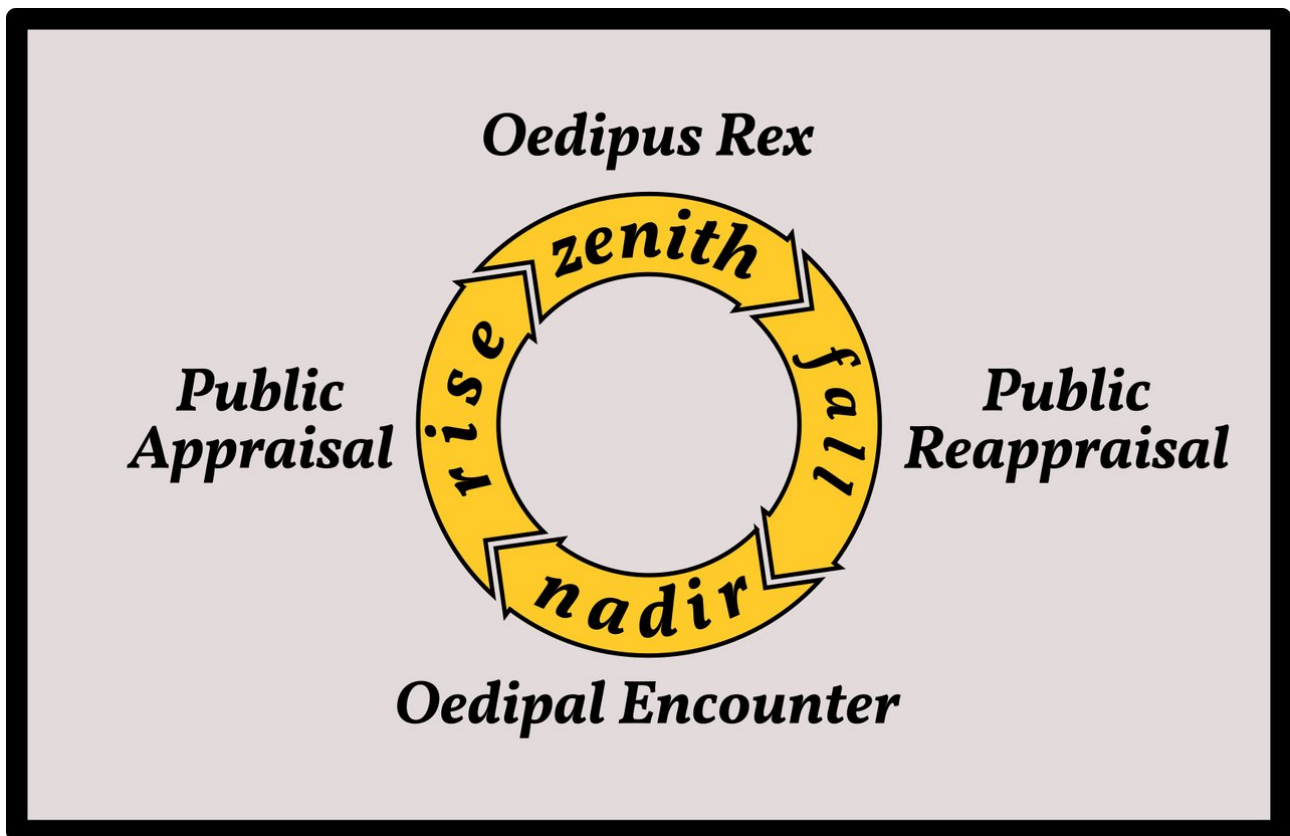
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An imposing everybody he always indeed looked, constantly the same as and equal to himself and magnificently well worthy of any and all such universalisation, every time he continually surveyed ... far outstarching the laundered clawhammers and marbletopped highboys of the pit stalls and early amphitheatre. The piece was this: look at the lamps. The cast was thus: see under the clock. Ladies' circle: cloaks may be left. Pit, prommer and parterre: standing room only. Habituels conspicuously emergent.

RFW 026.01-27

Following his brush with royalty, HCE rises in the world. Having murdered Laius, he has now stepped into his shoes—and his bed—and become Oedipus Rex. But the seeds of his downfall have already been scattered on fertile ground.



HCE's Oedipal Cycle

A First-Draft Version

The first draft of this paragraph comprised but a single sentence—little more than three lines—which Joyce did not consider sufficiently distinct to place in a paragraph of its own:

Imposing enough indeed he looked and worthy of that title as he sat on gala nights in the royal booth with wardrobepanelled coat thrown back from a shirt wellnamed a swallowall far outstarching the laundered lordies and marbletopped highboys of the pit. ([Hayman 63](#))

In this early sketch, HCE's royalty is acknowledged—he sits in the royal booth—and the dramatic aspect of his fate is symbolized by the theatrical setting, which is taken up from the preceding paragraph. But there is, as yet, only the merest hint that HCE may be more than a disinterested spectator in the theatre—that he may be, in fact, the very villain of the piece.

HCE's costume is briefly described. This makes perfect sense, as this sentence is concerned with his appearance and social standing rather than with his true nature. A swallowall probably refers to a swallow-tail,

or tail-coat with a pair of pointed skirts at the back, although the term is applied here to a shirt. But what is a wardrobepanelled coat? In this context, a panel is “A panel-shaped piece of embroidery or appliqué work for insertion in any drapery” (Murray 421)—which leaves us none the wiser.



A Swallow and a Swallow-Tail Coat

Who are the laundered lordies and marbletopped highboys of the pit? In the published version, lordies has been emended to clawhammers and pit to pit stalls and early amphitheatre. John Gordon comments:

“Clawhammers,” a Dublin expression for, roughly, dolts; in this sense, would seem to go with “marbletopped highboys,” i.e. blockheads. “Clawhammer coats” were swallowtail coats (.8), so named because of the supposed resemblance of the tails to the claws of a hammer. Pit stalls were medium-priced seats located between stalls and pit; contemporary accounts describe them as occupied by “regular workers,” as opposed to either gentry or hoi-polloi; their occupants were not expected to dress up but sometimes did. Gist: although HCE and the pit stall dwellers may both be dressed formally, in white tie, the quality of the former’s linen is “far outstarching” (.8) the “laundered clawhammers” (.9) of the latter; any such formal getup would presumably need to be starched as well as washed. During Joyce’s time and earlier, the quality of one’s linen was, for men, a major class signifier. ([John Gordon](#))

Joycean scholar Petr Skrabanek defined clawhammer thus:

33.09 : clawhammers : in Dublin lingo, 'a Dublin type who is a bit of an eejit' (John Kilduff, Irish Times, 25.11.1974) (Skrabanek 80)

Joyce's early amphitheatre can only be a reference to the theatres of ancient Athens, where Oedipus Rex was first performed.



The Theatre of Dionysus Eleuthereus at Athens

A Royal Divorce

Outside of James Joyce's *Finnegans Wake*, one rarely hears today of this obscure melodrama. But William Gorman Wills's *A Royal Divorce* figured prominently in the sentimental education of the young James Joyce. It was first performed at the Avenue Theatre, Sunderland, on 1 May 1891 and in London's New Olympic Theatre on 10 September 1891. In Dublin, it soon became a staple of the Gaiety Theatre on South King Street—king's treat house. It remained a popular part of the city's repertoire for about fifty years. John Gordon calls it the most durable

play of the Dublin theatre scene. It continued to be performed in Dublin theatres into the 1930s. It was thrice adapted for the screen—as silent movies in 1923 and 1926 and as a talkie in 1938. In 1918, it was even burlesqued by [Mark Sheridan's](#) comic revue [Gay Paree](#).

The author [W G Wills](#) was a minor Irish novelist, playwright and artist. In a career spanning a quarter of a century, he penned more than thirty plays. *A Royal Divorce* was his final work, appearing for the first time on the stage just a few months before he died on 13 December 1891. Six days after his death, an obituary by Bram Stoker, *Recollections of the Late W. G. Wills*, was published in London in *The Graphic: An Illustrated Weekly Newspaper*. Stoker, the author of *Dracula*, was also the business manager of London's Lyceum Theatre, where Henry Irving had appeared in several of Wills's plays.

It transpires that *A Royal Divorce* was the work of several hands—at least three—and the manner in which it came to be is still a subject for scholarly debate and independent research. One such researcher, a contributor to the [Encyclopaedia of South African Theatre, Film, Media and Performance \(ESAT\)](#), has the following to say about the true authorship of the play:

Establishing the authorship of this play has been an interesting and rather complex matter. The play is often attributed to one, or both, of two people, namely W. G. Wills (1828–1891) and/or C. C. Collingham [sic], depending on the sources consulted. Wills, a recognized and very experienced Irish dramatist, novelist and painter, was undoubtedly one of the authors of the play, which he apparently completed shortly before his death in 1891, the year in which it was performed at the Olympic Theatre in London. This attribution relies on the fact that the play is also referred to quite often in Joyce's *Finnegans Wake*, where it is ascribed to Wills alone ... On the other hand "C. C. Collingham" is only noted in a number of film websites, where the name is listed as the author (or co-author) of a play that was the source of the 1926 British historical drama film directed by Alexander Butler ... One source however, Alan Goble's *The Complete Index of Literary Sources in Film*, suggests (correctly, it turns out) that the text, published in 1891, is actually by BOTH authors. Why then is Collingham so often ignored?

Besides Wills's obvious reputation, a key problem seems to be a mistake that was made with the initials, for it appears that the initials of the second author are in fact not "C. C." , but "G. G." and that the real author is G. G. Collingham [George Gervaise Collingham], the nom de plume of Mary Helen White (d. 1923), also a known playwright in London. This is evident when one consults the publicity

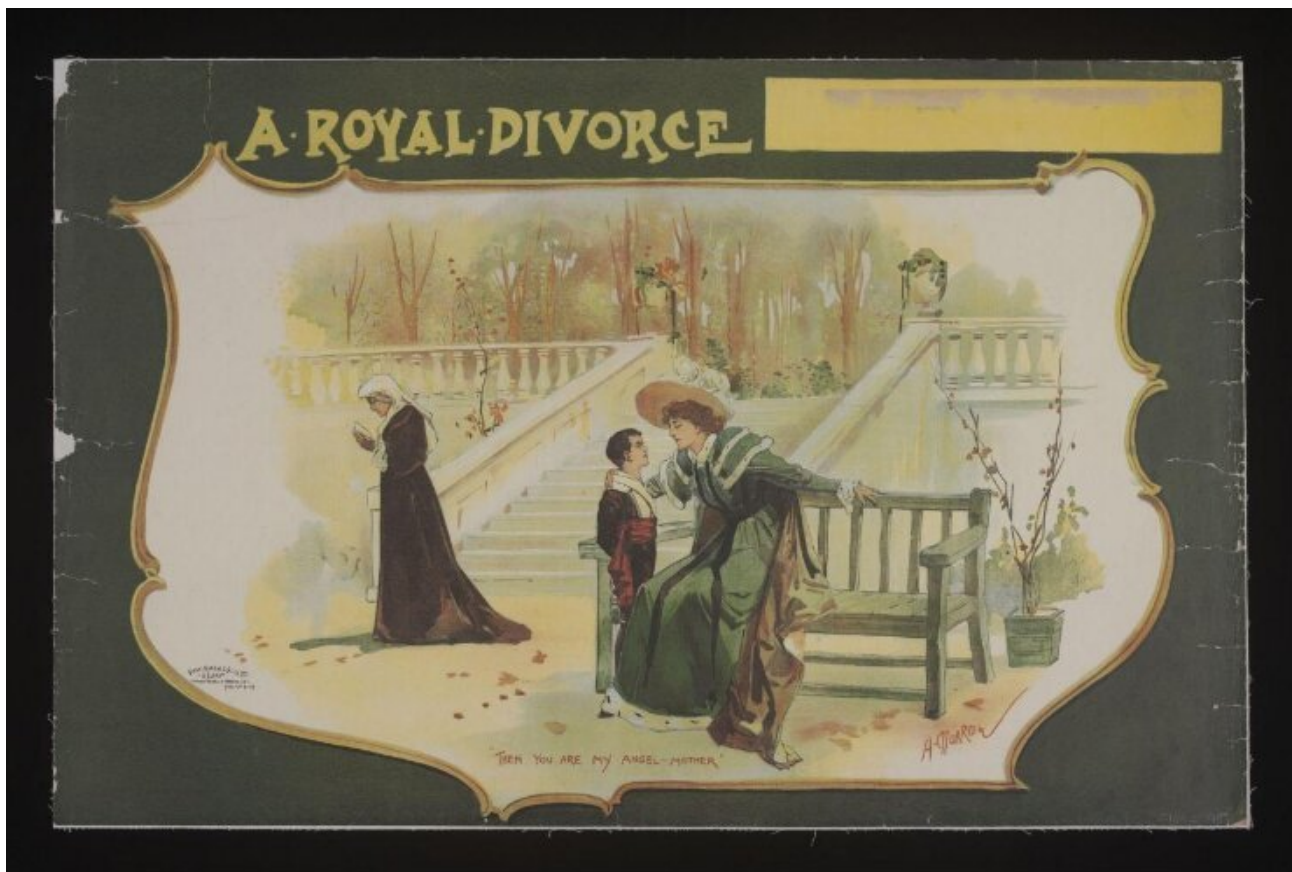
material for the play, including the 1891 posters by Albert Morrow for the first performance in 1891, which say clearly: "A Royal Divorce. Playwright: W. G. Wills. Playwright: G. G. Collingham. Olympic Theatre, London. 10.9.1891." (Satj)

Act 1	-	-	The Palace of Fountainbleau (W. T. Hemsley)
" Here at thy feet I throw the Diadem I may not wear on sufferance."			
Act 2--Scene 1	-		The Emperor's Cabinet at Versailles
	Scene 2	-	MALMAISON—Memory Lives. (W. T. HEMSLEY)
Act 3	-	-	Garden at the Tuileries
Act 4	-	-	Inn at Genappe (W. T. Hemsley)
An Interval of One Minute only between the End of the Act and the Tableaux.			
NAPOLEON AT WATERLOO			(CHARLES PELL)
1st Tableau—THE BATTLE.		2nd Tableau—THE CONQUEROR OVERTHROWN.	
Act 5	-	Plymouth Harbour (Time, 31st July, 1815) (W. T. Hemsley)	
NAPOLEON EXILED TO ST. HELENA.			
SPECIAL NOTICE— Since this Play was originally produced at the New Olympic Theatre, in 1891, the last Act has been entirely re-written by GEORGE GERVAIS COLLINGHAM .			

A 1909 Playbill for A Royal Divorce

A playbill for a 1909 performance of A Royal Divorce contains the following "special notice", which casts further light on G G Collingham's involvement:

SPECIAL NOTICE—Since this Play was originally produced at the New Olympic Theatre, in 1891, the last Act has been entirely re-written by **GEORGE GERVAIS COLLINGHAM**.



A Royal Divorce

Despite the presence of Take off that white hat! there is no evidence that Joyce was ever aware of Mary Helen White's contribution to A Royal Divorce. In fact, if Wills's brother and biographer is to be believed, there may be very little of W G Wills in the final text:

A Royal Divorce was the last piece to which my brother's name was appended. The basis was a very poor American play, and the adaptation, if such it can be called, was unworthy of his fame. Still the character of Napoleon caught on with the people and made the play strangely popular. The reputed author was in bad health when he undertook the commission, and much of the work that he did upon it was discarded and the original substituted; so that it retained little of Wills, and much of the American author and Miss Grace Hawthorne. (Freeman Wills 266-267)

Miss Grace Hawthorne was a popular actress of the day, who had been "discovered" in America by W W Kelly, manager of the Evergreen Touring Company—Mr Wallenstein Washington Semperkelly's immergreen tourers. She played the role of Josephine in A Royal Divorce but was best known for her portrayal of the eponymous Byzantine Empress in Robert Buchanan's Theodora (adapted from Victorien Sardou's [Théodora](#)).

There is evidence that G G Collingham was actually the author of the original American play on which Wills's play was allegedly based:

No single work of theirs equalled the popularity of *A Royal Divorce*, for which W. W. Kelly was responsible. While a manager in America he "discovered" Grace Hawthorne; in London she became sole lessee of the Princess's, which was conducted under his management. The Napoleon drama that made his fortune was originally written in America by C. G. Collingham. Wills began to revise it. After his death "much of the work that he did upon it was discarded, and the original substituted", according to his brother. Grace Hawthorne finished the task of fitting it for the stage. In 1891 it was played first at Sunderland, then at the New Olympic and then at the Princess's. On tour its profits enabled Kelly to become proprietor of Kelly's Theatre, Liverpool, and the Theatre Royal, Birkenhead, as well as lessee of the Shakespeare, Liverpool. He kept *A Royal Divorce* on tour almost until he died at the age of seventy-eight in 1933. It was more than a play; it was an institution. "Not to-night, Josephine", the rude heckle from the gallery when Emperor bids Empress the last good-bye, became a catch-phrase for thirty years or more. (Disher 174-175)



GRACE HAWTHORNE
AS "THEODORA"

Stereoscopic Co.

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Miss Grace Hawthorne

In *The Books at the Wake*, James Atherton has much to say about *A Royal Divorce*:

It is unlikely that Joyce ever read W. G. Wills's once popular play *A Royal Divorce*. Indeed it is almost certain he didn't for no printed copy seems to exist, and when—having noticed that the title of the play is quoted ten times in the *Wake*—I decided that I must find a copy I only succeeded because the authorities of the Cohen Library at Liverpool University were kind enough to have photostats made for me from the manuscript copy deposited, for copyright purposes, in the Lord Chamberlain's Office. But I have had the pleasure of speaking to several people who saw the play which seems to have been presented all over the British Isles, and frequently in Dublin until just after the end of the First World War. The company concerned was owned by W. W. Kelly who played the leading part of Napoleon to his wife's Josephine, and is named twice in the *Wake* [RFW 026.09-10, 297.20].

The play is about Napoleon's divorce from [Josephine](#) and marriage to [Marie Louise](#). But it follows Napoleon's career to its end and concludes with a long monologue by the dying Josephine in which the audience is given to understand that Napoleon also is dying at the same moment, and that the two are reunited in death and 'begin again'. The final monologue of *Finnegans Wake* owes something to Josephine's speech with its visionary journey across the white-topped waves to join her husband, and the rhythms of the two speeches have much in common. (Atherton 161-162)

Note how the trio comprising the Sultan Shahriar, Scheherazade and her sister Dunyazad (HCE and his schizophrenic daughter Issy) of the preceding paragraph has been replaced by the parallel trio of Napoleon, Josephine and Marie Louise. And in place of the folktales of the *One Thousand and One Nights* of Arabia, we have the plays, operas and pantomimes of the Western stage. It is significant that Joyce alludes to only two of the three operas that constitute the so-called Irish Ring: Michael William Balfe's *The Bohemian Girl* and Julius Benedict's *The Lily of Killarney*. The third, William Vincent Wallace's *Maritana* would be *de trop* in this context.

Among the actors who played the role of Napoleon in Dublin there was one curiosity:

In the 1911 Dublin production, the role of Napoleon was taken by his great-grandson, Juan Buonaparte, said to strikingly resemble his ancestor. ([Gordon](#))

Sadly, this particular Buonaparte was probably an [impostor](#), but perhaps he was the source of Joyce's Napoleon the Nth.



William Gorman Wills

Atherton, who is possibly the only Joycean scholar to have actually read *A Royal Divorce*, continues:

There are two things only, however, which the reader of the *Wake* needs to know about *A Royal Divorce*. The first of these is that when Joyce quotes the title it has little to do with the play. It seems rather to be a leit-motiv representing the eternal dichotomies: good and evil, life and death, and so forth; and to symbolize that splitting up which, in the *Wake*, is the prelude to reuniting; and it derives this meaning from the plot of Wills's play.

The other thing which Joyce remembered and used was a scene without words. A backcloth showing the scene of Waterloo was pierced with holes which were intermittently lit up to represent the firing of cannon. In front of this models of cavalymen were wound forward on glass runners while 'Pepper ghosts' [RFW 168.10, 357.04] of cuirassiers produced by a sort of magic lantern, fell dramatically to their death in the clouds of white smoke that filled the stage. In the foreground, on a big white horse, rode Napoleon, or sometimes—apparently when Mr. Kelly wanted a rest—Wellington. It made no difference to the play who was on the horse as nothing was said, but Joyce makes great play with this interchangeability of the opposed generals. (Atherton 162)



Napoleon on his Big White Horse

Few of Wills's writings are currently in print. On the [Internet Archive](#), only a small selection of his works is available. There is a manuscript copy of *A Royal Divorce* in [Trinity College Library](#), but I have not seen it. A new edition of this play is long overdue.



Cardinals Edward MacCabe and Paul Cullen, Archbishops of Dublin

MacCabe and Cullen

- his bossaloner is ceilinged there a cuckoospit less eminent than the redritualhoods of Maccabe and Cullen

Borsalino is the name of an Italian millinery firm best known for its felt hats. Among its most successful hats was the fedora. Joyce rarely went out without his fedora. Curiously, the fedora takes its name from *Fédora*, a play by Victorien Sardou, an adaptation of whose *Théodora* provided Grace Hawthorne with her most famous role.

[Paul Cullen](#) and [Edward MacCabe](#) were successive Roman Catholic Archbishops of Dublin. Both men were cardinals. The correct form of address for a Catholic cardinal is Your Eminence. The official vesture of a cardinal consists of scarlet garments. Allegedly, the blood-red colour symbolizes a cardinal's willingness to die for his faith. The traditional mozzetta (cape) and biretta (hat) are reminiscent of the red cape (French: chaperon) which Little Red Riding Hood is usually depicted wearing.



Little Red Riding Hood

I feel I have hardly begun to plumb the depths of this pregnant paragraph. The assassination of President Abraham Lincoln by the actor John Wilkes Booth—his viceregal booth—during a performance of the play *Our American Cousin* is also wrapped up in this vignette. There are also references to [Christy's Minstrels](#), who popularized the phrase Take off that white hat! In Egyptian mythology, Osiris is usually depicted wearing a white hat, the [Atef](#).

But it would take too much time and labour to extract all the meaning out of these twenty-seven lines.

And that's a good place to stop.

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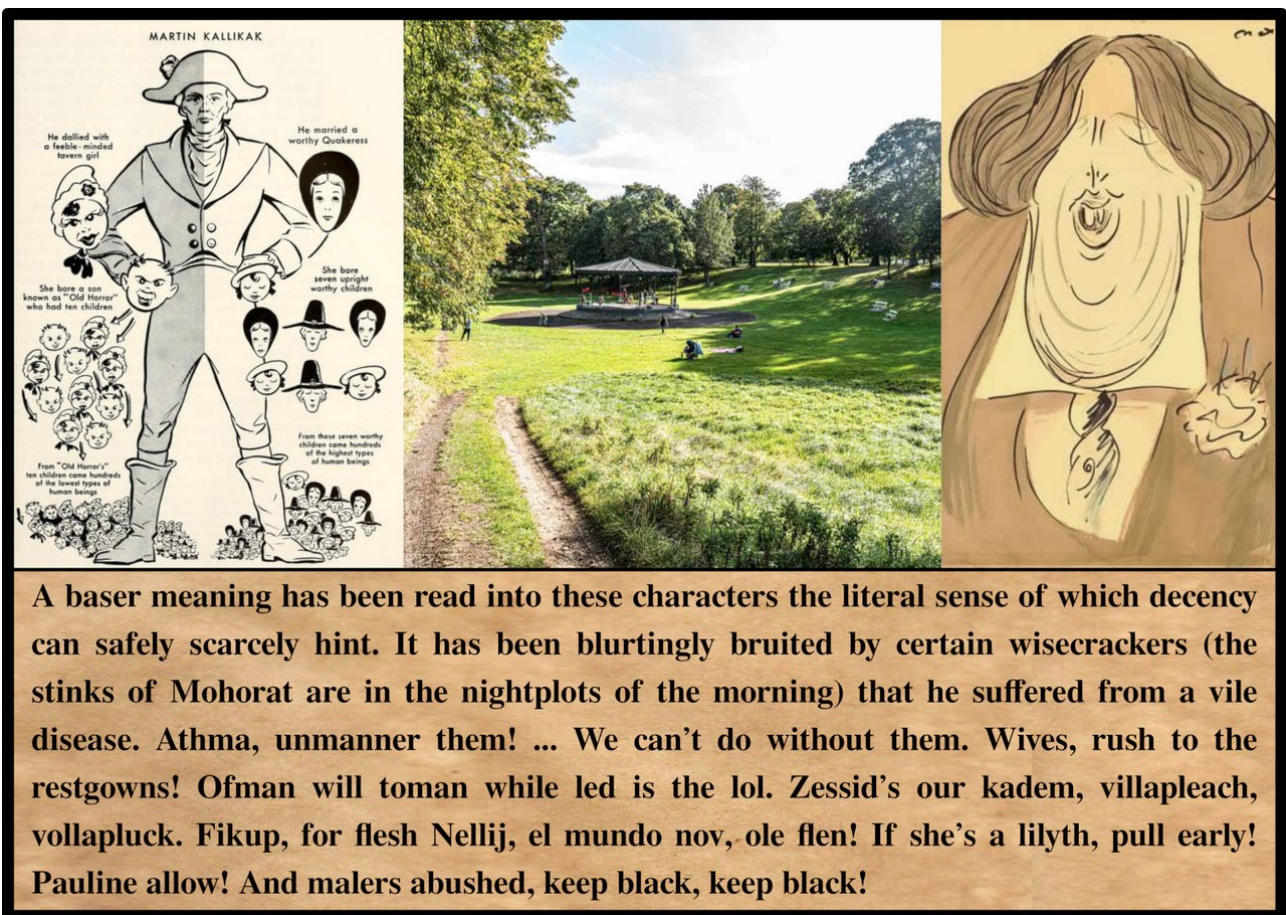
Useful Resources

- [A Royal Divorce](#)
- [Joyce Tools](#)
- [FWEET](#)
- [The James Joyce Scholars' Collection](#)
- [FinnegansWiki](#)
- [James Joyce Digital Archive](#)
- [Annotated Finnegans Wake \(with Wakepedia\)](#)
- [From Swerve of Shore to Bend of Bay](#)
- [Wake in Progress](#)
- [John Gordon's Finnegans Wake Blog](#)
- [James Joyce: Online Notes](#)

A Baser Meaning

	harlotscurse67 • May 6, 2021 (Edited)	17 MIN READ
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[Finnegans Wake - A Prescriptive Guide](#)



RFW 026.28-027.36

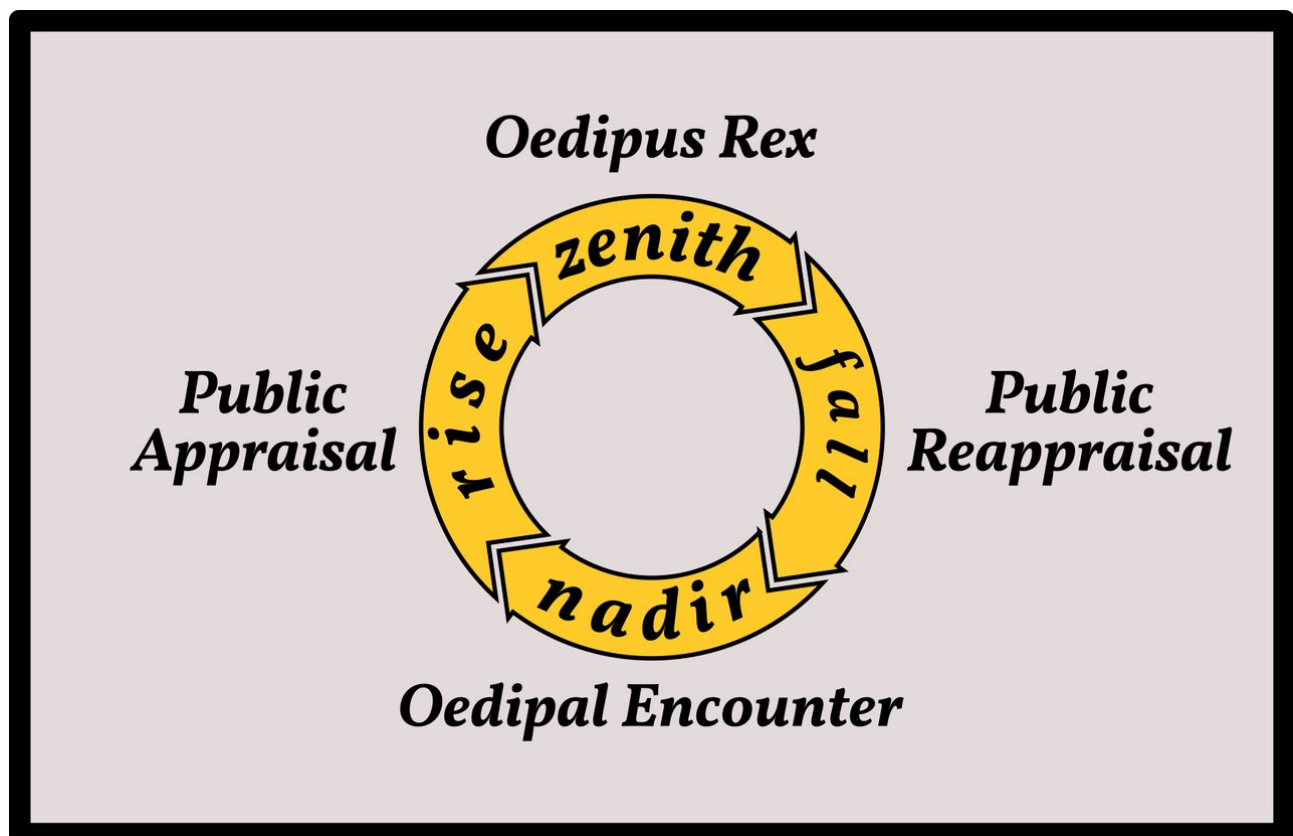
As we saw in the last article, HCE's fall from grace, which begins in the Gaiety Theatre on South King Street, sees the reframing of his Oedipal Encounter with the King on the highroad as something much more sinister: an Original Sin of concupiscence or sexual deviancy. This Crime in the Park figures prominently in HCE's biography throughout *Finnegans Wake*. His two female victims represent his schizophrenic daughter Issy, while the three soldiers who witness his crime represent his sons Shem and Shaun (the third soldier being the Oedipal figure, who embodies both sons and who will in turn displace HCE).

First Draft

In Joyce's first draft, this passage ran to a dozen or so lines, or one quarter the length of the published version. The transformation in the eyes of the public of HCE's Oedipal Encounter into the Sin in the Park was already present in this draft, which comprises the closing

section of the vignette *Here Comes Everybody*. Joyce wrote this vignette in Paris in August 1923. *Finnegans Wake*, you may recall, began life as an expansion of this sketch:

A baser meaning has been read into these letters, the literal sense of which decency can but touch. It has been suggested that he suffered from a vile disease. To such a suggestion the only selfrespecting answer is to affirm that there are certain statements which ought not to be, and one would like to be able to add, ought not to be allowed to be made. Nor have his detractors mended their case by insinuating that he was at one time under the imputation of annoying soldiers in the park. To anyone who knew and loved H-C-E- the suggestion is preposterous. Slander, let it do its worst, has never been able to convict that good and great man of any greater misdemeanour than that of an incautious exposure and partial at that in the presence of certain nursemaids whose testimony is, if not dubious, at any rate slightly divergent. (Hayman 63)



HCE's Oedipal Cycle

In an earlier article, we saw that one of Joyce's sources for the foxhunting details in *Here Comes Everybody* was Douglas Gordon's article *Reynard the Fox* in Volume 238 of the *Quarterly Review*. This issue also included a disparaging review of *Ulysses* by the Anglo-Irish

writer and critic [Shane Leslie](#). Leslie's review was no slight dismissal of Joyce's masterpiece. It ran to fifteen pages and may even have been instrumental in getting the book banned in the United Kingdom (Casado 479-508).

As Richard Ellmann once noted, Joyce was not above lampooning his critics and paying off old scores in his writings (Ellmann 16, 725). Leslie's prudish review provided him with plenty of ammunition in this regard, but the following passage proved irresistible:

The practice of introducing the names of real people into circumstances of monstrous and ludicrous fiction seems to us to touch the lowest depth of Rabelaisian realism. When we are given the details of the skin disease of an Irish peer, famous for his benefactions, we feel a genuine dislike of the writer. There are some things which cannot and, we should like to be able to say, shall not be done. (Deming 209)

In Lotus Eaters, the fifth episode of *Ulysses*, Bloom recalls that Lord Ardilaun, a great-grandson and heir of Arthur Guinness, suffered from some skin disease:

Still the other brother lord Ardilaun has to change his shirt four times a day, they say. Skin breeds lice or vermin. ([Ulysses 76](#))

Like so many of Bloom's titbits of information, this particular rumour appears to have no foundation in fact. Nevertheless, it provided Joyce with the idea that HCE too was alleged to suffer from a vile disease.



Oedipus Separating from Jocasta

Incest

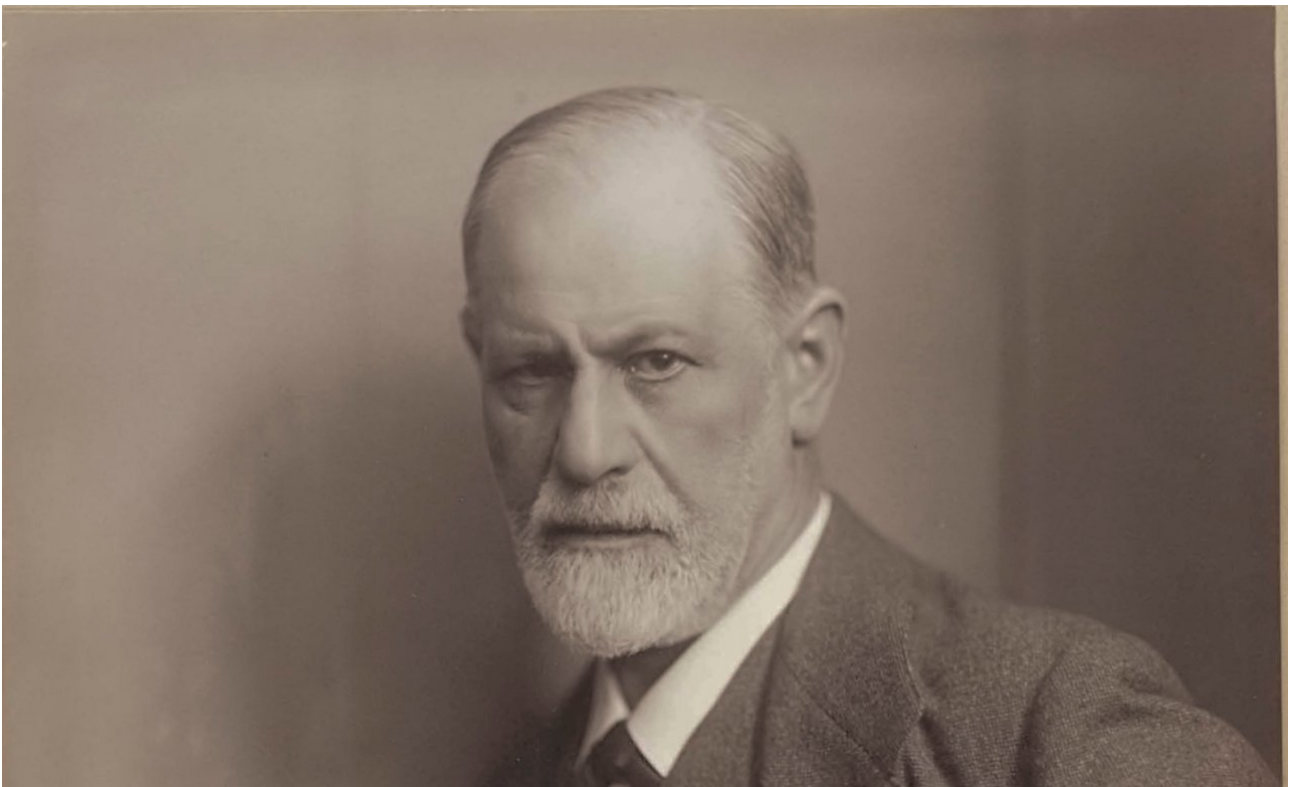
In Greek mythology, Oedipus committed incest with his own mother and fathered children on her.

Incest lies at the heart of *Finnegans Wake*. HCE's relationship with his daughter, however innocent it may in reality be, is always painted as something shameful and incestuous. This is the ultimate source of HCE's guilt. But this incest is rarely stated explicitly. It is merely hinted at through wordplay. In *The Interpretation of Dreams*, Sigmund Freud contends that the unconscious mind must conform to the censorship imposed upon it by the conscious mind by disguising its unacceptable ideas in various ways. The most familiar of these is the distortion to which dreams are subjected:

The correspondence between the phenomena of the censor and those of dream distortion, which may be traced in detail, justifies us in assuming similar conditions for both. We should then assume in each human being, as the primary cause of dream formation, two psychic forces (streams, systems), of which one constitutes the wish expressed by the dream, while the other acts as a censor upon this dream wish, and by means of this censoring forces a distortion of its expression. (Freud 121)

In his New Introductory Lectures on Psycho-Analysis Freud assigns the role of internal censor to the super-ego (Über Ich):

As you will learn presently, we have been forced to assume the existence in the mind of a special criticising and forbidding function which we call the super-ego. Since we have now recognised the dream-censorship as an activity of this function, we have been led to consider the part which the super-ego plays in dream-formation in greater detail. (Freud 43)



Sigmund Freud

In *Finnegans Wake*, HCE is regularly compared to insects—usually the earwig, but also, in this section, the caterpillar. It is no coincidence that insect is an anagram of incest. It is by means of such wordplay that the unconscious mind evades the censorship of the superego and hides its true meaning behind a mask of harmless images. In 2013, Stéphane

Jousni, Director of Studies at the Centre for Irish Studies in the University of Rennes, wrote a paper on this very subject:

My contention in this paper is that the link is quintessential between censorship as a notion and *Finnegans Wake*. Censorship, at least in literature, indeed confronts the taboo and the word. The confrontation may lead to the physical act of deleting the offensive items, including by—literally—crossing out or blackening passages, from one single word to whole segments, so as to render them illegible. In letters, for example, this is a common practice of military censorship during wars. Precisely, what Joyce does with *Finnegans Wake* is question the word, in the sense of challenging its very notion. My use of the term “word” here obviously refers both to the linguistic notion and its numinous value. These form the two lines of argument of my paper; they are based on two elements that no longer have to be proven: firstly, the poetics of *Finnegans Wake* is the poetics of the pun; secondly, *Finnegans Wake*’s major—maybe only—topic is incest. And that which represents the utmost transgression in all cultures is essentially referred to by means of a mysterious letter, always-already evoked, never shown, in other words always-already censored ...

So far, we have been dealing with sex. Yet the *Wake* is not concerned so much with sex per se as with incestuous sex. This remark applies first and foremost to the love affair between Tristan and Isolde, since most researchers in Celtic studies make Tristan Mark’s son rather than his nephew. Some theories even make Tristan the son Mark had with his own sister, which would turn the triangular relationship between Mark, Tristan and Isolde into “a tragedy of double incest”. The word incest as such never appears: the closest the text goes to the naming of the thing is the use of the word insect, which reads both as [paronomasia](#) and anagram. Though not particularly recurrent, it is literally omnipresent, mainly through the various forms taken by the reference to the earwig after which Earwicker, the hero, the Father—aka HCE, for Humphrey Chimpden Earwicker—is called. One of these forms is the pleasantly Hibernicized version of its French translation “perce oreille”, which leads to Persse O’Reilly, one of Earwicker’s avatars. (Jousni 8 ... 16)



Ulster County, New York

The Jukes and Kallikaks

In 1877, [Richard Louis Dugdale](#), a sociologist working for the Prison Association of New York, published a study on the influence of environment and heredity on an extended family in Ulster County, New York. Entitled *The Jukes: A Study in Crime, Pauperism, Disease and Heredity*, this pioneering work argued that environmental changes—eg penal reform and improvements in public health, education and child-care—could correct the inherited physiological disorders, which were in Dugdale's opinion the principal causes of social disorder. The Jukes—a pseudonym coined by Dugdale to protect the identities of the people involved—actually comprised 709 individuals (of which 540 were related by blood) and forty-two different surnames.

Thirty-five years later, at a time when sociology in America was dominated by the new science of genetics, the psychologist [Henry Herbert Goddard](#) published a similar study of another extended family, entitled *The Kallikak Family: A Study in the Heredity of Feeble-Mindedness*. The name Kallikak, a pseudonym coined by Goddard, was

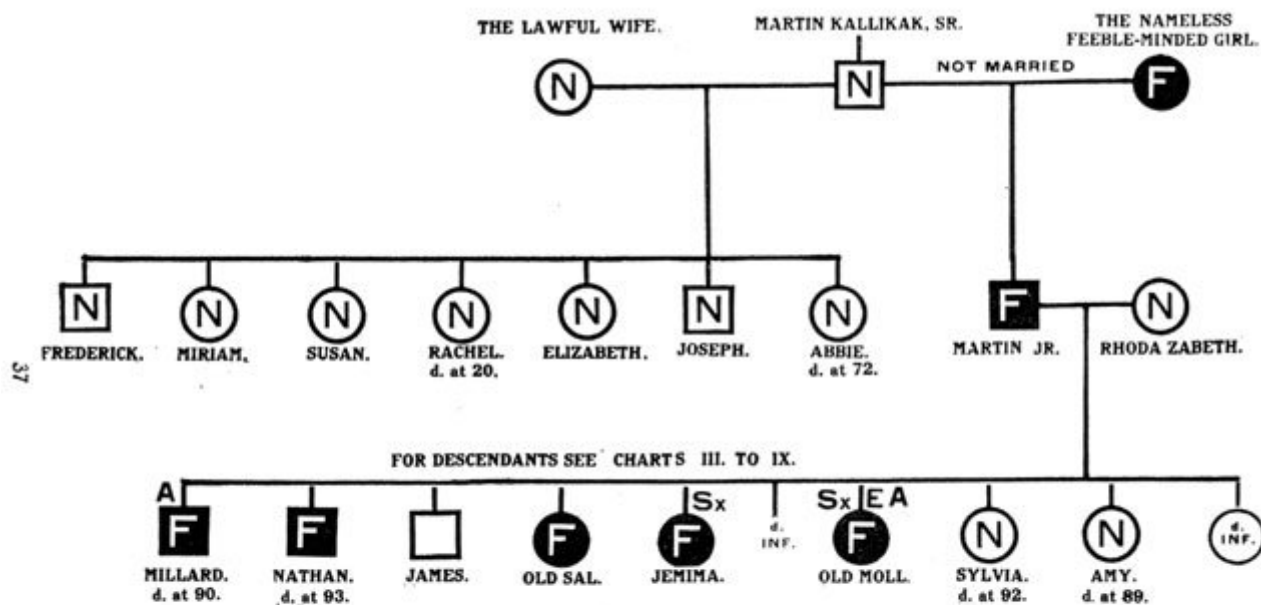
derived from the Greek words for good (καλός) and bad (κακός). Goddard claimed that the members of this family were all descended from a single man, Martin Kallikak, who fathered a bastard on a “feeble-minded” barmaid before raising a family with a respectable Quaker. He argued that the barmaid’s descendants were feeble-minded degenerates, while the Quaker’s descendants were “wholesome.” Goddard, a eugenicist, drew the following predictable conclusion:

The Kallikak family presents a natural experiment in heredity. A young man of good family becomes through two different women the ancestor of two lines of descendants, the one characterized by thoroughly good, respectable, normal citizenship, with almost no exceptions; the other being equally characterized by mental defect in every generation. This defect was transmitted through the father in the first generation. In later generations, more defect was brought in from other families through marriage. In the last generation it was transmitted through the mother, so that we have here all combinations of transmission, which again proves the truly hereditary character of the defect.

We find on the good side of the family prominent people in all walks of life and nearly all of the 496 descendants owners of land or proprietors. On the bad side we find paupers, criminals, prostitutes, drunkards, and examples of all forms of social pest with which modern society is burdened.

From this we conclude that feeble-mindedness is largely responsible for these social sores. Feeble-mindedness is hereditary and transmitted as surely as any other character. We cannot successfully cope with these conditions until we recognize feeble-mindedness and its hereditary nature, recognize it early, and take care of it.

In considering the question of care, segregation through colonization seems in the present state of our knowledge to be the ideal and perfectly satisfactory method. Sterilization may be accepted as a makeshift, as a help to solve this problem because the conditions have become so intolerable. But this must at present be regarded only as a makeshift and temporary, for before it can be extensively practiced, a great deal must be learned about the effects of the operation and about the laws of human inheritance. (Goddard 116-117)



II.

CHART II.

N = Normal. F = Feeble-minded. Sx = Sexually immoral. A = Alcoholic. I = Insane. Sy = Syphilitic. C = Criminalistic. D = Deaf. d. inf. = died in infancy. T = Tuberculous. Hand points to child in Vineland Institution. For further explanation see pp. 33-35.

Martin Kallikak's Pedigree

In 1916, in the wake of Goddard's work, [Arthur Howard Estabrook](#) of the Eugenics Records Office published *The Jukes in 1915*, a reappraisal of Dugdale's study. Estabrook rejected Dugdale's environmentalist position and argued that genetics and heredity were the paramount and inalterable causes of criminality among the Jukes:

The natural question which arises in the reader's mind is, "What can be done to prevent the breeding of these defectives?" Two practical solutions of this problem are apparent. One of these is the permanent custodial care of the feeble-minded men and all feeble-minded women of child-bearing age. The other is the sterilization of those whose germ-plasm contains the defects which society wishes to eliminate. (Estabrook 85)

There is no evidence that Joyce read any of these books. James Atherton does not mention them in *The Books at the Wake* and they do not figure in either of Joyce's libraries: the one he left behind in [Trieste](#) when he and his family relocated to Paris in June 1920 : or the one he compiled in [Paris](#) between 1920 and 1939. If he had read Goddard's book, he would surely have adopted the barmaid and the Quaker as incarnations of Issy's split personality.

In the early 1920s, when Joyce was writing *Finnegans Wake*, eugenics was in the air, and the Jukes and Kallikaks were often cited as evidence for the degenerate consequences of incest and inbreeding.



Oscar Wilde and Lady Colin Campbell

The great white caterpillar to which HCE is compared is a reference to Oscar Wilde. The phrase is taken from *My Memories of Oscar Wilde* by Wilde's fellow Dubliner George Bernard Shaw (included as an appendix to [Frank Harris's](#) biography of Wilde):

Now Oscar was an overgrown man, with something not quite normal about his bigness—something that made Lady Colin Campbell, who hated him, describe him as “that great white caterpillar” ... I have always maintained that Oscar was a giant in the pathological sense, and that this explains a good deal of his weakness. (Harris 334)

[Lady Colin Campbell](#), the Irish lady of letters to whom Shaw attributes the caterpillar metaphor, actually compared Wilde to a great white slug (Weintraub 244-245).



The House by the Churchyard, Chapelizod

The House by the Churchyard

In this series of articles, we have already had occasion to take note of Joseph Sheridan Le Fanu's novel *The House by the Churchyard*, which is one of the key texts for *Finnegans Wake*:

We know that Joyce used a copy while he was writing the *Wake*; or, to be accurate, we know that he used two copies, for he wrote to Frank Budgen asking him to 'Bring with you or send me Lefanu's book. I want to see something in it. My own copy is in the gardemeuble [storage unit].' In another letter to Budgen written just four years later, Joyce asks a lot of questions about *The House by the Churchyard* and says that 'the encounter between my father and a tramp (the basis of my book) actually took place at that part of the park'. He is referring to a spot in Phoenix Park where a man named Sturk is stunned and left as dead by Charles Archer, alias Dangerfield, the villain of the book. Sturk is 'resurrected' by an operation performed by Black Dillon and, though he dies later, is able to name his

murderer. This 'Crime in the Park' is one example of the Fall and Resurrection, or Redemption, of Man. The Park is also a symbol of Eden ... All the action at this spot recalls the real 'Crime in the Park': the murder of Lord Frederick Cavendish and his friend by the 'Invincibles'. (Atherton 111)



The Phoenix Park Murders

The [Phoenix Park Murders](#), which took place just three months after the birth of James Joyce, cast a long shadow over Irish politics and figure prominently in Joyce's work. The encounter between John Stanislaus Joyce and the tramp took place—allegedly—when he and his young family were living in Bray in 1887. John Joyce was working as a rates collector at the time:

The [Collector-General's] office had heard a sad story from John of a misadventure that had befallen him in the Phoenix Park, near Chapelizod. Apparently, crossing it one evening he had a strange meeting with a 'cad with a pipe', some sort of ne'er-do-well, who relieved him of his satchel with the municipal rates in it. It was unfortunate that he still had the money with him after the day's work. A more heroic version of the incident—probably the one told to the family—claims that John saved the day by valiantly fighting off no fewer than two vicious assailants with only the aid of his trusty shillelagh. Whatever it was that happened to him in the Park, if anything did at all, the business later became for James Joyce a farcical rerun of the Phoenix Park Murders and an elemental anticipation of the Wake. In 1937 Joyce remarked to Frank Budgen that 'the encounter between my father and a tramp (the basis of my book) actually took place at that part of the Park'. (Jackson & Costello 141)

The event is also alluded to briefly in Richard Ellmann's biography of the son:

The bravery he had once displayed in defending his collector's pouch against an assailant in the Phoenix Park was forgotten, to be remembered only in *Finnegans Wake*. (Ellmann 34)



Scene of the Phoenix Park Murders

And that's a good place to stop.

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Useful Resources

- [Joyce Tools](#)
- [FWEET](#)
- [The James Joyce Scholars' Collection](#)

- [FinnegansWiki](#)
- [James Joyce Digital Archive](#)
- [Annotated Finnegans Wake \(with Wakepedia\)](#)
- [From Swerve of Shore to Bend of Bay](#)
- [Wake in Progress](#)
- [John Gordon's Finnegans Wake Blog](#)
- [James Joyce: Online Notes](#)


Guiltless of Much Laid to Him

harlotscurse67 • May 24, 2021 (Edited)

24 MIN
READ

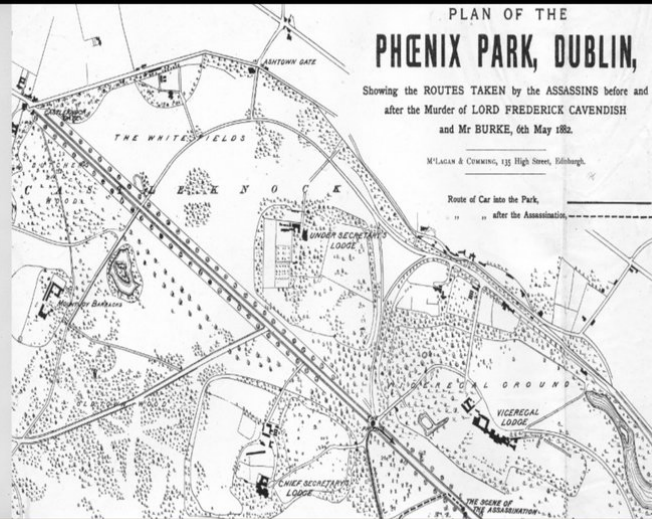
Finnegans Wake - A Prescriptive Guide

ONE HAPPYGOGUSTY IDES-OF-APRIL MORNING
Ages and ages after the alleged misdemeanour



Billowing across the wide expanse of our greatest park
HE MET A CAD WITH A PIPE

PLAN OF THE PHENIX PARK, DUBLIN,
Showing the ROUTES TAKEN by the ASSASSINS before and after the Murder of LORD FREDERICK CAVENTISH and Mr BURKE, 6th May 1882.
M'LAGAN & COWLING, 132 High Street, Edinburgh.



Guiltless of much laid to him he was clearly for so once at least he clearly and with still a trace of his erstwhile burr expressed himself as being and hence it has been received of us that it is true. They tell the story (an amalgam as absorbing as calzium chloereydes and hydrophobe sponges could make it) how one happy-go-gusty Ides-of-April morning ... very deluxiously with a bottle of Phenice-Bruerie '98, followed for second nuptials by a Piessporter, Grand Cru, of both of which cherished tablelights (though humble the bounquet 'tis a leaman's farewell) he obdurately sniffed the cobwebcrusted corks.

In *Finnegans Wake*, James Joyce tells the same story over and over again. This repetitiousness, which mimics the repeating patterns of life and death as described by Giambattista Vico's philosophy of history, is aptly illustrated by the tale recounted in the last eleven pages of Book I, Chapter 2 (Humphriad I). HCE's infamous encounter with a Cad with a Pipe in the Phoenix Park is one of the better known interludes in *Finnegans Wake*, and the events it sets in motion will continue to resound for the balance of the novel. But this tale is little more than a variation on HCE's roadside encounter with the King and the subsequent events precipitated by that brush with royalty, which were recounted in the first four pages of the same chapter. This is the Oedipal Event all over again.

RFW	Name
024.01-027.36	Here Comes Everybody
024.01-025.40	The Royal Foxhunt
026.01-026.27	The King Street Theatre
026.28-027.36	The Original Sin
027.37-038.21	The Cad with the Pipe
027.37-030.19	The Ides of April
030.20-035.17	Chinese Whispers (Telephone)
035.18-038.21	The Ballad of Persse O'Reilly

History Repeating Itself

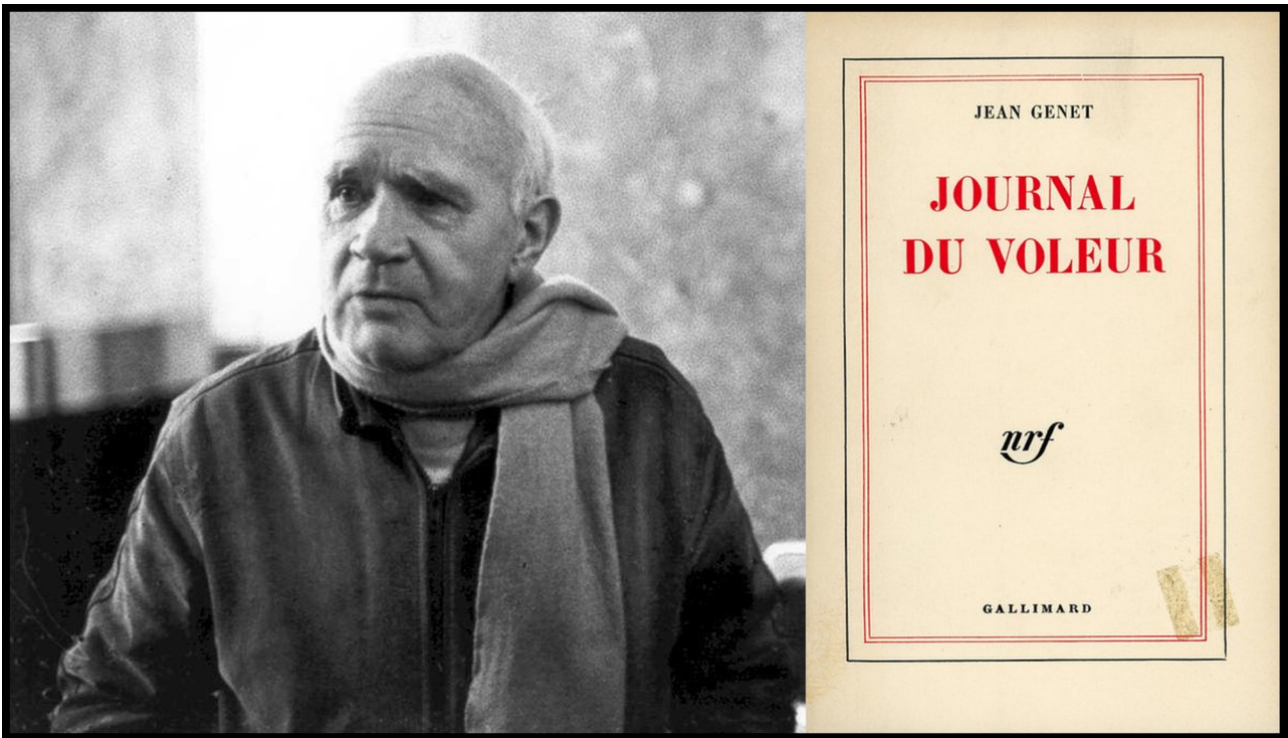
First Draft

In the first draft, this passage runs to a dozen or so lines, which Joyce later expanded after his usual practice. In *The Restored Finnegans Wake* the encounter with the Cad with a Pipe fills about two-and-a-half pages:

Guiltless he was clearly for so once at least he clearly declared himself to be. They tell the story that one fine spring morning some years after the alleged misdemeanour whilst crossing the fair expanse of the park he met a cad with a pipe. The latter accosted him to ask if he could say what it was o'clock that the clock struck. Earwicker halting drew his enamelled hunter, and told the cad it was twelve to the minute adding however that the accusation against him had been made as was well known by a creature in human form who was several degrees lower than a snake. In support of his words the honest goliath tapped his chronometer and pointed to [the] overgrown milestone as he said solemnly: I am prepared to stand on the monument any day at this hour to declare before the deity and my fellows that there is not a tittle of truth in that purest of fabrications. The cad thanked him and repeated the words that same evening at his fireside where he was smoking reflectively after having eaten some peas and vinegar, a dish he much fancied. (Hayman 64, slightly emended)

Richard Ellmann was one of the first to draw attention to the homoerotic overtones of HCE's encounter with the Cad:

Before the end of the year [1923] most of the first part of the book—made up of eight chapters—was sketched out. It was an introduction of the *dramatis personae*: Earwicker, his wife Anna Livia Plurabelle, and their three children. Earwicker's original sin, never precisely described, occurred in the Phoenix Park and involved exhibitionism, or voyeurism, with two nursemaids as accomplices, and three soldiers (imported perhaps from the Circe episode of Ulysses) as witnesses, quite possibly themselves involved in the offense through promiscuity with the girls or homosexuality with each other ... [Footnote: Earwicker himself does not appear to be altogether innocent of this tendency. When the cad with a pipe asks him the time, he replies that it is 12 noon ... The question and answer are homosexual argot (so used in Jean Genet's *Journal du voleur*), the question being tantamount to a proposition, the answer (denoting erection) to consent. (Ellmann 555)]



Jean Genet

Jean Genet's *Journal de voleur* [The Thief's Journal] was published in 1949, ten years after the publication of *Finnegans Wake*, so it was not Joyce's source for this bit of homosexual argot:

D'une main tremblante je lui touchai maladroitement la cuisse, puis ne sachant comment poursuivre j'employai machinalement la formule qui me servait à aborder les pédés timides:

—Il est quelle heure? dis-je.

—Hein? Regarde, je marque midi.

Il rit.

Je le revis souvent.

With trembling hand, I touched his thigh awkwardly; then, not knowing how to proceed, I automatically used the formula which has served me well when approaching shy queers.

—What time is it? I asked.

—Eh? Look, I make it midday.

He laughed.

I often saw him again.

(Genet 203)

The overgrown milestone to which HCE points is of course the [Wellington Testimonial](#) in the Phoenix Park, an obviously ithyphallic

symbol. It also resembles the gnomon of a sundial, by which the time may be told.

The Ides of April

In the first draft of this section, Joyce sets HCE's encounter with the Cad with a Pipe on one fine spring morning, but this was later emended to one happy-go-gusty Ides-of-April morning. It is surely significant that the fateful incident takes place on this very specific date. We are even told that it was HCE's birthday. In the calendar of ancient Rome, the [Ides of April](#) was the 13th of April. The festival of [Cerealia](#) was celebrated around this time. In a book in which Joyce's watchword is keep black, keep black! (the concluding words of the preceding section) why does he make as clear as daylight the date of HCE's memorable encounter?



Spring

In the [thirteenth article](#) of this series, I defended the thesis that on what I call the Nocturnal Plane of Narrative, *Finnegans Wake* begins at 11:32

pm on 12 April 1924 and ends on the morning of the 13th. A brief revision of that argument would not be out of place here.

The First Plane of Narrative – Nocturnal

Is there a narrative plane in *Finnegans Wake* that corresponds to the real world, the world of Leopold Bloom and Stephen Dedalus? I believe there is. This is the plane Joyce was referring to when he made the following statement to [Ole Vinding](#) in Copenhagen in 1936:



There are, so to say, no individual people in the book—it is as in a dream, the style gliding and unreal as is the way in dreams. If one were to speak of a person in the book, it would have to be of an old man, but even his relationship to reality is doubtful. (Vinding et al 180-181)

On the opening page of the book, this old man goes to sleep in his four-poster bed in the master bedroom on the first floor at the rear of the Mullingar House. The precise moment he falls asleep—punctuated by the word fall (RFW 003.14)—is 11:32 pm on Saturday 12 April 1924. He sleeps, more or less soundly, for about eight hours and wakes up the following morning on the last page of the book. The precise moment of his awakening is punctuated by the words a way (RFW 493.07).

The number 1132 pops up all over *Finnegans Wake*. Clive Hart was the first—I believe—to suggest that the book begins at 11:32:

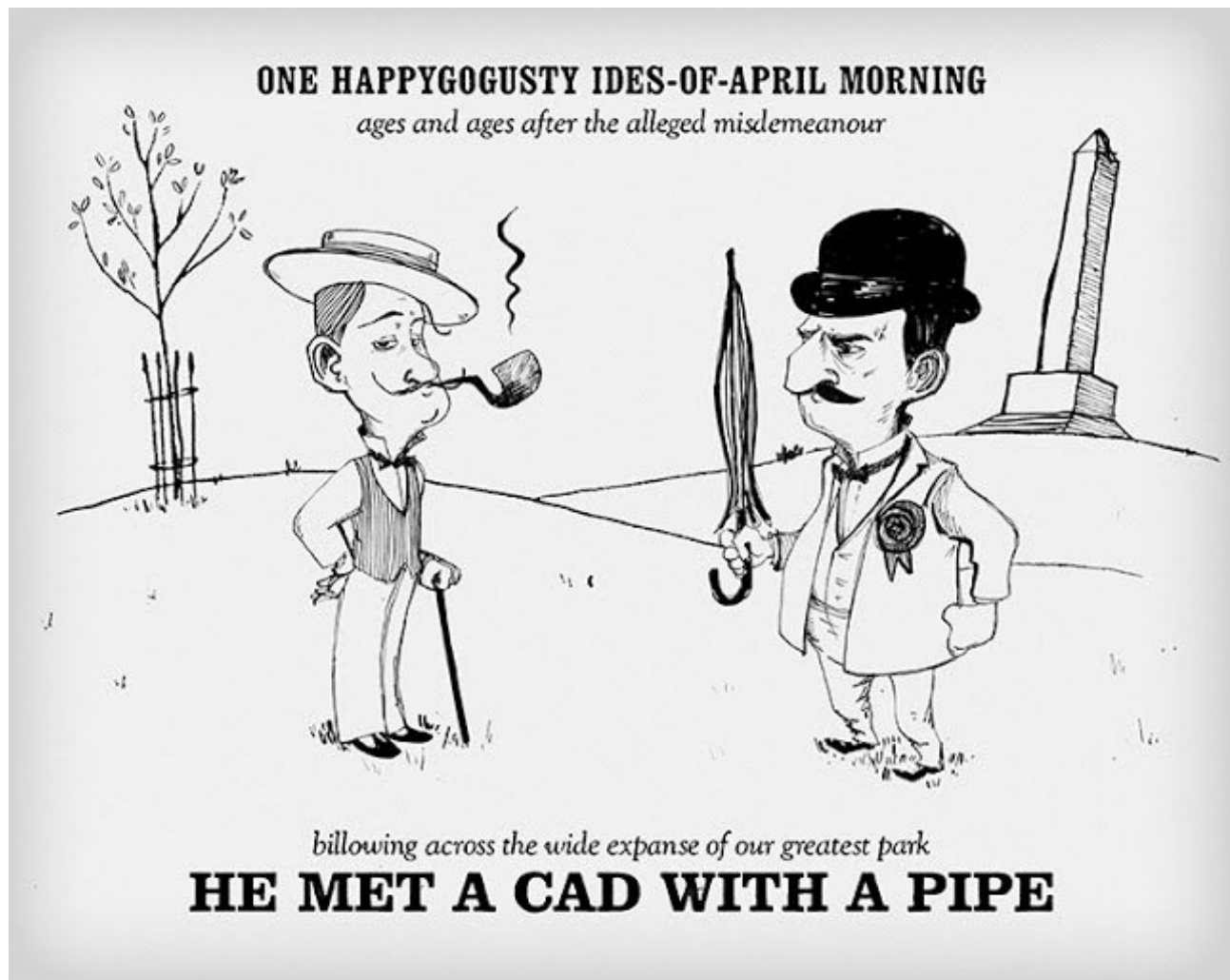
The whole book ... begins at the magical hour of 11.32 a.m. ... (Hart 71)

Hart's analysis here is relevant to my second plane of narrative—the Diurnal—which I believe begins at 11:32 in the morning. But what I have been calling the first plane of narrative—the Nocturnal—begins at 11:32 at night.

As for the date—Saturday 12 – Sunday 13 April 1924—there are several scraps of evidence scattered throughout the final text and Joyce's notebooks in support of this. In the Roman calendar 13 April was the [Ides of April](#):

They tell the story ... how one happy-go-gusty Ides-of-April morning ... (RFW 027.39-028.01)

The other spring offensive on the heights of Abraham ... (RFW 062.28)



A Cad with a Pipe

One of the oft-recurring motifs in *Finnegans Wake* is ALP's Letter. This document frequently symbolizes the entire book itself. For example, when the Letter is referred to as The Suspended Sentence (RFW 084.30-31) we are to understand that this also applies to *Finnegans Wake* itself:

The book really has no beginning or end. (Trade secret, registered at Stationers Hall.) It ends in the middle of a sentence and begins in the middle of the same sentence. (Letters 8 November 1926)

During the lengthy and piecemeal drafting of the book, Joyce first conceived of the Letter as a postcard, as we learn from the following

note in one of the earliest of the Finnegans Wake notebooks, Scribbledehobble:

on the N.E. slope of the dunghill the slanteyed hen of the Grogans scrutinised p.c. from Boston (Mass) of the 12th of the 4th to dearest Elly from her loving sister with 4½ kisses ([VI.A: 271\(c\)](#))

It is true that the final version of this passage speaks not of a postcard dated 12th April, but of:

a goodishsized sheet of letterpaper originating by transhipt from Boston (Mass.) of the last of the first ... (RFW 088.20-21)

But I'm going to assume that Joyce changed the date from the actual one to a symbolic one (The last shall be first and the first shall be last) because he did not want to make things too easy for the reader. In the [first draft](#) of this passage, Joyce actually emended the date to the eleventh of the fifth. This seems to be a simple disguise of the true date, arrived at by subtracting 1 from 12 and adding 1 to 4.

One last point about the date. On Sunday 13 April 1924, at 2 am in the morning, the clocks went forward one hour as Irish summer time began:

summer time act, 1924 ... For the purpose of this Act, the period of summer time for the year 1924 shall be taken to be the period beginning at two o'clock, West-European time, in the morning of the 13th day of April, in the year 1924, and ending at two o'clock, West-European time, in the morning of the 21st day of September, in the year 1924 ([Achtanna an Oireachtais, Number 12 of 1924](#))

In Finnegans Wake the following telling remark occurs:

And we put on your clock again, sir, for you. (RFW 022.11-12)



A Waterbury Pocket Watch

Personal dates were important to Joyce. He set *Ulysses* on the day of his first date with Nora Barnacle, and took pains to have it published on 2 February 1922, his own fortieth birthday. 13 April turns up more than once in the Joycean canon. In *A Portrait of the Artist as a Young Man*, one of Stephen's entries in his diary is dated 13 April:

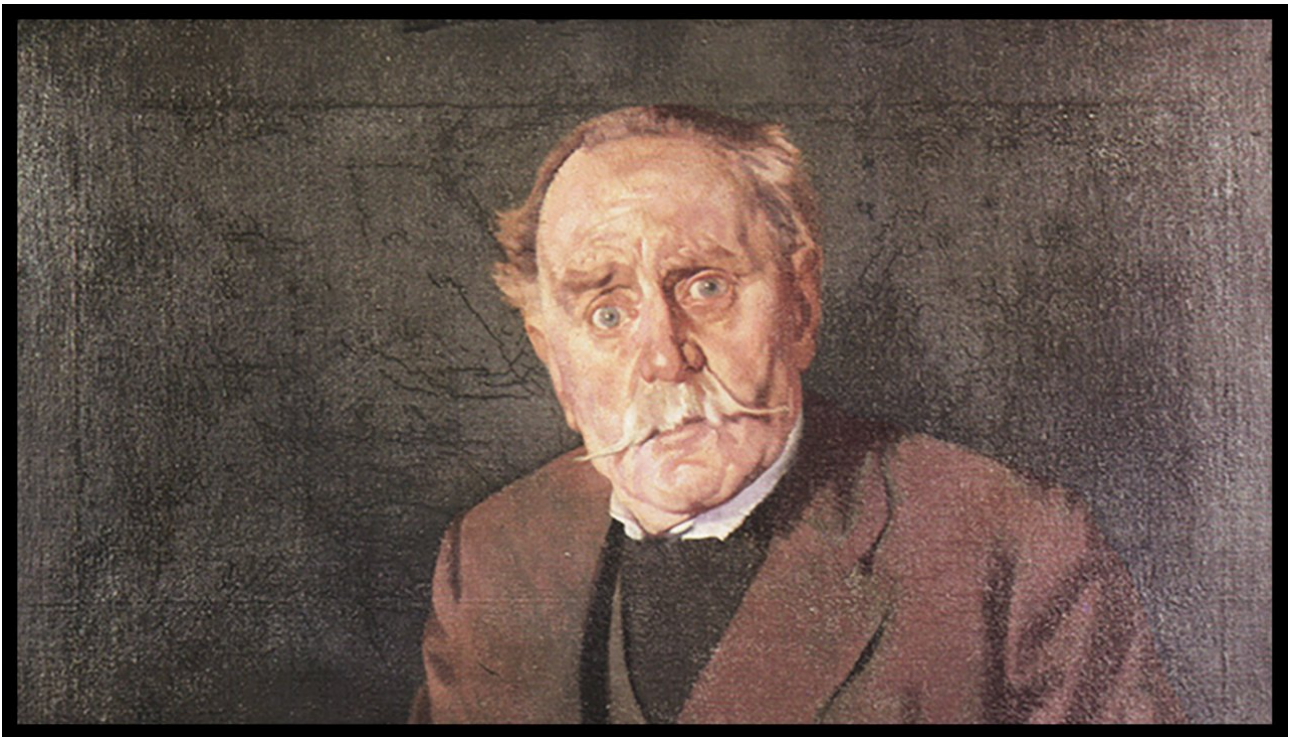
13 April: That tundish has been on my mind for a long time. I looked it up and find it English and good old blunt English too. Damn the dean of studies and his funnel!

What did he come here for to teach us his own language or to learn it from us? Damn him one way or the other! (Joyce 1916:297)

Handel's [Messiah](#) had its world première in Dublin on 13 April 1742, and [Catholic Emancipation](#) was passed into law on 13 April 1829. But if this particular date held any special significance for Joyce, I am not aware of it.

John Gordon has suggested that the more familiar Ides of March, on which Julius Caesar was assassinated by his alleged son Brutus, is the true date on which HCE's reputation is assassinated, but that this has undergone Freudian dream-distortion:

The dream-censor forces rush back ... The displacement continues: the phrase 'ides of March', for instance, with its parricidal overtones, is adjusted one month over to the harmless 'ides of April'. (Gordon 125)



John Stanislaus Joyce

Oedipal Encounters

As we saw in an earlier article, one of the principal sources for HCE's Oedipal encounter—whether with the King or with the Cad—was an event in which Joyce's father, John Stanislaus Joyce, was accosted by

an undesirable in the Phoenix Park. This incident quickly passed into mythology and was so altered in the retelling that it is now impossible to say with any degree of certainty what, if anything, actually happened. In one version, a young “cad on a bicycle” asks Joyce for a light. In another version, Joyce heroically fights off an assailant (or two), who wish to relieve him of the day’s takings—Joyce being at the time a rates collector. On his Joycean blog [From Swerve of Shore to Bend of Bay](#), Peter Chrisp has collated several different versions of this apocryphal tale that have gained currency.

Why this particular anecdote resonated so strongly with Joyce is anybody’s guess. Perhaps he was aware from the start of its possible Oedipal overtones. Or perhaps he could not help associating the incident with the Phoenix Park Murders, which also cast a long shadow over Joyce’s youth. John Stanislaus’s biographers John Wyse Jackson and Peter Costello have suggested that Joyce even saw in it a farcical rerun of the Phoenix Park Murders (Jackson & Costello 141). Joyce also connected it to the Fall of Man, with the park standing in for the Garden of Eden, and the allusions to the luciferant and snake completing the picture.

But it was not only the father who provided grist for his son’s mill. As a young man, Joyce himself had several memorable encounters that may also lie behind HCE’s meeting with the Cad with a Pipe. Two of these involved members of the Yeats family. In some of these encounters, Joyce was the accoster : in others, he was the accosted.

One of these incidents took place in 1904, when Joyce was living with Oliver St John Gogarty and Samuel Chenevix Trench in the Martello Tower at Sandycove. Early one day, a penniless Joyce and Gogarty were walking in the direction of the city centre:

Joyce saw him first, a tall figure coming rapidly in our direction. I looked and recognized “old Yeats,” the father of the bard. He was out for his morning constitutional. As he came nearer he appeared an uninviting figure, old, lean and very tall. His dark eyes burned brightly under shaggy eyebrows. “It is your turn,” Joyce whispered. “For what?” I asked. “To touch.” Reluctantly, and with trepidation, I spoke to the old man, whom I hardly knew. “Good morning, Mr. Yeats, would you be so good as to lend us two shillings?” Savagely the old man eyed me and my companion. He looked from one to the other. At last he broke out: “Certainly not,” he said. “In the first place I have no money; and if I had it and lent it to you, you and

your friend would spend it on drink.” He snorted. Joyce advanced and spoke gravely. “We cannot speak about that which is not.” But old Yeats had gone off rapidly. “You see,” said Joyce, still in a philosophical mood, “the razor of Occam forbids the introduction of superfluous arguments. When he said that he had no money that was enough. He had no right to discuss the possible use of the non-existent.” (Gogarty 87)



John Butler Yeats

A more memorable encounter was Joyce's first meeting with the son, William Butler Yeats. This took place in October 1902, a couple of years before Joyce had his brush with the father. Yeats was thirty-seven years

old and the undisputed leader of the Irish Literary Movement. Joyce, who was twenty at the time, was later to characterize accounts of the meeting commonly retailed by the press as another story of Dublin public house gossip (Ellmann 101).

Yeats preserved a detailed record of the meeting. It had been his intention to use it as the preface to his collection of essays *Ideas of Good and Evil*, but he changed his mind, and it remained unpublished until Richard Ellmann included it in his biography of James Joyce. It is worth quoting in full, bearing in mind its significance for *Finnegans Wake*:

I had been looking over the proof sheets of this book [*Ideas of Good and Evil*] one day in Dublin lately and thinking whether I should send it to the Dublin papers for review or not. I thought that I would not, for they would find nothing in it but a wicked theology, which I had probably never intended, and it may be found all the review on a single sentence. I was wondering how long I should be thought a preacher of reckless opinions and a disturber who carries in his hand the irresponsible torch of vain youth. I went out into the street and there a young man came up to me and introduced himself. He told me he had written a book of prose essays or poems, and spoke to me of a common friend [George Russell, or AE, who had described to Yeats his own memorable encounter with Joyce].

Yes, I recollected his name, for he had been to my friend who leads an even more reckless rebellion than I do, and kept him up to the grey hours of the morning discussing philosophy. I asked him to come with me to the smoking room of a restaurant in O'Connell Street, and read me a beautiful though immature and eccentric harmony of little prose descriptions and meditations [*Epiphanies*]. He had thrown over metrical form, he said, that he might get a form so fluent that it would respond to the motions of the spirit. I praised his work but he said, 'I really don't care whether you like what I am doing or not. It won't make the least difference to me. Indeed I don't know why I am reading to you.'

Then, putting down his book, he began to explain all his objections to everything I had ever done. Why had I concerned myself with politics, with folklore, with the historical setting of events, and so on? Above all why had I written about ideas, why had I condescended to make generalizations? These things were all the sign of the cooling of the iron, of the fading out of inspiration. I had been puzzled, but now I was confident again. He is from the Royal University, I thought, and he thinks that everything has been settled by Thomas Aquinas, so we need not trouble about it. I have met so many like him. He would probably review my book in the newspapers if I sent it there. But the next moment he spoke of a friend of mine [Oscar Wilde] who after a wild life had turned Catholic on his deathbed. He said that he hoped his

conversion was not sincere. He did not like to think that he had been untrue to himself at the end. No, I had not understood him yet.

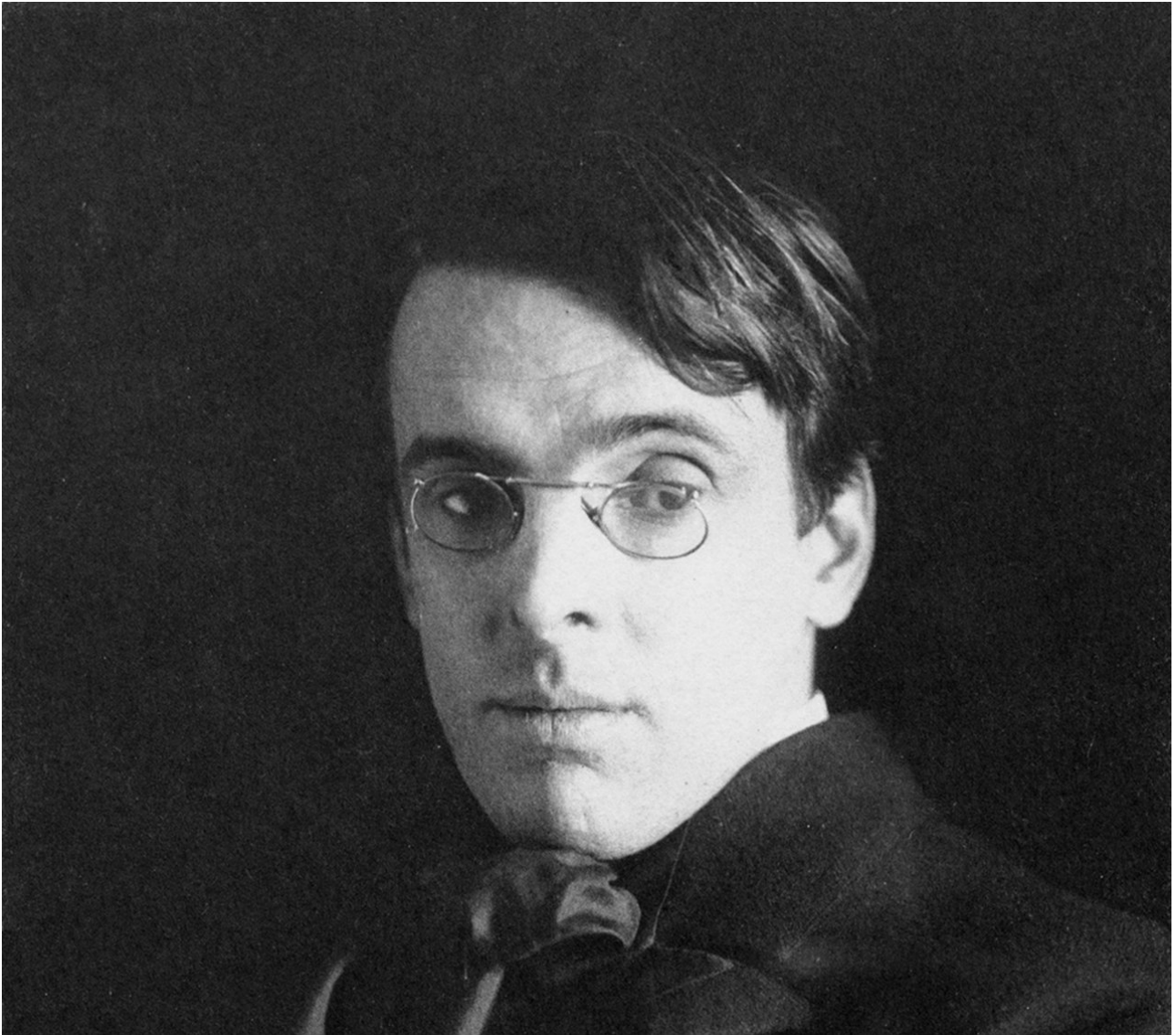
I had been doing some little plays for our Irish theatre, and had founded them all on emotions or stories that I had got out of folklore. He objected to these particularly and told me that I was deteriorating. I had told him that I had written these plays quite easily and he said that made it quite certain; his own little book owed nothing to anything but his own mind which was much nearer to God than folklore.

I took up the book and pointing to a thought said, 'You got that from somebody else who got it from the folk.' I felt exasperated and puzzled and walked up and down explaining the dependence of all good art on popular tradition. I said, 'The artist, when he has lived for a long time in his own mind with the example of other artists as deliberate as himself, gets into a world of ideas pure and simple. He becomes very highly individualized and at last by sheer pursuit of perfection becomes sterile. Folk imagination on the other hand creates endless images of which there are no ideas. Its stories ignore the moral law and every other law, they are successions of pictures like those seen by children in the fire. You find a type of these two kinds of invention, the invention of artists and the invention of the folk, in the civilization that comes from town and in the forms of life that one finds in the country. In the towns, especially in big towns like London, you don't find what old writers used to call the people; you find instead a few highly cultivated, highly perfected individual lives, and great multitudes who imitate them and cheapen them. You find, too, great capacity for doing all kinds of things, but an impulse towards creation which grows gradually weaker and weaker. In the country, on the other hand, I mean in Ireland and in places where the towns have not been able to call the tune, you find people who are hardly individualized to any great extent. They live through the same round of duty and they think about life and death as their fathers have told them, but in speech, in the telling of tales, in all that has to do with the play of imagery, they have an endless abundance. I have collected hundreds of stories and have had hundreds of stories collected for me, and if one leaves out certain set forms of tale not one story is like another. Everything seems possible to them, and because they can never be surprised, they imagine the most surprising things. The folk life, the country life, is nature with her abundance, but the art life, the town life, is the spirit which is sterile when it is not married to nature. The whole ugliness of the modern world has come from the spread of the towns and their ways of thought, and to bring back beauty we must marry the spirit and nature again. When the idea which comes from individual life marries the image that is born from the people, one gets great art, the art of Homer, and of Shakespeare, and of Chartres Cathedral.'

I looked at my young man. I thought, 'I have conquered him now,' but I was quite wrong. He merely said, 'Generalizations aren't made by poets; they are made by men of letters. They are no use.'

Presently he got up to go, and, as he was going out, he said, I am twenty. How old are you?' I told him, but I am afraid I said I was a year younger than I am. He said with a sigh, 'I thought as much. I have met you too late. You are too old.'

And now I am still undecided as to whether I shall send this book to the Irish papers for review. The younger generation is knocking at my door as well as theirs (Ellmann 102-103)



William Butler Yeats

It is significant that Yeats himself recognized the Oedipal overtones in his encounter with the young man.

In Joyce's definitive biography, written by Herbert Gorman in collaboration with the author, the interview with Yeats is mentioned briefly but without elaboration:

He had gone to visit W. B. Yeats and Yeats is reported to have complained, "Never have I encountered so much pretension with so little to show for it." Yet Yeats was friendly and willing to advise Joyce about the literary life. The two men met seven or eight times. Indeed, there have been false reports about the relations of the two men that might lead one to think that there was an element of contempt on the part of the younger for the older. This was never so. Joyce realized that Yeats had grown up in an earlier aesthetic atmosphere (William Morris, etc.) in which he had no part, but he never undervalued Yeats's great contribution to letters. (Gorman 80-81)

According to Ellmann, both men later denied that Joyce had ever said to Yeats, "You are too old for me to help you." Even later, however, Joyce conceded that he said something of the sort, but that the words were never, said in the tone of contempt which is implied in the story (Ellmann 101 fn).

Incidentally, it was being shown W B Yeats's account of his first meeting with James Joyce that first sparked Richard Ellmann's desire to write a new biography of Joyce (Ellmann ix).

Yet another fateful encounter in a park may have worked its way into the matrix out of which *Finnegans Wake* would one day be born. It took place in 1922, on the eve of the publication of *Ulysses*:

Just before *Ulysses* was to appear Joyce and Nora were walking with [Miss Barnes](#) in the Bois de Boulogne when a man brushed by and mumbled something she did not catch. Joyce trembled and went white. To Miss Barnes's question he said, "That man, whom I have never seen before, said to me as he passed, in Latin, "You are an abominable writer!" That is a dreadful omen the day before the publication of my novel. (Ellmann 524)

Finally, there is the encounter that Joyce used as the basis of one of the short stories in his *Dubliners*, namely "The Encounter." This occurred in 1895, when James was thirteen and his brother Stanislaus ten:

James mitigated his exemplary behavior a little toward the end of this term by persuading Stanislaus to play truant for a day from Belvedere. The two brothers planned an expedition along the strand as far as the Pigeon House—the public power plant which serves Dublin. On the way, as Stanislaus recalls, they ran into the homosexual whose talk and behavior were described later in Joyce's story 'An

Encounter.' He evoked the dangerous, slightly shameful adult world into which Joyce was about to penetrate. (Ellmann 47)

This encounter can hardly be described as Oedipal, but it shares the same homoerotic overtones as HCE's encounter with the Cad.

If we seek other models in literature or in history for HCE's encounter with the Cad, we will not be disappointed. Hamlet meeting the ghost of his own father is surely relevant (Gordon 125), as is the duel Daniel O'Connell fought with John D'Esterre. Opening the Bible, we have David's encounter with Goliath, which is explicitly referenced by Joyce's first draft. But I leave the reader to pursue such leads for himself.

And that's a good place to stop.

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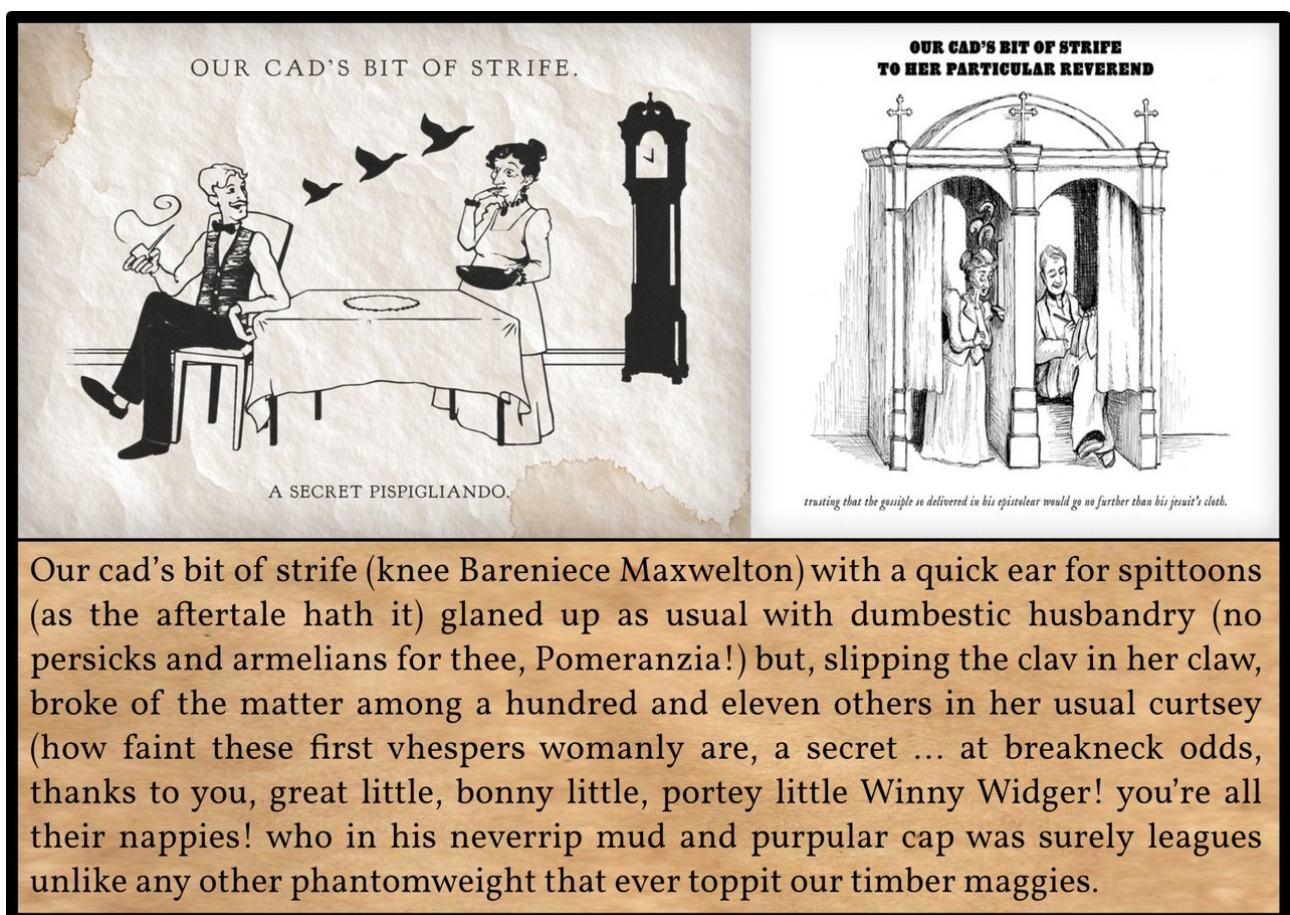
Our Cad's Bit of Strife

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Finnegans Wake - A Prescriptive Guide



RFW 030.20-031.15

After the Oedipal Encounter between HCE and the Cad with a Pipe in the Phoenix Park, the cad returns home and unwittingly sets in motion a

series of Chinese whispers, which will ultimately lead to HCE's fall from grace. This is a replay of the events that led to HCE being publicly lampooned in the Gaiety Theatre in the play *A Royal Divorce*.

First Draft

In Joyce's first draft, this paragraph runs to half-a-dozen lines or so—approximately one sixth the length of the published version:

The next evening but one the cad's wife spoke of the matter after [a] sodality meeting to the Reverend director, a fresh complexioned clergyman and it was he in all human probability was overheard to repeat the words to a layteacher of natural science during a priestly flutter on the race course of Baldoyle [when] the Portmarnock plate was won by a full length by Captain Blount's fresh colt Drummer Coxon at even money. (Hayman 64-65, [JJDA](#), slightly emended)

In the final version of this passage, it is made clear that the cad's wife is actually HCE's wife ALP, her daughter Issy and her elderly maid Kate, while the clergyman to whom she blabs represents her sons Shem and Shaun.

- ALP is indicated by her number 111. In Hebrew gematria, Aleph=1, Lamedh=30, and Pe=80.
- Issy is indicated by the cluster of terms borrowed from Rhaeto-Romanic, the language of the Alps. Issy's room is under the pitched roof on the top floor of the Mullingar House.
- Kate is indicated by her piety and the fact that she cleans up (glaned up as usual).
- Shem and Shaun are indicated by the mention of Browne & Nolan.

Browne and Nolan, a firm of booksellers in Dublin. It was they who backed the publication of Joyce's youthful paper *The Day of the Rabblement*. Browne and Nolan play a major role in *Finnegans Wake* as representatives of the embattled brother pair. In Joyce's *The Day of the Rabblement*, Giordano Bruno of Nola was referred to as "Bruno the Nolan." Bruno's theory of the final identity of opposites underlies the brother play of *Finnegans Wake*. The words Bruno and Nolan easily combine with Browne and Nolan. Joyce plays with them continually. In the present passage we observe the splitting of a single cleric (Giordano Bruno himself, perhaps) into the brother opposites of "Bruno-Browne" and "Nolan." (Campbell et al 58, fn)

Sigla Arithmetic

$$\begin{array}{ccccc} \text{C} & + & \text{^} & = & \text{K} \\ \textit{Shem} & & \textit{Shaun} & & \textit{Oedipus} \end{array}$$

$$\begin{array}{ccccccc} \text{M} & + & \text{K} & = & \text{S} & + & \text{M} \\ \textit{HCE} & & \textit{Oedipus} & & \textit{Sackerson} & & \textit{HCE} \end{array}$$

Sigla Arithmetic

John Gordon believes that the cad's principal personality is Sackerson, or Joe, HCE's elderly manservant. This makes sense, as Sackerson represents the former HCE, who has been displaced by the young invader and forced to serve him. In the Oedipal Encounter, HCE is attacked by the Oedipal character, who represents his sons Shem and Shaun. Oedipus becomes the new HCE, and the old HCE becomes his servant Sackerson. The name cad with a pipe echoes Caddy and Primas (RFW 011.32-35,), HCE's sons. The word cadet means younger son (Shem), while Primas stands for the Latin Primus, or first-born (Shaun).

And if the cad is primarily Sackerson, then his wife is primarily Kate:

Another reason that HCE finds Sackerson disturbing is that he owes him his wages. The encounter in the park was also taken as a demand for payment, for 'Guinness' as in 'guineas', hence a holdup. 'Bradys' signals [Joe Brady](#), the Invincible; the cad will often be remembered as a holdup man ... Sackerson's reaction to the payment is typical: he sits down at his customary hearthside to have his customary meal and becomes, as usual, drunk, but his newfound wealth leads him to get above himself

and see castles in the air ... The pious Kate overhears his maunderings about their master, and the rumour is off—from Kate to her priest to his friend and so on. The gossipers are for the most part recognisable variants of HCE's sons, especially Shem; here as elsewhere Sackerson has been the source of the sons. (Gordon 126-127)



Baldoye Racecourse

Baldoye Racecourse

Horse racing has been an important fixture of Ireland's cultural environment for several centuries. In *Ulysses*, the Ascot Gold Cup—won by rank outsider Throwaway at long odds of 20/1—figures prominently. *Finnegans Wake* originally began with a foxhunt, the precursor of the steeplechase, and HCE read backwards spells ech, the Old Irish word for horse.

In the present passage, Fr Browne is overheard at Baldoye Racecourse repeating the cad's wife's account of her husband's encounter in the Phoenix Park. Did Joyce choose this particular location because he wished to draw a parallel with the foxhunt that led to HCE's first Oedipal Encounter, the one with the King on the street outside his tavern? HCE's

second encounter, the one with the cad, took place in the Phoenix Park, in which there was once yet another [racecourse](#).

Baldoyle is a small village on the north-eastern outskirts of Dublin. It was first established as a Danish settlement around 898 CE. Horseracing had been associated with this area since 1730, more than a century before the creation of a dedicated enclosed racecourse (Hurley 65). Baldoyle Racecourse was opened in 1874 and remained in use for almost a century. It was forced to close in 1972 due to financial difficulties (Hurley 67-73). It is now a public park.



Baldoyle Racecourse Park

Philly Thurnston

The next link in the chain of Chinese whispers is the lay teacher Philly Thurnston, with whom Fr Browne converses. That's an interesting name. Philly suggests both filly (a young female horse) and Philip, a name of Greek origin, meaning horse lover. His surname was originally

Thornton. The emended form suggests Thor's Town, an appropriate name for a village founded by Scandinavians.

Fr Browne is said to pierce the rubiend aurellam of one Philly Thurnston. Perce oreille is the French for earwig. In *Finnegans Wake*, Pierce O'Reilly is another of HCE's avatars. Thurnston teaches orthophonethics, or speech therapy (French: orthophonie), a would-be cure for HCE's perpetual stammer. Because guilt lies at the root of HCE's stammer, his speech therapy also includes ethics.

Joyce actually researched the medical science of stammering for *Finnegans Wake*. His principal source was Arthur Chervin's *Bégaïement et autres maladies fonctionelles de la parole* [Stammering and Other Speech Defects]. Joyce read this work carefully and compiled many notes from it in *Finnegans Wake* Buffalo Notebook VI.B.17. These have been edited and collated by Daniel Ferrer:

[Chervin's *Bégaïement* ...] is the longest, and arguably the most interesting of the sources in this notebook. It is possible that Joyce did not stumble upon it by chance. In the notebook, it follows closely the Parnell sequence and it must be remembered that, in "The Shade of Parnell", Parnell is described as "lispering" and compared to Moses. One of the first things that is noted in Chervin is "Moses bègue 5 ans" ... The momentous word "hesitency" is also recalled ... Arthur Chervin (1850-1921) was the son of a provincial schoolmaster who had invented a method for the cure of stammering. He followed in the footsteps of his father, embraced the medical profession and became a respected and versatile scholar. On the title page of the book, we are told that he was "Directeur de l'Institut des bègues de Paris, Président de la Société d'anthropologie, Membre du Conseil Supérieur de statistique, etc." It is this versatility that makes his book such an entertaining read. Stammering and other speech defects are considered not only from historical, medical and orthophonic perspectives, but also from the point of view of ethnolinguistics and anthropology. (Ferrer 23-24)



Joe Widger

Winny Widger

The jockey who goes through the card—ie wins every race on the programme—at Baldoy is actually based on two real Irish jockeys, the brothers Joe and Tom Widger. [Joe](#), the youngest of five sons of a horse-dealer from Waterford, was the most famous member of this family of horse breeders and dealers. In 1895 he won the Aintree Grand National

riding Wild Man from Borneo, a horse registered in the name of another of his brothers, John.

Curiously, the word widge is an obsolete dialectical term for a steed or horse:

† Widge. *dial. Obs.* Also 3 irreg. wig. [OE. *wicg* = OS. *wigg*, ON. *vigg* :— OTeut. **wegjom*, f. *weg-* to carry (see WAY *sb.*, WEIGH, etc.).] In OE. (poetical) a steed; later, a beast of burden; in quot. 1553, a mare.

For the specialization of meaning, cf. F. *jument* mare, from L. *jumentum* beast of burden.

Beowulf 234 *Ʒewat him þa to waroðe wicge ridan þegn Hroðgares.* c 1200 *Trin. Coll. Hom.* 89 [He] bed hem bringen a wig one to riden, noðer stede, ne palefrei, ne fair mule. .he sende after þe alre unwurþeste wig one to riden, and þat is asse. 1553 *Respublica* iv. iii. 1023 That tyme chad a widge, and hir vole.

Widge (Bradley, Craigie, Onions 112)

Joyce has conflated the two brothers—Shem + Shaun = Oedipus— into a single jockey, to whom he has given the horsey name of Winny, which was obviously suggested by the whinny of a horse. In her *Third Census of Finnegans Wake*, Adaline Glasheen failed to identify the historical Widger. Assuming that Winny was a girl's name, she surmised that W W was ALP, rather than her sons Shem & Shaun:

***Widger, Winny Willy**—Mr O Hehir suggests *Veni Vidi Vici*. This is a female jockey who seems to be Anna Livia (q.v.). 20.35; 21.1; 39.2,11; 40.3 (W. W.); ?227.14; 327.8; 610.22,36.

Widger (Glasheen 306)

The Widgers of Waterford are still active in the horse trade today. Joe's grandnephew [Robert](#) was successful as both an amateur jockey and a point-to-point trainer.

North Dublin

Joyce has scattered the names of several districts in the northeast of County Dublin throughout this paragraph:

- Baldoyle
- roe hinny = Raheny
- Saint Dalough = St Doolaghs
- Portmarnock (mentioned in the first draft, but dropped in later drafts)



St Doulagh's Church

Volapük

In its final form, this paragraph contains a cluster of words and phrases borrowed from [Volapük](#). This is an artificial language constructed by a German Catholic priest, Johann Martin Schleyer, in 1879 and 1880. Unlike Esperanto, which is spoken as a first or second language by tens of thousands of people, Volapük is estimated to be spoken by little more than a dozen people worldwide.

Joyce first introduced some Volapük words into *Finnegans Wake* a few pages earlier:

We can't do without them. Wives, rush to the restgowns! Ofman will toman while led is the lol. Zessid's our kadem, villapleach, vollapluck. Fikup, for flesh Nellij, el mundo nov, ole flen! If she's a lilyth, pull early! Pauline, allow! And malers abushed, keep black, keep black! (RFW 027.33-36)

Joyce's source for these words was Otto Jespersen's *An International Language*:

the stem [of Volapük words] itself must always begin and end with a consonant. Accordingly Academy becomes kadem. R is avoided: fire is fil, and red led. As s is the sign of the plural, no word may end in s: rose is made into lol. As ne is the negative, such a word as necessity is clipped of its initial syllable, and becomes zesüd. Not even proper names get off scot-free: Italy is Täl and England Nelij (j is pronounced sh). Europe is Yulop, and the other continents ... are made into Melop, Silop, Fikop and Talop respectively. (Jespersen 34)

In the present paragraph, we have the following:

- ek some
- nek none
- evelo ever
- nevelo never



Johann Martin Schleyer

And that's a good place to stop.

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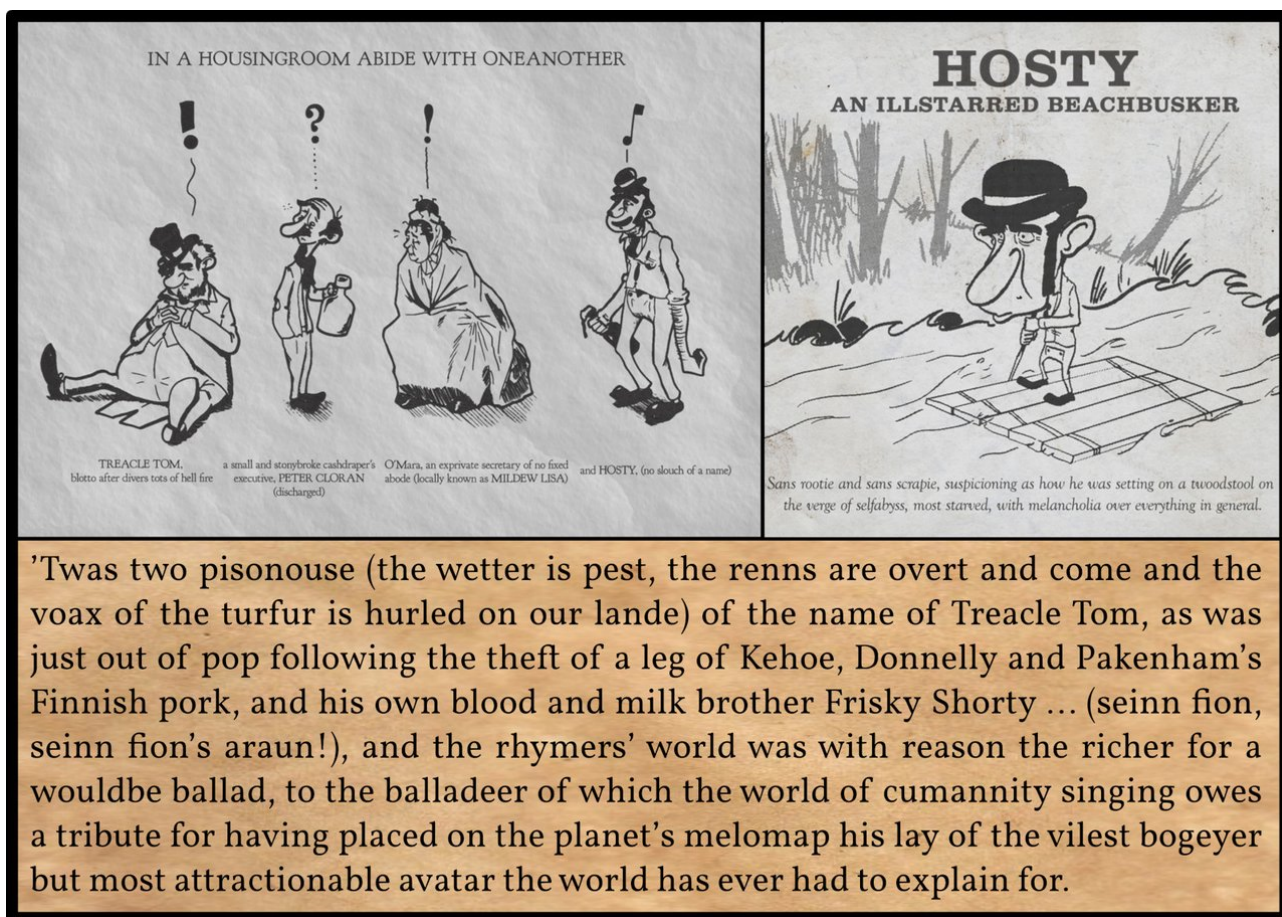
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'Twas Two Pisonouse Timcoves

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[Finnegans Wake - A Prescriptive Guide](#)



RFW 031.16-033.29

The rumours of HCE's crimes continue to spread like wildfire among the populace. Fr Browne's conversation with Philly Thurnston at Baldoyle racecourse is overheard by two tinkers and ex-convicts Treacle Tom and Frisky Shorty. Tom repeats a bowdlerized version of the tale in his sleep in a lodging-house in the Liberties. He is overheard by three other ne'er-do-wells: Peter Cloran, O'Mara (also known as Mildew Lisa) and Hosty. The latter, a street busker and balladeer, is inspired by what he overhears to compose a ballad on the subject of HCE and his crimes—but only after wetting his whistle at a nearby public house, The Old Sots' Hole.

First Draft

In Joyce's first draft, this passage runs to little more than half-a-dozen lines and is quite dry and bare. Subsequent revisions fleshed out the tale with so many details that the final version occupies about one hundred lines in The Restored Finnegans Wake:

It was 2 coves of the name of Treacle Tom & Frisky Shorty off the hulks what was on the bum for a jimmygobblin as heard this reverend gent make use of the language which he was having a gurgle along of the bloke in the specs. Now ... Treacle Tom had been absent from his usual haunts for some time previously (he was in the habit of frequenting common lodging-houses where he slept in a nude state in strange beds) but returning on Baldoyle night he repeated the tale more than once during uneasy slumber and in the hearing of a ballad monger and a drapery executive out of work for the moment and an illstarred streetsinger who had been tossing on his doss in the hope of soon finding ways & means for blowing the napper off himself when day dawned when that busker was up and afoot thrumming his square fiddle and after a visit to a public house the world was the richer for a new halfpenny ballad ... (Hayman 65-66, slightly emended)



The Liberties (1913)

Curiously, according to David Hayman's analysis the opening sentence of this passage was not actually part of the first draft:

The following addition ([from "It was 2 coves"] to "specs") is found on MS p. 2b. (Hayman 65, fn 22)

On the [James Joyce Digital Archive](#), Danis Rose & John O'Hanlon clarify the matter. The first draft of this passage preceding It was 2

coves and after in the specs was written on the recto of the second of three pages of manuscript paper now catalogued in the British Library as MS British Library 47471b 1-3, while the sentence from It was 2 coves to in the specs was written on its own on the verso of the same page. If Hayman's analysis of Joyce's drafts is correct, the latter was added after Joyce had written the former. But if this were the case, then Joyce must have introduced Treacle Tom out of the blue, without any preamble. It would make much more sense if Joyce wrote It was 2 coves ... in the specs first.

I surmise that Joyce simply forgot to include this initial sentence when he drafted the passage, and was obliged to insert it on the verso of the correct page. We know that Joyce had already prepared this sentence for inclusion in the first draft, since there is a version of it in Finnegans Wake Notebook VI.B.11:

It was 2 coves by the / name of Treacle Tom & Frisky / Shorty what was on the / bum for a jimmyogobblin / as heard the revered / gent make use of the / language which he / was having a laugh with gurgle / along of the bloke on his own / in the blue specs ([JJDA](#))

[Jimmy O'Goblin](#) is Cockney rhyming slang for sovereign, a gold coin worth one pound sterling. The Duke of Wellington's elder brother William Wellesley-Pole introduced the coin in 1817, when he was Master of the Mint. The reverse of the coin features Saint George and the Dragon.



A Sovereign from 1912

Joyce borrowed the name Treacle Tommy from George Formby Senior's song "[My Grandfather's Clock](#)" (which, incidentally, was a Waterbury, like HCE's watch). Frisky Shorty appeared in the Irish Times (18 November 1922) as an example of a nickname common among tramps and hobos ("knights of the road").

Piled Building Supra Building

Joyce subsequently added so many details to his first draft that by the time *Finnegans Wake* was published in 1939, the story of Hosty's Rann had become a veritable shaggy-dog story. In *A Skeleton Key to Finnegans Wake*, Joseph Campbell and Henry Morton Robinson summarized this section of the tale as follows:

It was a couple of [coves](#), Treacle Tom, a crook fresh out of jail, and Frisky Shorty, a tipster fresh off the boat, that chanced to overhear the parson as he whispered. Now this Treacle Tom was a habitu   of wild and wooly haunts. On a racenight, blotto after divers tots of rum, he sought bed in a cheap rooming house, Abide-With-One-Another, in the slums. There he resnored alcoholically the substance of the tale, fragmentarily, during uneasy slumber, within hearing of the three down-and-outers, Peter Cloran, O'Mara (locally know as Mildew Lisa!), and Hosty. The last of these, melancholic over everything in general, had been tossing on his cot devising ways and means of going off and putting an end to it all, for he was after having been trying eighteen months to get himself into the bed of a hospital, without success. Lisa O'Deavis and Roche Mongan [note that the names are shifting form] slept, as an understood thing, in the one sweet tumblerbunk with Hosty—and the bustling maid-of-all-works had not been many jiffies furbishing the household, when they were all up and ashuffle across the chilled hamlet of Dublin, to the thrummings of a crude fiddle, caressing with their ballad the ears of the king's subjects, who, in their brick homes and flavory beds, with their priggish mouths all open, were only half past a sleep. After a brisk pause at a pawnbroking establishment to redeem the songster's false teeth, they indulged in a prolonged visit to a house of call, namely, the Old Sot's Hole in the parish of St. Cecily, not far from the site of the statue of Premier Gladstone, and here they were joined by a further fellow, casual and a decent sort, of the had-been variety. They all enjoyed a drink on the damn decent sort, and then, flushed with their fire-stuff-fostered friendship, the rascals came out of the licensed premises, and the world became the richer for a would-be ballad: Hosty's Lay, to wit, of the vilest bogeyer but the most attractionable avatar the world has ever had to explain for. [That is to say, the group came forth with a [pasquinade](#) against HCE.] (Campbell et al 58-59)



Parnell Monument, Dublin

Parnell and Gladstone

Hosty and his associates wet their whistles at the Old Sots' Hole, at Cujas Place, in the parish of Saint Cecily, within the Liberty of Ceolmore. The Old Sots' Hole was a real pub in old Dublin. It was frequented by Jonathan Swift:

The "Dog and Duck" inn belonged in the eighteenth century to Francis Magin, and was situated near "Pudding Row", now Wood Quay. "The Old Sots' Hole" was at Essex Gate, and the "House of Blazes" on Aston's Quay still retained its sinister appellation on into the nineteenth century. "The Salmon" was situated in Thomas Street and "The Bagino" could be found in Essex Street. (Peter 93)

Cujas Place, the parish of Saint Cecily and the Liberty of Ceolmore, however, are creations of Joyce. St Cecilia is the patron saint of music (Irish: ceol mór, great music), and there is a Cecilia's Street in Dublin. In October 1902, Joyce was officially entered on the Register of the Medical School on Cecilia Street, but he abandoned his studies after a short while (Norburn 12).

[The Liberties](#) refers to certain sections of south central Dublin in which local jurisdiction was still exercised by various religious bodies, such as the Archbishopric of Dublin and the Abbey of St Thomas. Among the liberties enjoyed in these jurisdictions were the right to raise taxes and the right to try civil and criminal cases in local courts.

[Cujas Library](#) is in Paris, on Rue Cujas, a street named for a 16th-century French jurist. Joyce is known to have frequented the Sainte-Geneviève Library, which is located next door.



Cujas Library, Paris

The Old Sots' Hole, we are told, was:

- ... not a thousand or one national leagues, that was, by Griffith's valuation, from the site of the statue of Primewer Glasstone setting a match to the march of a maker (last of the stewards peut-être) ...

In 1898, the Gladstone National Memorial Fund proposed that statues in honour of the recently deceased Prime Minister [William Ewart Gladstone](#) be erected in London, Edinburgh and Dublin. The Irish sculptor [John Hughes](#) was commissioned to create three statues of Gladstone. A spot in the Phoenix Park was earmarked for Hughes' sculpture. In August, the proposal was debated by Dublin Corporation and it was agreed that "no statue should be erected in Dublin in honour of any Englishman until, at least, the Irish people have raised a fitting one to the memory of Charles Stewart Parnell."

In a speech delivered in Cork on 21 January 1885, Parnell had said:

No man has the right to fix the boundary to the march of a nation. No man has the right to say to his country: "Thus far shalt thou go and no further."

These words were inscribed on the Parnell Monument, which was erected at the top of O'Connell Street in Dublin in 1911. The statue of Parnell which adorns this monument was created by another Dublin-born sculptor, [Augustus Saint-Gaudens](#). Saint-Gaudens is perhaps better known for his work in America, where he championed the ideals of the American Renaissance.

Dublin never did get its statue of Gladstone. The monument which John Hughes created for the Gladstone National Memorial Fund was erected in 1925 in the Welsh village of [Hawarden](#), where Gladstone lived after his marriage to Catherine Glynne. Hawarden Castle had been the Glynne family seat since the 1750s.



The Trio of Whackfolthediddlers

It is easy to identify Treacle Tom and his own blood and milk brother Frisky Shorty as Shem and Shaun. But what about the trio of whackfolthediddlers? Who are Peter Cloran, O'Mara (also known as Mildew Lisa) and Hosty? Why are the first two subsequently identified as Roche Mongan and Lisa O'Deavis? And who is the fourth member of the party, the decent sort who joins the trio during their prolonged visit to the Old Sots' Hole?

It is tempting to identify all male trios in *Finnegans Wake* as Shem, Shaun and the Oedipal figure who embodies both Shem and Shaun. In this particular case, however, I believe there are good reasons to see all three whackfolthediddlers as the Oedipal figure:

- Hosty Latin: *hostis*, enemy. This identifies Hosty as HCE's enemy, or Oedipus. Against this is the testimony of Rose & O'Hanlon, who point out that in his notes Joyce explicitly identified Hosty with Shaun (Rose & O'Hanlon 1982:39). Roland McHugh, on the other hand, saw more of Shem than of Shaun in Hosty, though he did ultimately identify Hosty as "Shemshaun", along with the Cad, Tristan and others (McHugh 2000a:84-85, 1976:92 et passim):

4. In the first half the growth of shemness is represented as the result of substitution of the person considered by a successor who is more shemlike, younger, and less authoritative, and who takes over after the first person's death or equivalent (e.g. Earwicker replacing Finnegan) or attacks him and then comes to resemble what he had attacked (e.g. Hosty, who is more shemlike at the beginning of I.3). This younger opponent will contain predominantly the ultimate character represented by Joyce:



A Structural Theory of Finnegans Wake (McHugh 84)

[John Gordon](#) notes that Hosty may also derive from the Latin: ostiarius, janitor, porter, which would link Hosty to HCE's Manservant Sackerson.

- Peter Cloran The Kloran is the sacred book of the Ku Klux Klan. In Finnegans Wake, the KKK usually symbolizes racial conflict—here doing duty for the endless sibling rivalry between Shem and Shaun. In other words, the KKK embodies both brothers.
- O'Mara Joseph O'Mara was an Irish tenor who sang the role of Tristan in Richard Wagner's opera Tristan und Isolde. In Finnegans Wake, the figure of Tristan generally represents the Oedipal figure, or Shemshaun, as McHugh calls him.
- Mildew Lisa This feminine-sounding name echoes the opening words of Isolde's Liebestod [Love Death] in Tristan und Isolde: Mild und leise [Mildly and gently].
- Roche Mongan Peter Cloran's new name alludes to James Clarence Mangan, an Irish nationalist poet. This passage contains allusions to numerous writers: Jonathan Swift, James Clarence Mangan, Thomas Osborne Davis, Percy Bysshe Shelley, Algernon Charles Swinburne, George Bernard Shaw, William Butler Yeats,

Oscar Wilde, Lord Byron, Mark Twain, Henry James Byron, and O Henry.

[Mongán](#) was a legendary Irish hero, regarded as a reincarnation of Finn Mac Cumhail. Adaline Glasheen explains the connection with the Ku Klux Klan:

Mongan, Roche—Mongan was a legendary Irish hero, a reincarnated Finn or Mananaan ... Roche Mongan suggests Stone ... Mountain, Georgia, on which rock the KKK was founded. Earlier, Roche Mongan is known as Peter Cloran ... and the Kloran is the Klan's sacred book. St Roche is patron of the plague-stricken. (Glasheen 197)

This explains why Cloran is called Peter: And I say also unto thee, That thou art Peter, and upon this rock I will build my church; and the gates of hell shall not prevail against it (Matthew 16:18). Roche is simply a translation of the Greek Petros. Peter was a fisher of men and Mananaan was an Irish sea god. Hence the fishy elements: Roach, haddocks [RFW 027.15], monkfish.

- Lisa O'Deavis Mildew Lisa's new surname calls to mind the Irish nationalist poet Thomas Osborne Davis. A Young Irelander, Davis wrote the lyrics for several patriotic songs, including A Nation Once Again. Adaline Glasheen suggests an allusion to Lazarus and Dives in the Gospel parable of the rich man and the poor man at his gate. This is reinforced by the word Lazar in the preceding line.
- Browne In their [Chicken Guide](#) to Finnegans Wake, which draws on their book Understanding Finnegans Wake, Rose & O'Hanlon identify Browne with Hosty. In Finnegans Wake, Browne & Nolan embodies both Shem & Shaun—ie Shemshaun. Browne & Nolan also alludes to Giordano Bruno of Nola, the philosopher from whom Joyce borrowed the concept of coincidentia oppositorum [identity of opposites], which underpins the eternal sibling rivalry of Shem and Shaun.

As usual, the melding of characters in Finnegans Wake is fluid and confusing. It is often difficult to distinguish between the four S's—Sackerson (HCE's elderly Manservant), Shem, Shaun and Shemshaun. McHugh himself initially identified the Cad as the Oedipal Shemshaun figure, but later came to agree with John Gordon that he was actually Sackerson (Gordon 284, McHugh 2000b:95).

So, who is Hosty? The correct answer may be: All of the above.



Joseph O'Mara

And that's a good place to stop.

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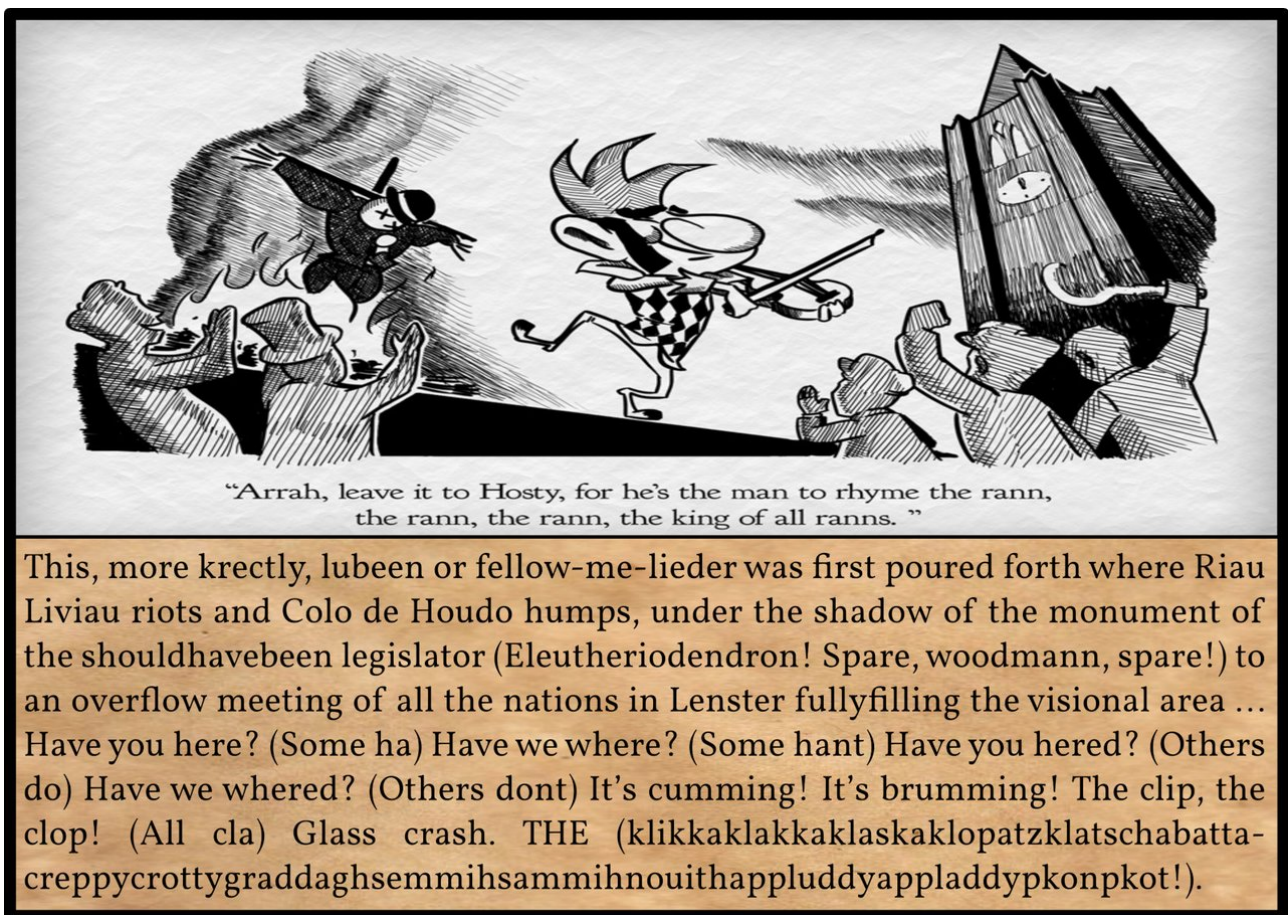
Useful Resources

- [When Dublin Said No to Gladstone](#)
- [Joyce Tools](#)
- [FWEET](#)
- [The James Joyce Scholars' Collection](#)
- [FinnegansWiki](#)
- [James Joyce Digital Archive](#)
- [Annotated Finnegans Wake \(with Wakepedia\)](#)
- [From Swerve of Shore to Bend of Bay](#)
- [Wake in Progress](#)
- [John Gordon's Finnegans Wake Blog](#)
- [James Joyce: Online Notes](#)

Hosty's Rann

	harlotscurse67 • Aug 3, 2021	20 MIN READ
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[Finnegans Wake - A Prescriptive Guide](#)



RFW 033.30-035.17

After wetting their whistles in the Old Sots’ Hole, Hosty and his three associates make their way to the city centre, where Hosty performs his new composition for the first time before a large audience representing every stratum of Dublin society. Hosty’s rann, The Ballad of Persse O’Reilly, is a huge hit. It is subsequently printed and circulated throughout the land, and soon everyone in the country is singing it to the detriment of HCE’s reputation.

First Draft

In Joyce’s first draft, this episode occupies no more than three or four lines, but by the time Joyce was finished with it, so many details had been added to it that it filled almost two whole pages of The Restored Finnegans Wake:

This [Hosty’s ballad] on a slip of blue paper headed by a woodcut soon fluttered to the rose of the winds from lane to lattice and from mouth to ear, throughout the land

of Ireland, and round the land his rann it ran and this is the rann that Hosty made: (Hayman 66)

The slip of blue paper headed by a woodcut alludes to a passage in Alfred Perceval Graves' Irish Literary and Musical Studies concerning the Irish lyric poet [William Allingham](#):

In the preface to *The Music Master*, published in 1855, Allingham states that five of the songs or ballads, namely. *The Milkmaid*, *The Girl's Lamentation*, *Lovely Mary Donnelly*, *Nanny's Sailor Lad*, and *The Nobleman's Wedding*, have already had an Irish circulation as halfpenny ballads, and the first three were written for this purpose.

This statement is explained in Dr. Birkbeck Hill's letters of Dante Gabriel Rossetti to William Allingham. In evening walks at Ballyshannon he would hear the Irish girls at their cottage doors singing old ballads which he would pick up. If they were broken or incomplete he would add to them or finish them; if they were improper he would refine them. He could not get them sung till he got the Dublin [Catnach](#) of that day to print them on long strips of blue paper, like old songs; and if about the sea, with the old rough woodcut of a ship at the top. He either gave them away or they were sold in the neighbourhood. Then, in his evening walks, he had at last the pleasure of hearing some of his own ballads sung at the cottage doors by the crooning lasses, who were quite unaware that it was the author who was passing by. This is exactly what Oliver Goldsmith had done a century before, when a student of Trinity College, Dublin, though the lanes in which he listened to his ballads were very other from those at beautiful Ballyshannon. (Graves 76-77)

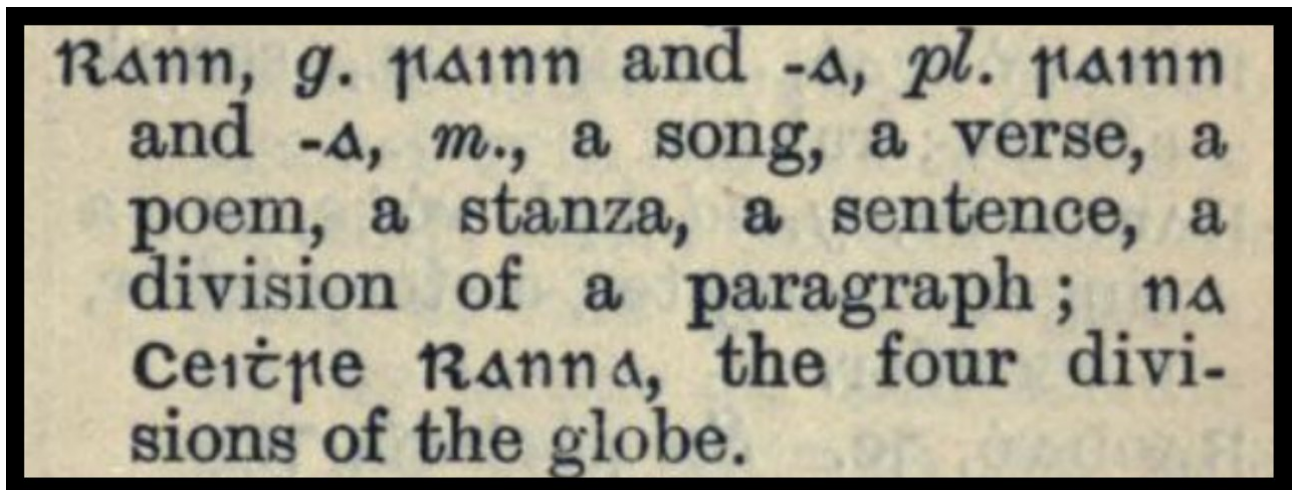


Compass Rose

The rose of the winds is a literal translation of the French: rose des vents, compass rose.

Rann and Wran

Hosty's street ballad is identified as a rann, an Irish word for a very specific verse form. A rann is a quatrain, or stave of precisely four lines. The Ballad of Persse O'Reilly, which is printed on pages 35-38, is not a rann. It is, rather, a sequence of fourteen ranns (and chorus).



Rann (Dinneen 559)

Hosty's Rann is also a lampoon, or politically motivated satire, a dangerous weapon in the hands of an aggrieved file (professional poet):

A rann is an ancient Celtic verse form. There are many stories of Irish poets who revenged themselves against ungenerous or brutal kings by composing satires against them. (Campbell et al 59 fn)

Joyce's use of this word also alludes to the wren or [wren](#), a species of bird that has long been regarded in European culture as the king of all birds. Even Aristotle acknowledges this tradition:

The wren lives in brakes and crevices; it is difficult to capture, keeps out of sight, is gentle of disposition, finds its food with ease, and is something of a mechanic. It goes by the nickname of 'old man' or 'king'; and the story goes that for this reason the eagle is at war with him. (Barnes 2088, History of Animals 615 a 17 ff)

[Plutarch](#) attributes the story of the wren outwitting the eagle to Aesop, though it is not found in any extant collections of Aesop's Fables.

In parts of Ireland, wren is pronounced wran. This spelling is actually listed in the [Oxford English Dictionary](#) as a Scots or dialectal variant of wren.



The Wren Boys

According to an old tradition, the first Christian martyr, Saint Stephen, was betrayed by a noisy wren while hiding from his enemies. St Stephen's Day, 26 December, is commemorated by the tradition known as [Wren Day](#), in which young wrenboys catch a wren and ritually parade it around town, as described in the traditional [Wren Song](#):

A writer of the eighteenth century says that in Ireland the wren "is still hunted and killed by the peasants on Christmas Day, and on the following (St. Stephen's Day) he is carried about, hung by the leg, in the centre of two hoops, crossing each other at right angles, and a procession made in every village, of men, women, and children, singing an Irish catch, importing him to be the king of all birds." Down to the present time the "hunting of the wren" still takes place in parts of Leinster and Connaught. On Christmas Day or St. Stephen's Day the boys hunt and kill the wren, fasten it in the middle of a mass of holly and ivy on the top of a broomstick, and on St. Stephen's Day go about with it from house to house, singing:

"The wren, the wren, the king of all birds,
St. Stephen's Day was caught in the furze;
Although he is little, his family's great,
I pray you, good landlady, give us a treat."

Money or food (bread, butter, eggs, etc.) were given them, upon which they feasted in the evening. (Frazer 622)



The Wren

The Wind

In *Finnegans Wake: A Plot Summary*, John Gordon, Professor Emeritus of English at Connecticut College, equates the dreamlike episode of Hosty's Rann with a storm that batters the Mullingar House in Chapelizod. I have earlier expressed my reservations concerning Gordon's novelistic approach to the book, but I do think that he is spot on when he draws a parallel between the hostile populace assailing HCE's reputation from without and the hostile forces of nature assailing his castle:

Tracing this sequence adequately would take too long, but three influences should be briefly noted: the increasing chilliness ... the sleeper's biliousness ... and the rising wind outside, which near the end of this section we hear as a 'cremoaning' fiddle.

... In the final section the storm outside grows fiercer: the wind's fiddle is now a higher-pitched flute; the hail beats against the window (the windowboards have blown open) with a 'felibrine trancoped' metre; the mob's murmur rises to a roar; the elm, whipping against the window, becomes a looming 'woodmann.' At the climax that tree breaks through with the sound of a thunderword crash; the hostile outside has come in. All this culminates in a ballad: as ALP later tells her husband, 'Once you are balladproof you are unperceable to hail, icy, and missilethroes [483.07-08]. Like the aged Wellington, HCE has his windows attacked by a mob. (Gordon 127) I believe that the breaking of the window—represented by the 100-letter Thunderword at RFW 035.16-17—is as much a part of the dreamworld of *Finnegans Wake* as Hosty and his Rann. Nevertheless, the storm without is possibly an [oneiric](#) exaggeration of a windy night. In Ibsen's *An Enemy of the People*, Dr Stockmann's windows are broken by the mob of townspeople ([Gordon](#)).

The elm tree might not actually come crashing through the window pane, but it is continually tapping on the glass throughout the long dark night of *Finnegans Wake*. The musical associations—think percussion and woodwind instruments—are entirely appropriate in the context of Hosty's Rann. The Tree of Liberty—Eleutheriodendron—is also the Tree of Knowledge of Good and Evil in the Garden of Eden. HCE's crime in the Phoenix Park is Adam's Original Sin in the garden.

- French: Félibre, _A member of [Le Félibrige](#), a literary and cultural association founded by Frédéric Mistral and six other Provençal poets in 1854 to defend and promote the Provençal language (Occitan, Langue d'Oc) and its literature. In *A Classical Lexicon for Finnegans Wake*, Brendan O'Hehir glosses felibrine and trancoped thus:

.22	felibrine	felis L felix L febris L	cat fortunate, happy fever
.22	trancoped	trans L	across, beyond

GLOSSARY FOR FINNEGANS WAKE

31

kopê G	a cutting, blow
*trankopê L+G	a cutting across
<i>modeled on</i>	"with-cutting": cutting
synkopê G	up into small pieces,
	cutting short; stoppage;
	sudden weakness,
	swoon

O'Hehir 30-31

This episode includes a foliation of Provençal terms:

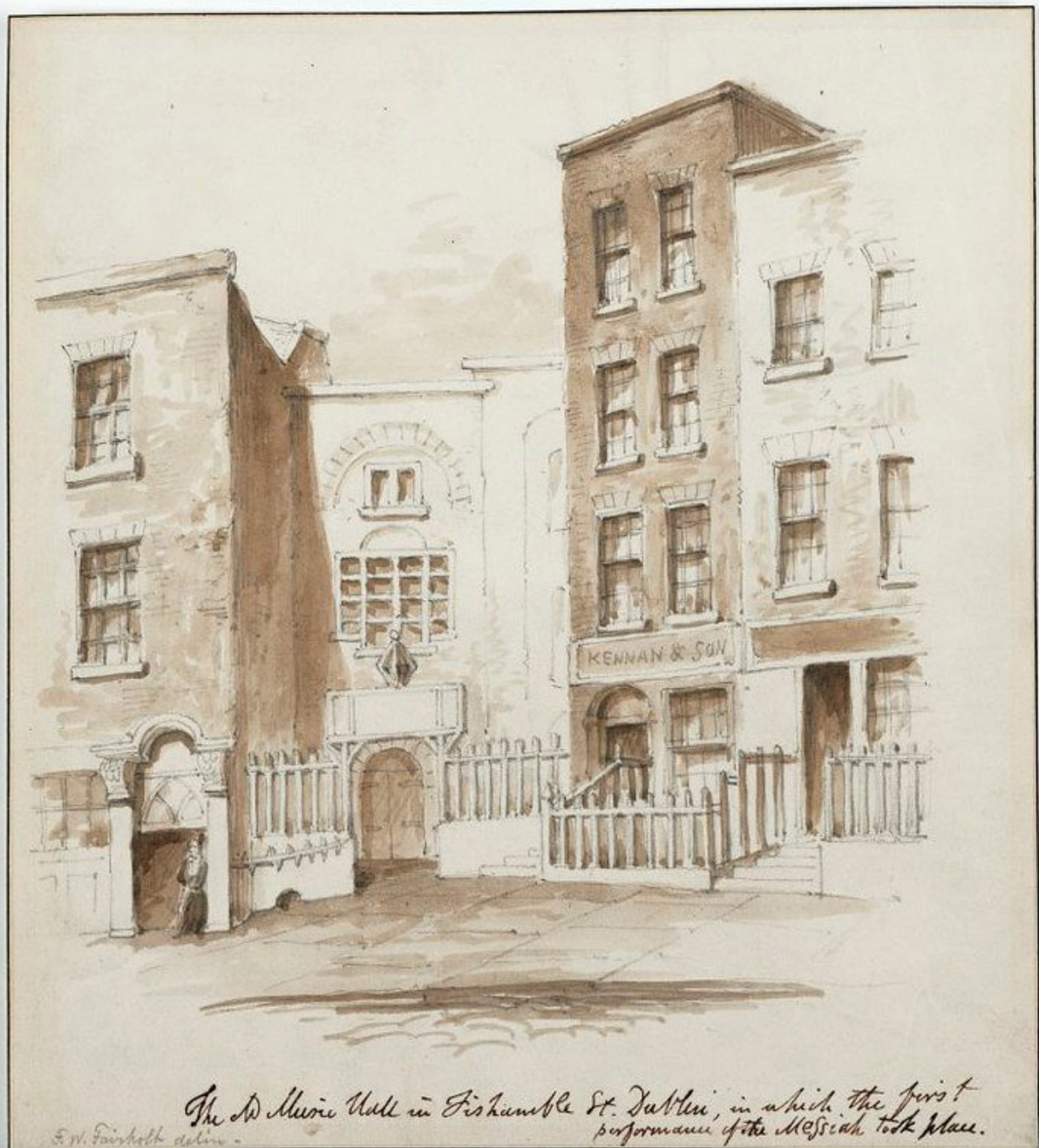
- riau river basin
- colo mountain

- plumo pen
- drole young boy
- chat young boy
- taiocebo earwig
- casudo fall
- Poulichinello Punchinello, Pulcinella
- atahut bier, coffin

Handel's Messiah

To convey the scale, excitement and historical significance of Hosty's performance, Joyce draws upon one of the most important musical events in the history of Dublin: the World première of George Frederick Handel's celebrated oratorio, [Messiah](#):

- ... this longawaited Messiagh of roaratorios ... (RFW 033.08-09)



The Old Music Hall

Every schoolchild in Dublin is taught how this piece of music received its first ever performance in Mr Neal's Great Musick Hall, Fishamble Street, on 13 April 1742. So great was the press of people anticipated that gentlemen were requested to leave their swords at home, and ladies were advised not to wear hoops in their skirts. These extraordinary sartorial measures were not so much a response to the huge interest shown in the concert as a means of ensuring the largest possible revenue for the three charities benefiting from the performance. The

men's and boys' choirs were provided by Dublin's two cathedrals, St Patrick's and Christ Church. The soprano and contralto parts were sung by Christina Maria Avoglio and Susannah Cibber respectively.

Unsurprisingly, there are numerous allusions throughout this chapter of *Finnegans Wake* not only to this famous performance but also to other important musical events:

- To the added strains (so peacifold) of his majesty the flute, that onecrowned king of inscrewments, Piggott's purest, ciello alsoliuto Handel directed the concert from the organ—the King of Instruments, as Mozart (and, before him, Guillaume de Machaut) once called it. Here, though, Joyce makes the flute—Mozart's *The Magic Flute*?—the uncrowned king of instruments. In the field of politics, Charles Stewart Parnell was the Uncrowned King of Ireland. Piggott alludes to the forger [Richard Pigott](#), who tried unsuccessfully to implicate Parnell in the Phoenix Park Assassinations. Pigott's was also a prominent music store in Dublin from 1823, and the name of an eminent violoncellist of the 19th century, who was for a time the leader of the cello section in the pit at Dublin's Theatre Royal (Levey & O'Rourke 83).
- which Mr Delaney (Delacey?), horn, anticipating a perfect downpour of plaudits among the rapsods, piped out of his decentsoort hat, looking still more like his purseiful namesake as men of Gaul noted Joyce may be alluding here to an incident that is alleged to have taken place during the première of *Messiah*. The Chancellor of St Patrick's Cathedral, the Reverend Patrick Delany, was so affected by Susanna Cibber's performance of *He Was Despiséd* that he leapt to his feet at the conclusion of the aria and cried out: "Woman, for this be all thy sins forgiven thee!" Cibber was at the time mired in a scandalous divorce suit, involving another man with whom she had a daughter out of wedlock. Another Patrick Delaney was released from life imprisonment for being an accessory in the Phoenix Park Assassinations after he gave evidence against Parnell at the Parnell Commission. Parsifal (peacifold, purseiful), the eponymous hero of Richard Wagner's final opera, is described in the opera as the pure fool



Theatre Royal, Hawkins Street

- “Ductor” Joyce has taken some of the details in this episode from Richard Michael Levey and J O’Rorke’s *Annals of the Theatre Royal*:

Richard Powell was well-known as a flautist of first-rate capabilities. He was, indeed, the best local performer on the flute that Dublin, to that period, had “turned out”—a diligent and conscientious student. He possessed a beautiful tone, perfect intonation, and finished execution. He frequently practised from eight to ten hours a-day, never allowing a difficulty to conquer him. He would persevere at a few bars for weeks, to make them perfect. He was the first to perform in Dublin the beautiful flute obligato in the charming three-eight “Ranz de Vache” movement in the overture to “William Tell” at the Anacreontic Society. He served his apprenticeship to a well-known musician in Dublin, familiarly called “Tommy Robinson,” and sometimes “The Doctor;” for although he had never obtained the degree of Mus. Doc., his friends considered him worthy of the title.

Richard Powell was also a fair organist, having obtained his knowledge of the king of instruments from “The Doctor,” who was organist of Bride’s Church. Powell was also a perfect French scholar, speaking the language with fluency. He was professor of that language in Edinburgh. Mazzocchi was oboist of the Theatre Royal—a thorough master of his difficult instrument. (Levey & O’Rorke 85)

Why is “Doctor” Robinson called “Ductor” Hitchcock? I have no idea. The Dublin-born movie director [Rex Ingram](#) was a Hitchcock, but I do not see how he is relevant to this passage of *Finnegans Wake*.

Handel’s *Messiah* was first performed on Fishamble Street, but what about Hosty’s Rann?

- under the shadow of the monument of the shouldhavebeen legislator (Eleutheriodendron! Spare, woodmann, spare!)

[FWEET](#) identifies this monument as the statue of Gladstone which was to be erected somewhere in the Phoenix Park after the death of the former British Prime Minister, but which ended up at Hawarden in Wales. Gladstone was fond of chopping down trees, so the passage in parentheses—Woodman, Spare that Tree of Liberty!—would be entirely appropriate if his monument is intended.



Gladstone, O'Connell, and Parnell

John Gordon, however, offers an alternative identification that I think is more appropriate:

42.19-20: “monument of the shouldhavebeen legislator (Eleutheriodendron! Spare, woodmann, spare!):” could plausibly be either the statue of O'Connell at one end of O'Connell Street or the statue of Parnell at the other, but the tree and woodcutter

motives indicate the latter, especially since Gladstone has recently appeared (41.35)—Gladstone was popularly represented as chopping down trees, here an Irish liberty tree, and Joyce considered him to have been one of Parnell's primary betrayers. Since Parnell was for a time literally a legislator, in Parliament, the expression here may owe something to Shelley's "unacknowledged legislators:" Parnell would have fulfilled the function in a higher, visionary, sense. (On the other hand, O'Connell was the one with the "singleminded supercrowd"s (.22).) ([Gordon](#)) The expression should have been legislator may also echo the common perception of Parnell as the Uncrowned King of Ireland. It makes more sense that Hosty should have premiered his ballad on O'Connell Street, in the city centre, rather than out in the Phoenix Park, where Gladstone's statue was to be erected. And since that statue was never actually erected, it would be difficult for Hosty to perform under its shadow.

Joyce's Failing Eyesight

As John Gordon notes, Joyce also connects the attack from without on HCE with his own failing eyesight. Joyce suffered from chronic glaucoma and iritis throughout the 1920s and '30s, and underwent numerous operations. As he toiled to turn *Work in Progress* into *Finnegans Wake*, he was going blind:

The disaster revives memories of an attack of glaucoma's blinding flood, caused by 'an overflow meeting of all the nations in *_Lens_ter* [my italics] fullyfilling the visional area', as a result of which we soon meet the blind Joyce as 'Caoch O'Leary'. (Gordon 127)

Caoch O'Leary is a blind piper in a sentimental poem by the Irish balladeer [John Keegan](#). The poem echoes the famous passage in Homer's *Odyssey* where Odysseus finally returns home and the only one who recognizes him is his old dog [Argos](#).

In Irish, caoch means blind or dim-eyed. In the Mutt & Jute Dialogue of Chapter 1, which took place after the Battle of Clontarf, Mutt suffered a black eye (One eyegonblack). In the present episode, the phrase The wararrow went round was borrowed by Joyce from Emily Lawless's *The Story of Ireland*, where it refers to the mustering of the Norsemen to engage Brian Ború's forces at Clontarf:

The War-arrow had been industriously sent round to all the neighbouring shores, peopled largely at that time with men of Norse blood. (Lawless 67)

A war-arrow is an arrow that has been split into segments, which are sent out by a chief to his allies as a call to arms (Craigie et al W:81). This is an ancient Norse custom.



The Battle of Clontarf

Gordon connects this one eye gone black to the closing of the shutter on a camera when a photograph is taken (or to the shutting of one eye as the photographer squints to the viewfinder):

The incriminating photograph of HCE is also here, hewn from the tree and blown around , like a leaf, by the wind: 'an excessively rough and red woodcut, privately printed at the rimepress of Delville, soon fluttered its secret on white highway and brown byway to the rose of the winds to the blew of the gael's'. The source of this image is those bloody 'thin red' wounds. from 'excessively rough and red' lovemaking, on HCE's skin. Mutt, we recall, suffered an 'eyegonblack' at that encounter, a blacked-out eye in the augenblick of a camera's shutter opening and closing, and the 'shutter' of HCE's room has now just blown open, exposing the 'Lens' of his window. (Gordon 127)

The existence of an incriminating photograph of HCE was posited by Gordon in his analysis of the Museyroom Episode:

Also, the unexpected burst of fire or lightning is the popping of a flashbulb, recording the damning image of the father. Throughout the Wake there will be many reminders of this picture-taking; in particular the word 'snap' ... usually seems to recall an incriminating snapshot. (Gordon 85)

Joyce's Dream

In June 1967, Adaline Glasheen wrote a short article for A Wake Newslitter which casts light on this passage:

After the publication of Ulysses Joyce had a dream in which Molly Bloom, become slightly gray and looking like [Duse](#), threw a little black coffin at her husband and said, "I've done with you." Joyce remonstrated, explained Ulysses to her. She "picked up a tiny snuffbox, in the form of a little black coffin and tossed it towards me, saying, 'And I have done with you, too, Mr. Joyce'."

Joyce then wrote a song, lamenting that Molly should have left him for a host of suitors, i.e. the male readers of Ulysses. The last verse reads:

My left eye is awash and his neighbour full of water, man,
I cannot see the lass I limned for Ireland's gamest daughter, man ...
But if I cling like a child to the clouds that are your petticoats,
O Molly, handsome Molly, sure you won't let me die? (Ellmann, 549-550)

The song is echoed at FW 43.18-21 [RFW 034.22-24]. Here Joyce is describing a crowd come to hear the grand recital of "The Ballad of Persse O'Reilly"—a ballad of rejection and casting off. In the crowd is:

... a half sire from the weaver's almshouse who clings and clings and chatchatchat clings to her, a wholedam's clouthued pittycoat, as child ... as Caoch O'Leary.

Joyce is the half sir (half a man, not quite a gentleman) who is blind like Caoch O'Leary (see Census). The weaver's almshouse signifies that he is supported by the money of Miss Harriet Weaver and the money earned by Penelope the weaver who is Molly Bloom, a whole woman. (Glasheen 56-57)



Harriet Shaw Weaver, Joyce's Patron

Thunderword

The climax of this episode gives us the third of Joyce's ten Thunderwords. The first nine of these have 100 letters each. The tenth has 101 letters, making a grand total of 1001—a nod to the Arabian Nights. This thunderword represents a theatrical Glass crash:

Glass Crash. — A quantity of broken glass emptied from a bucket on to a piece of sheet iron used to give the illusion of breaking glass. (Fay 16)

Although it represents the breaking of a window—and, of course, the thunderous voice of God in Giambattista Vico's philosophy of history—this particular thunderword is comprised of words relating to the thunderous applause Hosty's performance garners:

- French: cliquer, to make a short sharp noise
- French: claque, clap
- Russian: khlopat, clap

- German: Klatsch, clap, applaud
- Italian: battere, to clap
- Ancient Greek: κροτέω [kroteō], I clap
- Irish: greadadh, clapping
- English: applaud
- Swedish: applådera, to applaud, to clap

The remaining elements—semmihsammihnouith ... pkonpkot—have yet to be deciphered.

And that's a good place to stop.

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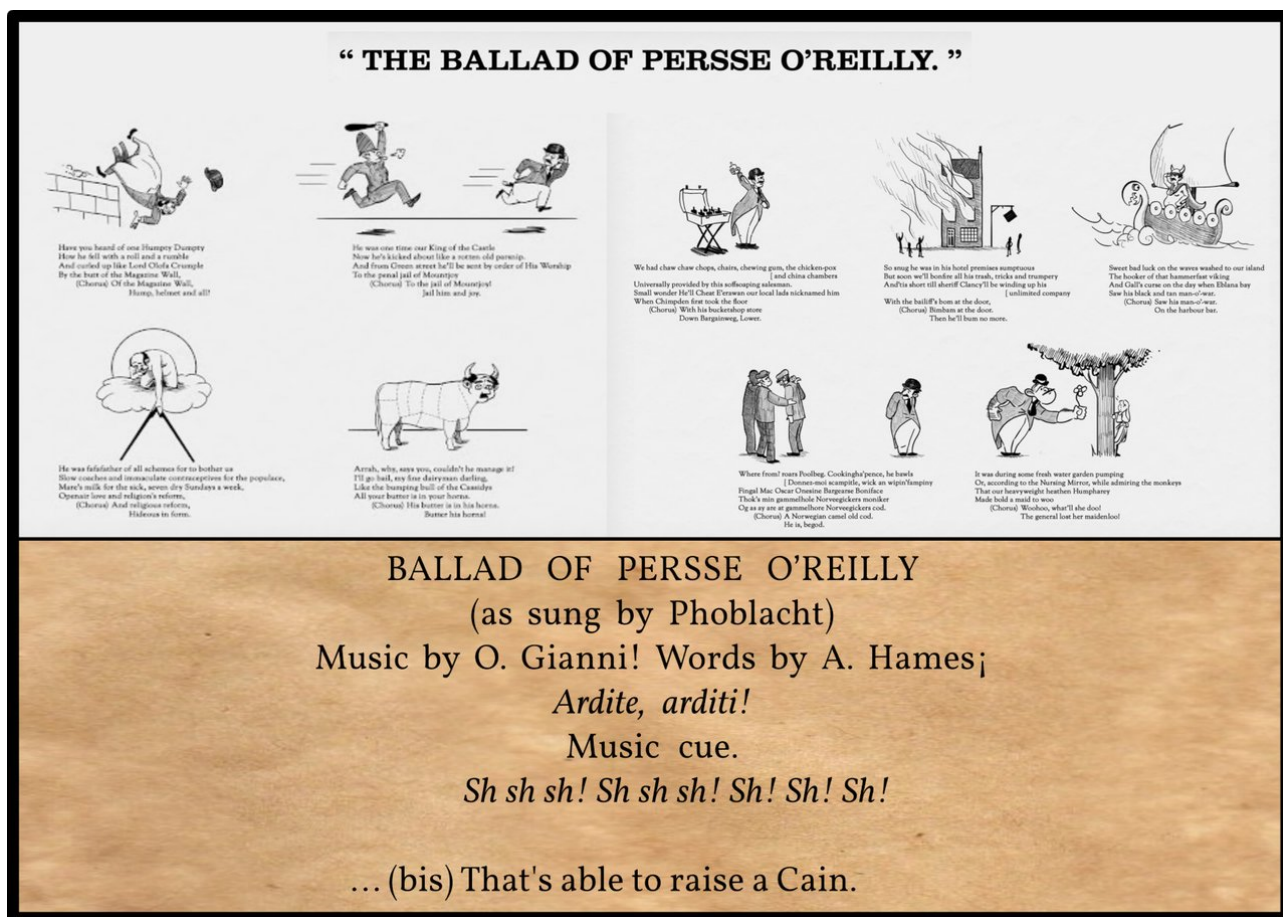
Useful Resources

- [Joyce Tools](#)
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- [The James Joyce Scholars' Collection](#)
- [FinnegansWiki](#)
- [James Joyce Digital Archive](#)
- [From Swerve of Shore to Bend of Bay](#)
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The Ballad of Persse O'Reilly

	harlotscurse67 • Aug 19, 2021 (Edited)	23 MIN READ
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[Finnegans Wake – A Prescriptive Guide](#)



RFW 035.18-038.21

Chapter 2 of James Joyce's *Finnegans Wake*—*The Humphriad I*—concludes with the text and music of Hosty's Rann, or *The Ballad of Persse O'Reilly*. This scurrilous piece of satire retells the story of HCE's rise in the world and his subsequent fall, which is brought about by his Crime in the Park—the Original Sin of *Finnegans Wake*. The lyrics echo events that have already been recounted in the first two chapters of the book as well as anticipate events that will take place in later chapters.

First Draft

The first draft of *The Ballad of Persse O'Reilly* was written in October and November 1923, after Joyce had revised the second drafts of Chapter I.1 and the rest of Chapter I.2. The order of the stanzas is not the same as in the final version, and some of the stanzas were left incomplete. Of the fourteen stanzas in the published version, only 1, 4a, 2, 3, 4b, 11, 12 and 13 made it into this draft. Stanzas 5-10 and 14 were added later, along with some interruptions from

Hosty's audience. Each stanza has four lines, like a traditional Irish *rann*, followed by a chorus of one or two lines:

Have you heard of a Humptydumpty
How he fell with a roll and a rumble
And hifit like Oliver Crumple
Behind the magazine wall
of the magazine wall

I'm afraid my dairyman darling
Like the
All your butt
I'll go bail like the bull of the Cow
All your butter is
in your horn

He was one time the King of our castle
Now he's kicked about like any old parsnip
And from Green street by order of his Worship
He'll be shipped to the jail of Mountjoy
The jail of Mountjoy.
Jail him and joy

He had schemes in his head for to bother us
Stage coaches & wealth for the populace
Cow's milk for the sick, seven Sundays a week,
Openair love & prisons reform
& prisons reform

But why then, says you, couldn't he manage it.
I'll go bail, my big dairyman darling
Like the limping bull of the Cassidy's
All your butter is in your
His butter is in his Horns
Butter his horns

Sure leave it to Hosty, frosty fiddler, leave it to Hosty to ran the rann, the wran of all ranns.

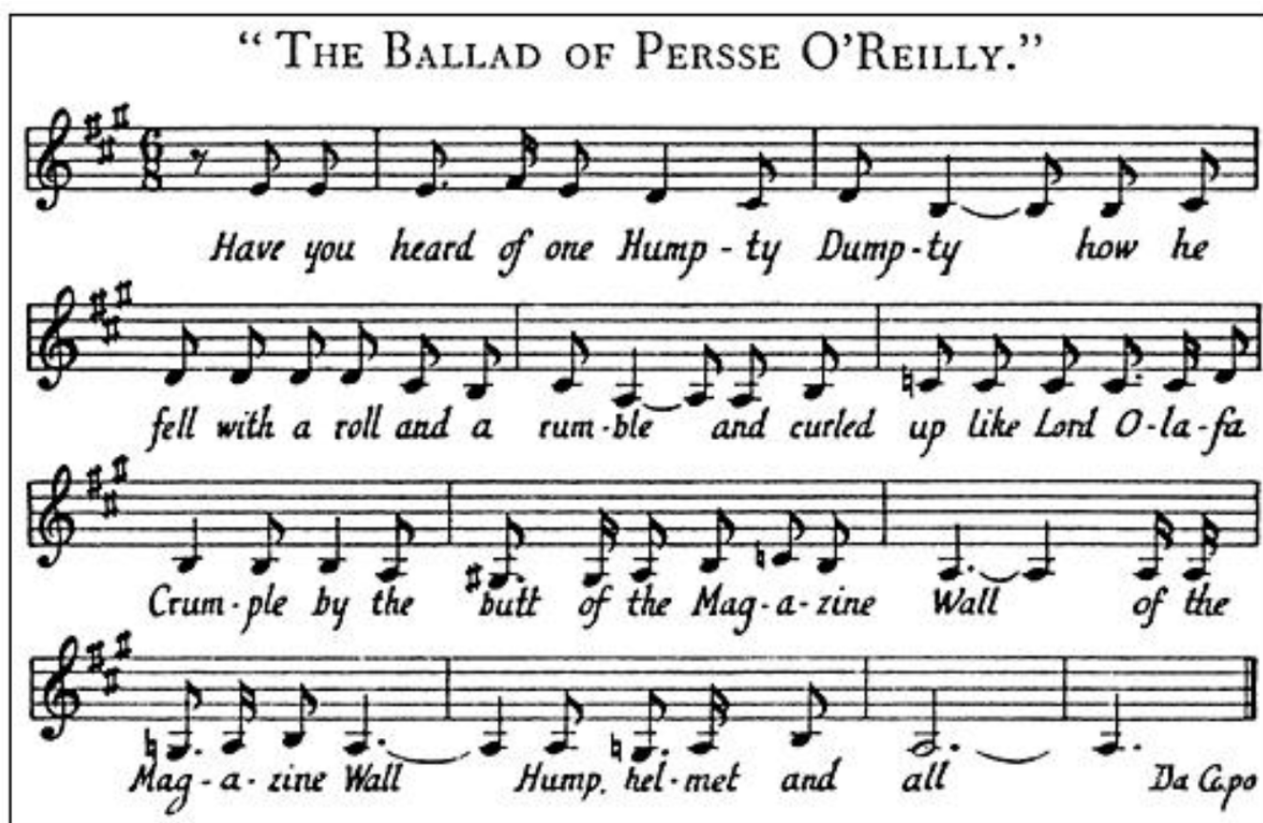
He was strolling around the
Poor old humpty hippopotamus
When he opened the backdoor of the omnibus
He caught his death of fusiliers
His death of fusiliers
And he'll lose his ears

But wait
Tis a great pity, so it is, for missus & children
But wait till his missus legitimate
When she gets a grip of old Earwicker
There'll be earwigs on the green
Big earwigs on the green

Then we'll have a grand celebration
For to sod the bold son scandinavian
And we'll bury him down,
in Oxmanstown
Where he'll
(Hayman 66-68)

- **And hifat like Oliver Crumple** I don't know what Joyce means by **hifat**. Perhaps Hayman has misread **his fat**. In Joyce's manuscript, the word is crossed out and has been replaced with **lay low**. It appears that Joyce began to write **And his fat** but immediately crossed out **his fat** and wrote instead: **And lay low like Oliver Crumple**.

In the Museyroom Episode, which is evoked by several lines of Hosty's ballad, Napoleon is called **Lipoleum**, a conflation of the Greek and Latin words for fat or oil (λίπος + oleum). And in the Prankquean Episode, which also lies behind Hosty's lyrics, the **oilcloth flure**, or linoleum, plays a prominent role. I can only assume that HCE's corpulence is the ultimate source of all these fatty associations.



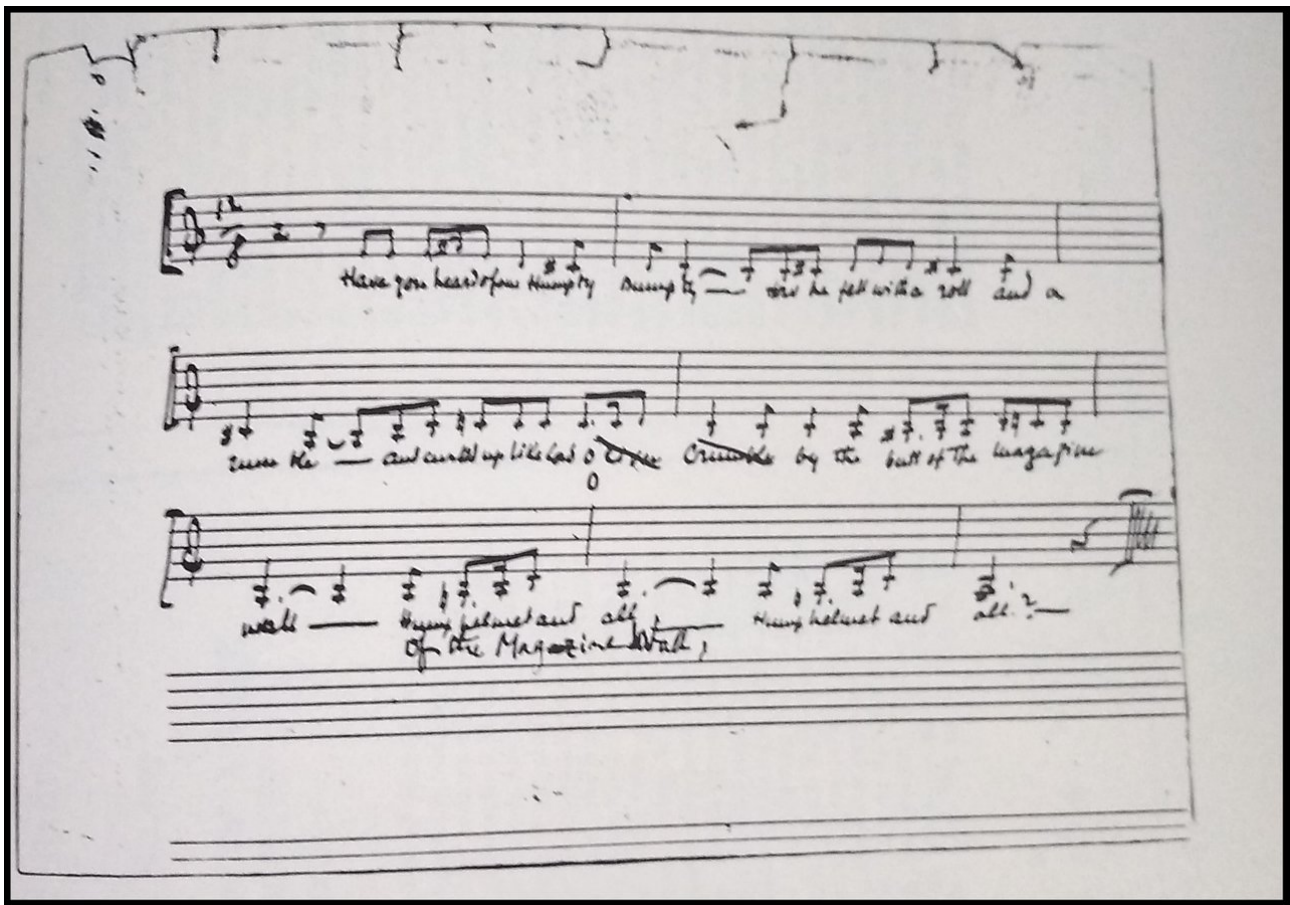
The Ballad of Persse O'Reilly (Music)

Music

The music for *The Ballad of Persse O'Reilly* was composed by Joyce himself. It is in A-Major and 6/8 time but there is no tempo marking. By no stretch of the imagination could this be considered an inspired composition.

Note that in *The Restored Finnegans Wake*, there is no dot on the third note (**heard**). Anyone familiar with music notation can easily see that this quaver should be dotted, like the first note in the last line (**Mag**). The history of this dot is quite involved, and is an excellent example of the sort of minutiae that can exercise the minds of *Wakean* enthusiasts and Joycean scholars.

This piece of music was added to Joyce's manuscript very late in the composition of *Finnegans Wake*. According to Raphael Slepon, the editor of [FWEET](#), with whom I have corresponded on this issue, the musical score was sent directly to the printer at the page proof stage in the second half of 1938 (*Finnegans Wake* was published on 4 May 1939 by Faber and Faber in London and by The Viking Press in New York). Prior to that, the ballad either had no score or had a different one from the final published one:



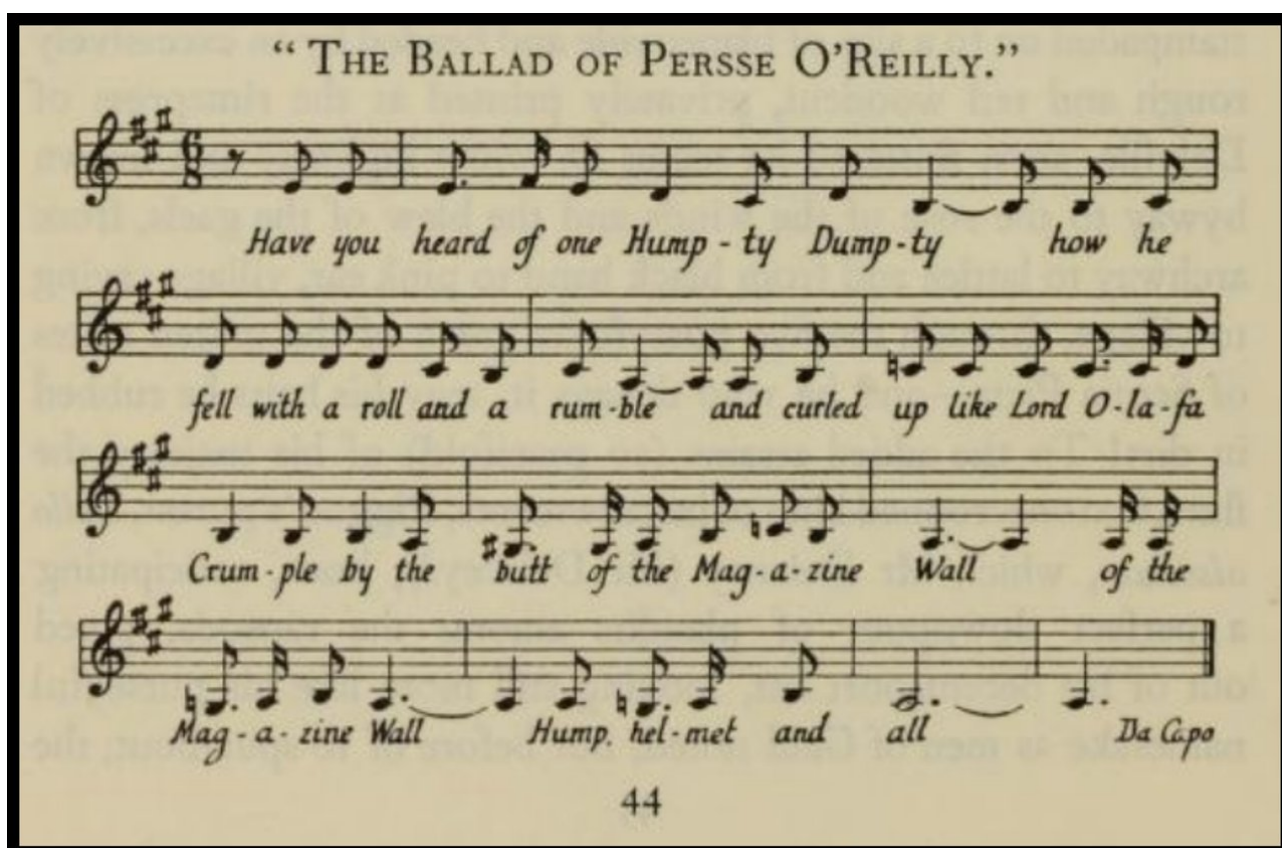
Joyce's First Draft of *The Ballad of Persse O'Reilly* (Music)

According to the [University of Buffalo](#), which holds this early draft, *Joyce probably wrote this extradraft manuscript in February 1927*. This version begins in 12/8 time, but note how Joyce switches to 9/8 time in the third line, without altering the time signature. It is difficult to tell whether the third note is dotted (as it should be). There is a small mark immediately to the right of the note-head and below the staff, but it is not clear that this is a dot.

When *Finnegans Wake* was finally published in May 1939, the dot was present in the Faber and Faber edition (London 1939) but missing in the Viking edition (New York 1939).

Unfortunately, the late version of the ballad that Joyce wrote for the printer has been lost—presumably, the printer discarded it when he was finished with it—so we do not know whether the error was Joyce's or the printer's. After publication, Joyce prepared a list of errata for *Finnegans Wake*. In 1945, Viking Press included this [list of corrections](#) as a 28-page appendix to their Fourth

Printing of the novel. This list was also published separately by both Faber and Faber and The Viking Press as a 16-page booklet. In 1958, these corrections were incorporated in the text of Viking's Eighth Printing. In this 1958 edition, the third note is dotted, as it should be. But this was not one of Joyce's errata: the addition of the dot was an editorial decision.



1958 Version of *The Ballad of Persse O'Reilly* (Music)

Initially, I assumed that Danis Rose and John O'Hanlon removed the dot for *The Restored Finnegans Wake* because it was not in the original edition of 1939 and because the 1958 correction was not authorial. But John O'Hanlon has been in contact with me and it transpires that the omission of the dot in *The Restored Finnegans Wake* is just a typo and it will be reinstated in any future printing:

Its absence in the Restored edition is our fault. We sent a copy of the original music block to the printer (Mardersteig) and he had it redone. When we got the proofs for the 2010 edition we simply failed to spot the missing dot! This may be because it was already part of the full page, so easy to miss.

The history of the block is interesting. The final check on the music was done by a Mr Pendleton at the end of August 1938 for Faber and Faber. (John O'Hanlon, personal email) Without Joyce's handwritten draft of 1938, it is impossible to know whether Joyce or the printer is responsible for the typo in Viking's First Edition.

One last point: the sharp sign on the G-sharp on the word **butt** is arguably redundant. The key-signature for A-Major already has a G-sharp. There are, however, two G-naturals in the last line of the song, so perhaps Joyce felt that as the music is repeated for each successive stanza, the sharp sign is justified to cancel out the G-naturals of the previous stanza.

This ballad, for what it's worth, has been recorded by several artists. The following performance is by Charles Peake & Company at the Clothworkers' Concert Hall in the University of Leeds:

Stanza 1

HCE was first compared to Humpty Dumpty on the very first page of the novel:

The great fall of the offwall entailed at such short notice the pftjschute of Finnegans, erse solid man, that the humptyhillhead of himself promptly sends an unquiring one well to the west in quest of his tumpty-tumtoes: (RFW 003.17-20)

As a foreign invader, he was briefly compared to Oliver Cromwell during the Museyroom Episode:

Awful Grimmet Sunshat Cromwelly, Looted. (RFW 007.31)

Olofa also alludes to Olaf the White (Olaf Hvittr), the first Norse King of Dublin—another foreign invader. Note that in the lyrics to the music, the spelling is Olafa. Olaf's first appearance in Finnegans Wake also occurs in the opening chapter (RFW 010.28). Crumple could also allude to Olaf's co-regent Ivar the Boneless (Ivar Beinlaus), whose cognomen suggests that Ivar could not but crumple.

The Magazine Wall has already featured in HCE's Crime in the Park:

His clay feet, swarded in verdigrass, stick up starck where he last fellowem, by the mund of the magazine wall, where our maggy seen all, with her sister-in-shawl. While over against this belles' alliance beyind Ill Sixty (ollollowed ill!), bagsides of the fort, bom, tarabom, tararabom, lurk the ombushes, the site of the lyffing-in-wait of the upjock and hockums. (RFW 006.33-37)



The Magazine Fort in the Phoenix Park

Stanza 2

The second stanza also recycles a few things that have already been associated with HCE. On the opening page of *Finnegans Wake*, [Old Parr](#) was mentioned. Now HCE is compared to an old parsnip.

Dublin's [Mountjoy Gaol](#), which was founded in 1850, was named for [Luke Gardiner II, 1st Viscount Mountjoy \(second creation\)](#). Gardiner was a Member of Parliament for County Dublin and a prominent property developer in the city. He is commemorated in Mountjoy Square and Gardiner Street, both of which he developed.

Gardiner's grandfather, [Luke Gardiner I](#) had also been a prominent developer. This 18th-century landowner and banker developed Sackville Street (now O'Connell Street), Henrietta Street, Dorset Street, parts of Great Britain Street (now Parnell Street) and Rutland Square (now Parnell Square). In 1728, he served as Ranger of the Phoenix Park, the site of HCE's Crime. He built a country house, Mountjoy House, for himself in the park, which later became Mountjoy Barracks and is now the headquarters of the Ordnance Survey Ireland.

Another Mountjoy, however, played a much more prominent role in Irish history than either of the Gardiners. [Charles Blount, 8th Baron Mountjoy](#), served as Lord Deputy of Ireland under Queen Elizabeth I from 1600-1603. During these years, he brought the Nine Years' War—Tyrone's Rebellion—to a successful conclusion, clinching victory at the decisive Battle of Kinsale. He has already made an appearance in this chapter, as Captain Chaplain Blount, one of the jockeys at Baldoyle Racecourse.

In her Third Census of Finnegans Wake, Adaline Glasheen incorrectly states that Mountjoy Gaol was named for Charles Blount (Glasheen 201).

Green Street Courthouse has not been mentioned before in Finnegans Wake, though it does appear in the Cyclops episode of Ulysses.



Charles Blount : Luke Gardiner I : Luke Gardiner II

Stanza 3

The third stanza enumerates the gifts which HCE bestows upon the people of Dublin when his star is in the ascendant. This stanza anticipates the famous Haveth Childers Everywhere, HCE's speech that concludes Chapter III.3, The Third Watch of Shaun, or Yawn (RFW 413.34-431.13). This boastful speech is HCE's apology, or refutation of the charges that have been levelled against him. An early draft of Haveth Childers Everywhere was published separately in 1931.

Stanza 4

His butter is in his horns is glossed by Roland McHugh as a Welsh expression that is applied to a cow which gives no milk (McHugh 45, Roberts 23). Here it is illogically applied to a male—a bull. HCE was associated with bulls in the first chapter of *Finnegans Wake*. The Battle of Clontarf, which is discussed in the Mutt & Jute Dialogue, took place at Cluain Tarbh, or Bull's Meadow. The Museyroom Episode includes several references to bulls: Bullsfoot, Bullsear, Bullsrag, and Bullseye. John Bull is a traditional personification of the English, who triumphed at Waterloo. The Papal bull [Laudabiliter](#) also figures prominently in *Finnegans Wake*. This is the putative document in which Pope Adrian IV (Englishman Nicholas Breakspear) grants Ireland to Henry II as a Papal fief. Breakspear will appear in the fable of The Mookse and the Gripes in Chapter I.6, The Quiz (RFW 121.22-126.26).

- bull of the Cassidys Ballycassidy is a village in County Fermanagh. Why Joyce should allude here to this tiny village I cannot say. The allusion is secure, however, as Joyce twice repeats the connection between bulls and the Cassidys (RFW 069.31, 078.26-27).



Ballycassidy Post Office, County Fermanagh

Stanzas 5 and 6

This pair of stanzas casts HCE's practice as a professional salesman and hotelier in a bad light.

Sheriff Clancy refers to [John Clancy](#), the model for Long John Fanning in *Ulysses*. Clancy was sub-sheriff of Dublin for fourteen years from 1885 till 1899. In *Ulysses*, Long John Fanning is still sub-sheriff in 1904, a piece of artistic licence on Joyce's part.

As a young activist for the Irish Republican Brotherhood, John Clancy served a sentence in Mountjoy Gaol. Upon release, he became a publican and brewery agent:

[In 1885] he was persuaded by [William O'Brien](#) to join the National League and, in a partly-successful effort to win over local republicans, was offered the position of sub-sheriff of Dublin, thereby making him the registrar of the city's municipal and parliamentary electorate; a position he held for fourteen years. Such was his influence in Dublin popular politics that he soon won the nickname 'the mayor-maker'. ([Dictionary of Irish Biography](#))



The Mullingar House, Chapelizod

Stanzas 7 and 8

These two stanzas look forward to the mock-epic tale *How Kersse the Tailor Made a Suit of Clothes for the Norwegian Captain*, which will be one of the two sagas recounted in Chapter II.3, *The Scene in the Public*. The *Prankquean Episode* in Chapter I.1 also anticipated this saga, in which HCE is depicted as a Viking who first arrives in Dublin as a bloodthirsty invader before eventually settling down with a wife and family.

Stanzas 9 and 10

Stanzas 9 and 10 recall a scandalous tale involving the Italian tenor [Enrico Caruso](#). In November 1906, Caruso was charged with an indecent act allegedly committed in the monkey house of New York's Central Park Zoo. The police accused him of pinching the buttocks of a married woman, Hannah Graham Stanhope. Caruso claimed a monkey did the bottom-pinching. He was found guilty and fined 10 dollars, although suspicions linger that he may have been entrapped by the victim and the arresting officer, James J Cain.

In the Circe episode of *Ulysses*, Bloom is tried and convicted of a string of felonies. He is then taken away by the Subsheriff Long John Fanning to be hanged. In a desperate plea for mercy, Bloom cries out:

Wait. Stop. Gulls. Good heart. I saw. Innocence. Girl in the monkeyhouse. Zoo. Lewd chimpanzees. (Breathlessly.) Pelvic basin. Her artless blush unmanned me. (Overcome with emotion.) I left the precincts. ([Ulysses 446](#))

Dublin Zoo is located in the Phoenix Park, the scene of HCE's crime, which also involves the sexual exploitation of young women. Noah's Ark was the antediluvial zoo.

Joyce was no Caruso, but he was a talented tenor in his own right, and this story clearly resonated with him.



Rare Card from the Monkey House Scandal

Stanza 11

This stanza anticipates the other saga that will be recounted in *The Scene in the Public: How Buckley Shot the Russian General*.

Wellington's monument was the scene of HCE's encounter with the Cad with a Pipe. Remember that the *Humphriad* is continually retelling the same story of HCE's rise and fall. On some level, *The Ballad of Persse O'Reilly* is the same as *A Royal Divorce*, the satirical play that lampooned HCE in the Gaiety Theatre.

Stanza 12

The twelfth stanza concerns HCE's family.

The audience compares Hosty to Sophocles, Shakespeare, Dante and Moses (alleged author of the otherwise anonymous *Torah*).

Stanza 13

The burial of HCE will be described in detail in the next chapter. Oxmantown is Dublin's oldest northside suburb, settled by Christian Norsemen—Ostmen, or Easterners—in the late 12th century, following the Anglo-Norman conquest of Dublin. For more than half a century the Hiberno-Norse Ostmen preserved their distinctive culture in Oxmantown, but by 1300 their Scandinavian names had disappeared almost completely. Many of these Ostmen were buried in the local parish church of Saint Michan's. HCE will not actually be buried there, but at the bottom of Lough Neagh.

Joycean scholar John Gordon believes that the burial of HCE with the deaf and dumb Danes identifies HCE with his Manservant Sackerson, whose name sounds like a corruption of the Scandinavian Sigurdsson (Gordon 128).



The Crypts in St Michan's Church

Stanza 14

Finnegans Wake is a circular novel: the opening sentence of the book is also the second half of the concluding sentence. The opening stanza of Hosty's Rann alluded to Humpty Dumpty and Oliver Cromwell. It is entirely fitting, then, that the concluding stanza should lead us back to the same two characters.

- And all the king's horses and all the king's men couldn't put Humpty together again, the closing lines in the popular nursery rhyme, are echoed here.
- in Connacht or hell This alludes to an infamous phrase—To Hell or Connacht—which has come to be associated with an Act of Parliament passed on 12 August 1652 by the [Rump Parliament](#) under Oliver Cromwell. The [Act for the Settlement of Ireland 1652](#) imposed penalties including death and the confiscation of land on both active participants and non-

combatants of the Irish Rebellion of 1641 and the subsequent unrest. Confiscated land in the provinces of Ulster, Munster, and Leinster were to be made available for settlement by former Cromwellian soldiers. The native population was ordered to vacate this territory and move “to Hell or Connacht”.

Allegedly. The [text of the act](#) does not actually include the phrase to Hell or Connacht. In fact, there is no mention of Connacht at all. This Act of Settlement was repealed in 1662.

Roland McHugh claims that the infamous phrase actually occurs in an Act of Parliament of 1654, but I have not been able to find any such act.

So where does the infamous phrase come from? According to John Cunningham, the author of *Conquest and Land in Ireland: The Transplantation to Connacht 1649-1680*, this slogan is actually post-Cromwellian:

The history of Ireland in the 1650s is synonymous with Oliver Cromwell and with his supposed pronouncement on the fate of the Catholic population: ‘Go to hell or Connacht’. This slogan is shorthand for the policy of transplantation, the forced relocation of people ... The ‘Cromwellian’ slogan offers a useful point of entry into the complex of interpretations which have been constructed around the transplantation across the centuries. It in fact originated in 1790s Ulster in the same vicinity as the Orange Order, and it was seemingly first linked explicitly to Cromwell by a French writer only in 1830. [Footnote: *The Speeches of the Right Honourable Henry Grattan, in the Irish, and in the Imperial Parliament*, ed. Henry Grattan, Dublin 1822, iii. 220; Gustave de Beaumont, *L’Irlande: sociale, politique et religieuse*, Paris 1839, i. 62.] (Cunningham 1)



Henry Grattan and Gustave de Beaumont

Cunningham is referring to the sectarian conflict between the Catholic Defenders and the Protestant Peep O' Day Boys in rural Ulster in the 1790s. Allegedly, To Hell or Connaught was a threatening message pinned by nocturnal raiders to the doors of Catholic households. This was part of the campaign of ethnic or religious cleansing pursued by the more militant members of the Protestant community. The [Orange Order](#) was formed by members of the Peep O' Day Boys in 1795, following the infamous Battle of the Diamond, in which they defeated a contingent of Catholic Defenders.

In 1796, during a debate in the Irish House of Commons, Henry Grattan alluded to the current disturbances:

Those insurgents, who called themselves Orange Boys, or Protestant Boys—that is, a banditti of murderers, committing massacre in the name of God, and exercising despotic power in the name of liberty; those insurgents have organized their rebellion, and have formed themselves into a committee, who sit and try the Catholic weavers and inhabitants, when apprehended, falsely and illegally, as deserters; this rebellious committee, they call the committee of elders, who, when

the unfortunate Catholic is torn from his family and his loom, and brought before them, sit in judgment upon his case; if he gives them liquor or money, they sometimes discharge him; otherwise, they send him then to a recruiting office as a deserter. They had very generally given the Catholics notice to quit their farms and dwellings, which notice is plastered on their houses, and conceived in these short but plain words—"Go to Hell, Connaught will not receive you—fire and faggot! Will. Thresham and John Thrustout." They followed these notices by a faithful and punctual execution of the horrid threat, soon after visited the house, robbed the family, and destroyed what they did not take; and, finally, completed the atrocious persecutions, by forcing the unfortunate inhabitants to leave their land, their dwellings and their trade, and to travel with their miserable family, and with whatever their miserable family could save from the wreck of their houses and tenements, and take refuge in villages as fortifications against invaders ... (Grattan 220-221)

Gustave de Beaumont also cites John Lingard's *The History of England*, Volume XI, Page 157, as a source, but the phrase does not occur anywhere in that work. Lingard does, however, refer to a second act of settlement—[An Act for the Speedy and Effectual Satisfaction of the Adventurers for Lands in Ireland, and of the Arrears due to Soldiery there, and of other Publique Debts, and for the Encouragement of Protestants to Plant and Inhabit Ireland](#)—passed by Cromwell's [Barebone's Parliament](#) in September 1653. This act includes the passage:

By the said Act it is thought fit and resolved, That all and every the persons aforesaid, shall before the First day of May, which shall be in the year, One thousand six hundred fifty four, remove and transplant themselves into the Province of Connaught, and the County of Clare, or one of them, there to inhabit and abide; and shall have set forth unto them and every of them respectively, such proportions of Land, and for such Estates or Terms, and under such Conditions, Reservations and Covenants, as shall be answerable in value unto so much of his and their Estates, as by such Articles or Qualification respectively he or they were to enjoy, in such place and maner as you or such as shall be authorized by you shall appoint and direct. And that whatsoever person or persons aforesaid, shall after the said First day of May, One thousand six hundred fifty and four, be found inhabiting or remaining in any part of the Provinces of Leinster, Munster or Ulster (except in the said County of Clare) or (without a Pass from you or any one of you, or under the hand and seal of such person or persons as shall be authorized by you to that purpose) travelling in any of the said Provinces (except the said County of Clare) he and they shall be reputed as Spies and Enemies, and shall for the same offence suffer death.

This, it appears, is the source of the myth that Cromwell said "To Hell or Connacht" (Lingard 134-135).



Oliver Cromwell Mural (Shankill Road, Belfast)

And that's a good place to stop.

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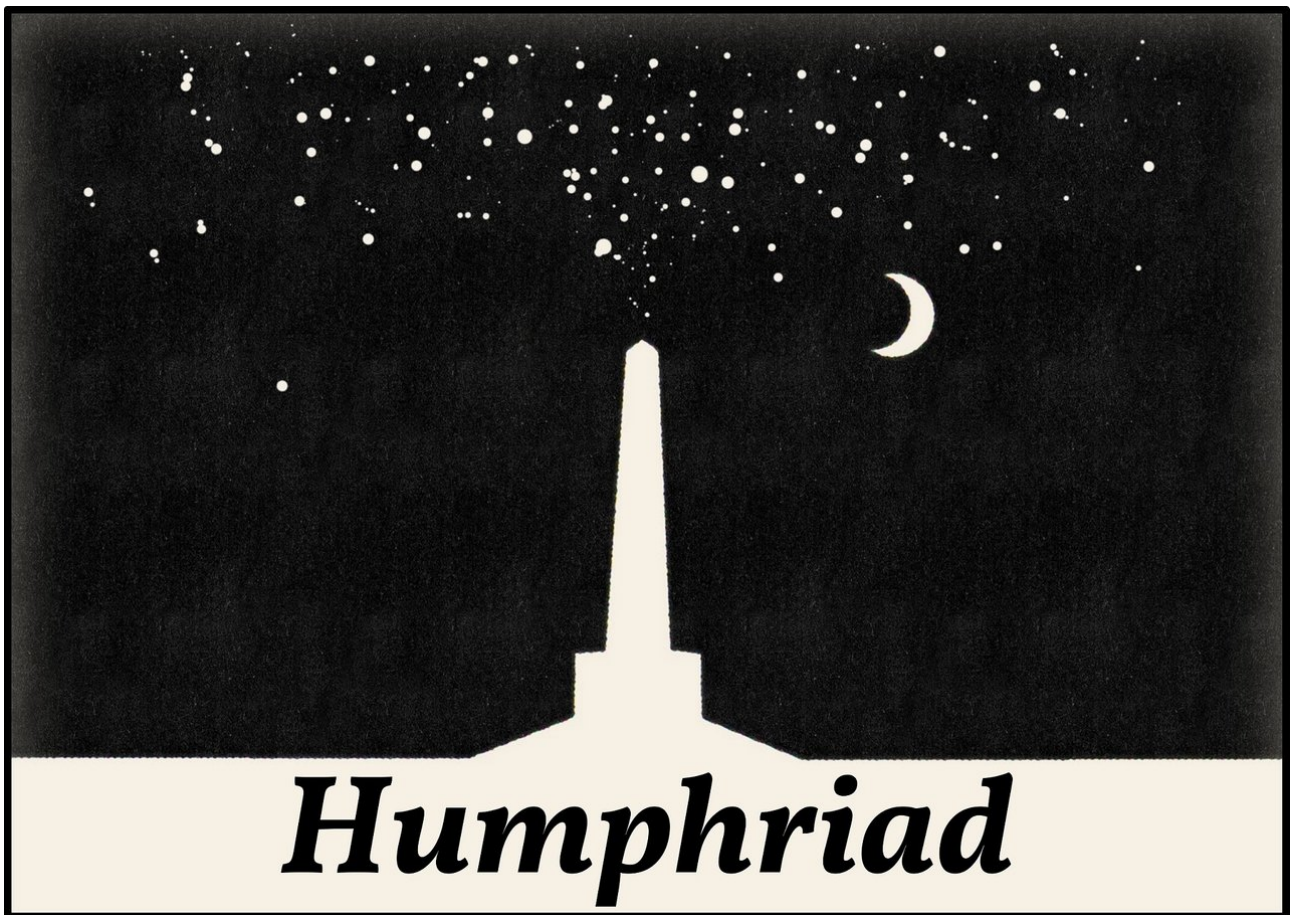
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Taking Leave of the Humphriad I

0 Comments / 3 reblogs

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[Finnegans Wake - A Prescriptive Guide](#)



RFW 024.01-038.21

Before turning to the next chapter of James Joyce's *Finnegans Wake*, let us quickly review Book I, Chapter 2, popularly known as the Humphriad I. This chapter and the following two form a narrative unit—a trilogy, if you will—that began life as a short sketch or vignette to which Joyce gave the title *Here Comes Everybody*. As we have seen, this was one of half-a-dozen or so vignettes that Joyce drafted when he took up his pen again several months after the publication of *Ulysses*. These sketches were the seeds from which *Finnegans Wake* grew. *Here Comes Everybody* was the last to be drafted, but it was the one which Joyce began to expand into a full-length novel. Some of the other vignettes, however, were eventually incorporated into the text.

It would not be inappropriate to reprint that initial sketch here as a reminder of just what the Humphriad is all about.

Here Comes Everybody

The earliest draft of “Here Comes Everybody” can be read on the archived version of Jorn Barger’s [Robotwisdom](#) website. With the help of David Hayman’s [A First-Draft Version of Finnegans Wake](#) (Hayman 62-63) and the [James Joyce Digital Archive](#), I have slightly emended Barger’s version:

Concerning origin of his agnomen the most authentic version has it that like Cincinnatus he was one day at his plough when royalty was announced on the highroad. Forgetful of all but his fealty he hastened out on to the road, holding aloft a long perch atop of which a flowerpot was affixed. On his majesty, who was rather longsighted from early youth, inquiring whether he had been engaged in lobstertrapping Humphrey bluntly answered: ‘No, my liege, I was only a cotching of them bluggy earwigs’. The King upon this smiled heartily and, giving way to that none too genial humour which he had inherited from his great aunt Sophy, turned towards two of his retinue, the lord of Offaly and the mayor of Waterford (the Syndic of Drogheda according to a later version) remarking ‘How our brother of Burgundy would fume did he know that he have this trusty vassal who is a turnpiker who is also an earwicker’. True facts as this legend may be it is certain that from that date all documents initialled by Humphrey bear the sigla H.C.E. and whether he was always Coxon for his cronies and good duke Humphrey for the ragged tiny folk of Lucalizod it was certainly a pleasant turn of the populace which gave him as sense of these initials the nickname ‘Here Comes Everything’. Imposing enough indeed he looked and worthy of that title as he sat on gala nights in the royal booth with wardrobepanelled coat thrown back from a shirt wellnamed a swallowall far outstarching the laundered ladies and marbletopped highboys of the pit. A baser meaning has been read into these letters, the literal sense of which decency can but touch. It has been suggested that he suffered from a vile disease. To such a suggestion the only selfrespecting answer is to affirm that there are certain statements which ought not to be, and one would like to be able to add, ought not to be allowed to be made. Nor have his detractors mended their case by insinuating that he was at one time under the imputation of annoying soldiers in the park. To anyone who knew and loved H- C- E- the suggestion is preposterous. Slander, let it do its worst, has never been able to convict that good and great man of any greater misdemeanour than that of an incautious exposure and partial at that in the presence of certain nursemaids whose testimony is, if not dubious, at any rate slightly divergent.



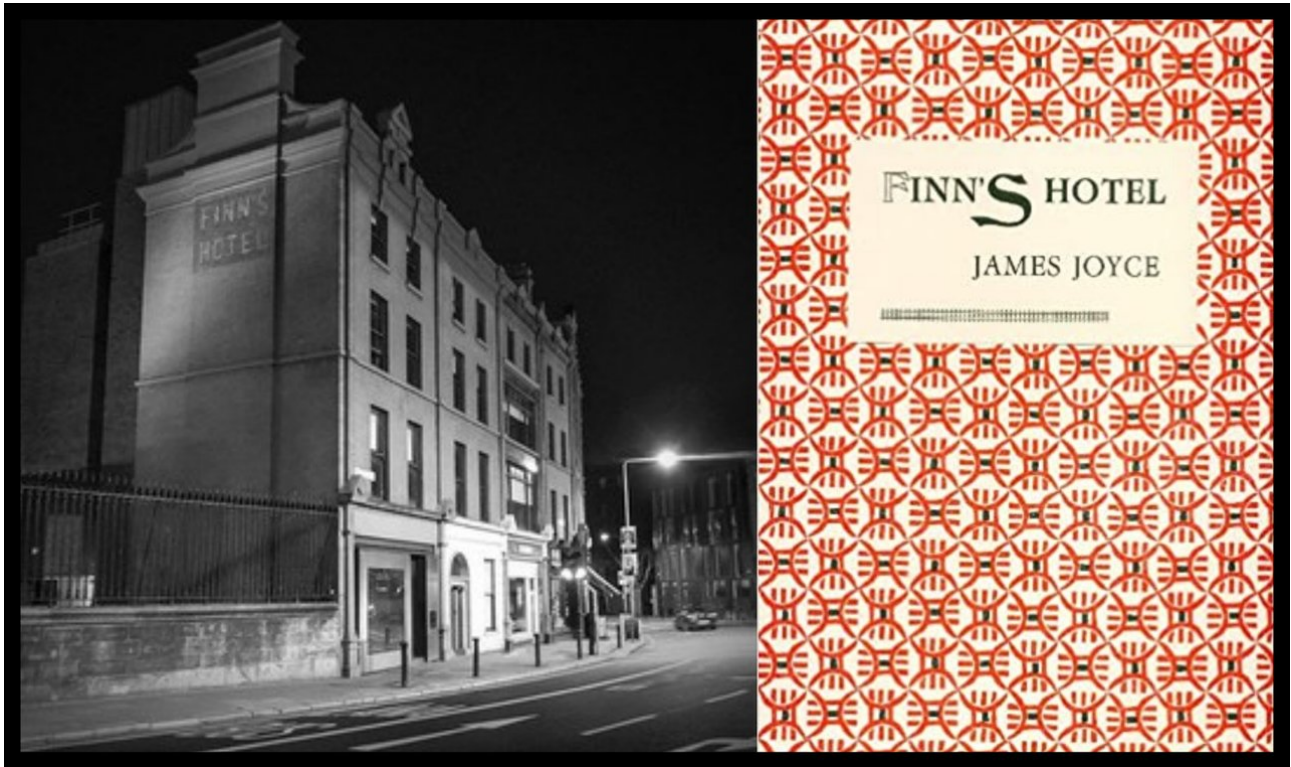
La Place de Rennes, Paris

Joyce made this first draft in August 1923 (Crispi & Slote 66). He may even have begun in when he was still on holidays in Bognor, England (29 June-3 August), though the earliest surviving draft is on a sheet of paper marked Restaurant des Trianons. Les Trianons, 5 La Place de Rennes (now La Place du 18-Juin-1940, at the junction of the Boulevard du Montparnasse and the Rue de Rennes), was Joyce's favourite restaurant in the 1920s. It no longer exists. In a letter dated 23 August 1923, Joyce tells his patron Harriet Shaw Weaver that he has begun drafting other parts in spite of the heat, noise, confusion and suffocation. Joyce had returned to Paris around the 17th of August (Norburn 110).

Before embarking on *Work in Progress*—as *Finnegans Wake* came to be known—Joyce expanded and redrafted this sketch. What might be taken as the final draft was published in 2013 by Danis Rose as Chapter IX, *Here Comes Everybody*, of [Finn's Hotel](#). Rose's claim that Finn's Hotel was the precursor of *Finnegans Wake* is controversial but won't be pursued here:

This book is a serio-comic collection of 'little epics' that James Joyce wrote in 1923 just before he began to work seriously on the hugely complex enterprise that

became *Finnegans Wake*. Its existence and significance were discovered some decades ago ... and its publication thwarted for twenty years. The first edition (2013) is edited and arranged by Danis Rose, introduced by Seamus Deane, illustrated by Casey Sorrow, and designed & printed in letterpress by Michael Caine. ([James Joyce Digital Archive](#))



Finn's Hotel

For what it's worth, here is that final draft of *Here Comes Everybody*:

CONCERNING THE GENESIS OF HAROLD or Humphrey Coxon's agnomen and discarding once for all those theories from older sources which would link him back with such pivotal ancestors as the Glues, the Gravys and the Earwickers of Sidham [sic] in the Hundred of Manhood or proclaim him a descendant of vikings who had founded or settled in Herrick or Eric, the best authenticated version has it that it was this way. We are told how it came to pass that, like cabbaging Cincinnatus, the grand old gardener was saving daylight one sabbath afternoon in prefall paradise peace by following his plough for rootles in the rere garden of ye olde marine hotel when royalty was announced by runner to have been pleased to have halted itself on the highroad along which a dogfox had cast. Forgetful of all save his vassal's plain fealty to the ethnarch, Humphrey or Harold stayed not to yoke or saddle but stumbled out hotface as he was (his sweatful bandanna loose from his pocketcoat) to the forecourts of his public in topee, surcingle, plus fours and bulldog boots ruddled with red marl, jingling his turnpike keys and bearing aloft amid the fixed

pikes of the hunting party a high perch atop of which a flowerpot was fixed, earthside up. On his majesty, who was, or feigned to be, noticeably longsighted from green youth and had been meaning to inquire what had caused the causeway to be so potholed, asking alternatively, to be put wise as to whether paternoster and silver doctors were not now more fancied bait for lobstertrapping, honest blunt Haromphreyld answered in no uncertain tones very similarly with a fearless forehead: Naw, magersty, aw war jist a cotchin on thon bluggy earwugs. Our sailor king, who was draining a gugglet of obvious water, upon this, ceasing to swallow, smiled most heartily beneath his walrus moustaches and, indulging that none too genial humour which William the Conk on the spindle side had inherited with some shortfingeredness from his greataunt Sophy, turned towards two of his retinue of gallowglasses, Michael, etheling lord of Leix in Offaly, and the jubilee mayor of Drogheda, Elcock, the two scatterguns being Michael M Manning, protosyndic of Waterford, and an Italian excellency named Giubilei according to a later version cited by the learned scholarch Canavan of Canmakenoise, and remarked dilsydulsily:

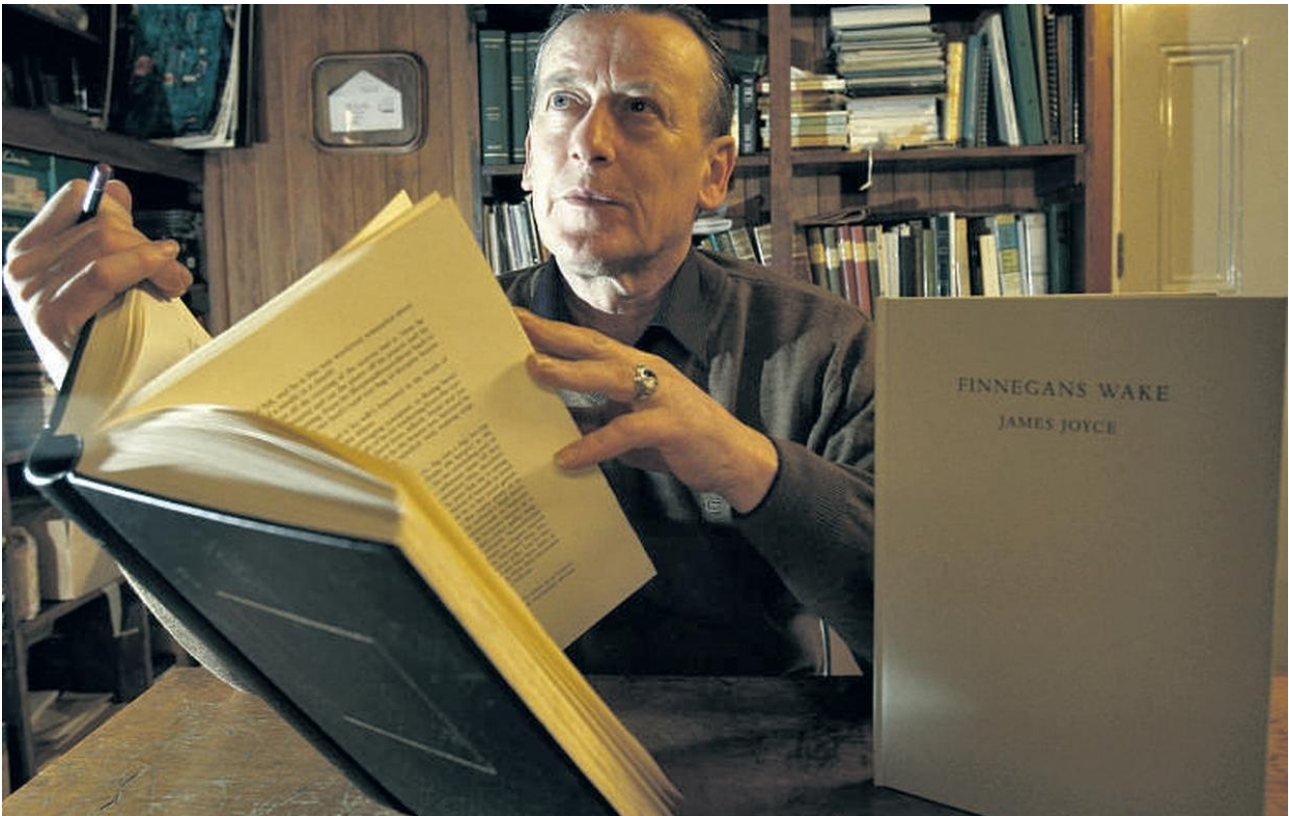
— Holybones, how our red brother of Pouringrainia would audibly fume did he know that we have for trusty bailiwick a turnpiker who is by turns a pikebailer no less than an earwicker!

Comes the question: are these the facts as recorded in both or either of the collateral andrewpomurphyc narratives? We shall perhaps not so soon see. The great fact remains that after that historic date all holographs so far exhumed initialled by Haromphrey bear the sigla H.C.E. and, while he was only and long and always good duke Umphrey for the hungerlean spalpeens of Lucalizod and Chimbers to his cronies, it was equally certainly a pleasant turn of the populace which gave him as sense of those normative letters the nickname Here Comes Everybody.

An imposing everybody he always indeed looked, constantly the same as himself and magnificently well worthy of such universalisation, every time he continually surveyed from good start to happy finish the truly catholic assemblage gathered together from all quarters to applaud unanimously W. W. Kelly's company in the play of the millentury A Royal Divorce with ambitious interval band selections from The Bo' Girl and The Lily on all gala command nights from his viceregal booth where, a veritable Napoleon the Fourth, the father of the people all the time sat, having the entirety of his house about him, with the invariable broadstretched kerchief cooling his whole neck, nape and shoulderblades and in a wardrobepanelled tuxedo completely thrown back from a shirt well entitled a swallowall, in every point far outstarching the laundered clawhammers and marbletopped highboys of the pit stalls and early gallery.

A baser meaning has been read into these characters the literal sense of which decency can safely scarcely hint. It has been blurtingly bruited by certain

wisecracks that he suffered from a vile disease. To such a suggestion the one selfrespecting answer is to affirm that there are certain statements which ought not to be and, one should like to be able to add, ought not to be allowed to be made. Nor have his detractors, who, an imperfectly warmblooded race, apparently conceive him as a great white caterpillar capable of any and every enormity in the calendar recorded to the discredit of the Juke and Kellikek families, mended their case by insinuating that, alternatively, he was at one time under the ludicrous imputation of annoying Welsh fusiliers in the park. To anyone who knew and loved the Christlikeness of the big cleanminded giant H. C. Earwicker throughout his long existence, the mere suggestion of him as a lustsleuth nosing for trouble in a boobytrap rings particularly preposterous. Truth compels one to add that there is said to have once been some case of the kind implicating, it is sometimes believed, a quidam who has remained completely anonymous but was, it is stated, posted at Mallon's at the instance of watch warriors of the vigilance committee and years afterwards seemingly dropped dead whilst waiting for a chop somewhere near Hawkins Street. Slander, let it lie its flattest, has never been able to convict that good and great and no ordinary Southron Earwicker, as a pious author calls him, of any graver impropriety than that, advanced by some woodward or regarnder who did not dare deny having that day consumed the soul of the corn, of having behaved in an ungentlemanly manner opposite a pair of dainty maidservants in the greenh of the rushy hollow whither, or so both gown and pinnners pleaded, Dame Nature had spontaneously and about the same hour of the eventide sent them both but whose published combinations of testimonies are, where not dubiously pure, visibly divergent on minor points touching the intimate nature of this, a first offence in vert or venison which was admittedly an incautious but, at its widest, a partial exposure with attenuating circumstances of an abnormal Saint Martin's summer and a ripe occasion to provoke it.



Danis Rose

As it stands, this account corresponds to the first four pages of Book I, Chapter 2: RFW 024.01-027.32. It was only after Joyce began to expand the vignette for Work in Progress that he conceived of the subsequent episodes involving the Cad with a Pipe, the Cad's wife, the overspoiled priest, Treacle Tom, Frisky Shorty, Peter Cloran, O'Mara, and Hosty—not to mention Chapters 3 and 4, which also enlarge upon the tale of HCE, transforming it into a mock-epic saga.

Breaking up the Humphriad

It appears that when Joyce sat down in the latter part of 1923 and began to expand Here Comes Everybody into the beginnings of a novel, it was his original intention that the serio-comic tale of HCE would comprise Chapter 1 of the novel. But things did not turn out as planned:

Chapters 2-4, the first part of the Wake to be drafted, make up a self-contained narrative unit that presents the nature and history of the book's hero, HCE. It served as the beginning of the Wake until 1926, when Joyce drafted what would become chapter 1. Joyce's composition of the unit began in August 1923 with the drafting and revising of the "vignette" usually called "Here Comes Everybody," which was to

take its place as the first section of chapter 2 [RFW 024.01–027.32]. Then in the fall and winter of 1923-24 he drafted the rest of chapter 2 and chapters 3 and 4, though the separation into the final chapter units only came later, to meet the requirements of serial publication. (Crispi & Slote 66)



Robert McAlmon and James Joyce in 1924

Among Joyce's coterie of friends and admirers in Paris was the American writer and publisher [Robert McAlmon](#). In 1923 McAlmon founded the Contact Publishing Company to publish his own works and those of some of the most progressive writers of the day. He was anxious to include something new by Joyce in Contact's growing catalogue of avant-garde fiction. In September 1925, McAlmon brought out the Contact Collection of Contemporary Writers, an anthology of twenty pieces by leading authors of the time. Among these was a short, four-page extract from *Here Comes Everybody*, corresponding to Chapter IX of *Finn's Hotel*. It was entitled [From Work in Progress](#).

This extract is already closer to the final, published version than the Finn's Hotel version. It was reprinted in December 1925 in an issue of *Two Worlds*, a literary quarterly created by the controversial American publisher Samuel Roth. In 1927, Roth earned the wrath of Joyce by publishing extracts from *Ulysses* without the author's permission. By then Roth had already brought out pirated editions of five fragments of *Work in Progress* that had been previously published in various other journals. Among these was McAlmon's *From Work in Progress*. This time, however, it bore the title *A New Unnamed Work*.



Samuel Roth

It was the serialization of *Work in Progress* in Eugene & Maria Jolas' experimental journal [transition](#), that finally led to *Here Comes Everybody* being broken up into three separate chapters.

At the end of 1926 the dramatis personae began to gather for the last period in Joyce's life. The first of these were Eugene Jolas and his wife Maria. Jolas, born in the United States of Lorraine parents, had spent his childhood in Lorraine, then returned to America at the age of fifteen. His tall, good-looking wife was from Kentucky. Jolas was fluent in English, French, and German, and, like Joyce, was fascinated by words. A sensitive man, he was searching for a theory of art which would also be a philosophy of life; he thought he had found it in a 'religion of the word,' the ritual of which he saturated with terms like 'phantastic,' 'mantic,' and his neologism, 'paramyth.' Art alone could be trusted, and trusted only if it abjured externality in the name of imagination. It was a time to be revolutionary, and Jolas centered his revolution in language ...

He and his wife decided they must have a review; they had once, while living in New Orleans, considered taking over the Double Dealer, but, back in Europe, they founded transition, an altogether new one. Subtitling it 'An International Quarterly for Creative Experiment,' they intended to publish, if they could get it (as they quickly did), the latest and most experimental work of Joyce, Stein, and young writers.

Jolas was slightly acquainted with Joyce, but approached him through Sylvia Beach. As a result, on a Sunday afternoon, December 12, 1926, Joyce invited the Jolases, Elliot Paul (transition's associate editor), and of course Sylvia Beach and Adrienne Monnier to hear him read the first section of *Finnegans Wake*. A smile occasionally passed over his face as he read. 'What do you think of it? Did you like it?' he asked them eagerly when he had finished. It was not easy to reply. Soon afterwards Joyce lent Jolas the first hundred and twenty pages, which he said contained the outline of the whole book. 'I imagine I'll have about eleven readers,' he said, with a kind of self-protective humility. Jolas found in *Finnegans Wake* the principal text for his revolution of the word. The mixture of childish nonsense and ancient wisdom had been prepared for by the Dadaists and surrealists, while the overriding sense of form in Joyce's book distinguished it from their productions. It was decided that the Jolases would publish the book serially in transition, beginning with the beginning of the book, and including in revised form the fragments published at random during the last several years. They continued steadily from April 1927 through November 1927; then publication was a little more sporadic, and after November 1929, for reasons that will appear, there was a long interval. Joyce was highly content to have this outlet for his work, and transition also published essays about him so that it was a continuing advocacy. (Ellmann 587-589)

The three fragments that became Book I, Chapters 2-4—the *Humphriad*—were published under the title *Continuation of a Work in Progress* in the summer of 1927:

Chapter	FW	RFW	Issue	Date
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I.2	030-047	024-038	transition 2	May 1927
I.3	048-074	039-059	transition 3	June 1927
I.4	075-103	060-082	transition 4	July 1927

Between August and December 1923, Joyce drafted the whole of the Humphriad. He then proceeded to draft in succession what would eventually become Chapters I.5, I.7, I.8, III.1, III.2, III.3, III.4, and I.1. The latter, Riverrun, was completed in November 1926, shortly before Joyce read the first part of *Work in Progress* to his coterie of admirers in Paris. In the spring of 1927, Joyce prepared Riverrun and the Humphriad for serial publication in transition. It was at this point that the saga of HCE was broken into a trilogy of chapters, as Bill Cadbury, Professor Emeritus of English at the University of Oregon, describes in *How Joyce Wrote Finnegans Wake*:

In the spring of 1927 in the fair copy of the first typescript all the sections had been drafted and their sequence established. It only remained for Joyce to determine their final segmentation into episodes for publication in transition and to make changes that would organize their proper symmetries and echoes. (Crispi & Slote 87)



James Joyce and Eugene Jolas in 1936

This segmentation was not Joyce's original intention. When, for example, he wrote, 'Sdense! Therewith was released a poisoning volume of cloud indeed, as a comment on Hosty's Rann, he did not envisage that these words would open a new chapter of Work in Progress. Eugene Jolas's intervention, then, had a decisive impact on the ultimate shape of *Finnegans Wake*. The characteristic pattern by which Giambattista Vico's cycle of history was transformed into a tetralogy of ages—squaring the circle—required a fourfold structure. In order to construct this literary edifice, Joyce added an introductory chapter to the novel, which made a tetralogy with the three parts of the *Humphriad*. He also inserted a new chapter—I.6, *The Quiz*—to complete the second tetralogy. And he conceived of a new tetralogy—Book II—to insert between Books I and III so that the novel as a whole would have precisely four books. (How Book IV fits into this elaborate scheme and why it is not comprised of four chapters are questions for another day.)

2

MAY, 1927

transition

GOTTFRIED BENN, PIERRE DRIEU LA ROCHELLE, LUDWIG LEWISOHN,
JAMES JOYCE, WILLIAM CARLOS WILLIAMS, RAINER MARIA RILKE,
VALERY LARBAUD, GIORGIO DE CHIRICO, JUAN GRIS, SIDNEY HUNT,
JOHN GOULD FLETCHER, C. W. WHITTEMORE, JEAN GEORGE AURIOL,
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And that's a good place to stop.

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Introduction to the Humphriad II

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[Finnegans Wake - A Prescriptive Guide](#)



The Battery at the Gate (RFW 049.21-059.28)

In the preceding article in this series, we saw how James Joyce originally intended his elaboration of the sketch *Here Comes Everybody* to be the opening chapter of his new and as yet unnamed novel. But in order to facilitate the serialization of his *Work in Progress* in Eugene Jolas' avant garde magazine *transition*, Joyce dismembered this mock-heroic tale of HCE—sometimes known as the *Humphriad*—into three separate chapters. And with the drafting of an introductory chapter to the novel—*Riverrun*—the three parts of the *Humphriad* eventually became Book I, Chapters 2-4 of *Finnegans Wake* (I.2-4).

This, however, is not to deny that each of these chapters is a self-contained subunit in its own right, with its own narrative arc, structure, and literary character. When Joyce partitioned the *Humphriad* into three acts, he made certain alterations to each of the subunits in order to make the chapter breaks between them less abrupt:

In the spring of 1927 in the fair copy of the first typescript all the sections had been drafted and their sequence established. It only remained for Joyce to determine their final segmentation into episodes for publication in transition and to make changes that would organize their proper symmetries and echoes. (Crispi & Slote 87)



James Joyce and Eugene Jolas in 1936

The first of these three chapters followed the career of HCE as he rose meteorically in the world following a roadside brush with royalty, only to become the butt of public gossip and see his reputation undergo an equally spectacular fall. The chapter concluded with the singing of Hosty's Rann, *The Ballad of Persse O'Reilly*, a scurrilous lampoon that paints HCE in an altogether different light than he himself would have chosen.

Book I, Chapter 2—the *Humphriad II*—follows on from this performance without losing a beat. In musical terminology, the Italian word *attacca* is written at the end of a movement to indicate that the following movement should follow without a break. I'm surprised Joyce did not

think of this, as Hosty's Rann is an attack on HCE. The opening words of I.3, Chest Cee! refer to Hosty's singing voice. Joyce borrowed this allusion from the Souvenir of the Twenty-Fifth Anniversary of the Opening of the Gaiety Theatre, the king's treat house in which HCE was simultaneously fêted and ridiculed in the previous chapter:

Old-fashioned Italian Opera, properly so-called, had long become almost a thing of the past, and strange, perhaps, as it may appear, there are many left who still lament it. After all, who that has seen him can ever forget the operatic tenor of the old school? Some may even think conventional opera would be worth preserving, if only for the sake of his few survivors—the gentleman who so strangely and wonderfully used to work himself up to the point of delivering his famous chest C. One always knew when it was coming. Its owner would take a few strides towards the back of the stage, accumulating lung power the while, and then return to the footlights to expend it for the benefit of the audience and the glory of himself. (J B H 31)



The Gaiety Theatre (South King Street)

But the Humphriad II is of quite a different character from the preceding chapter. The Humphriad I was essentially a narration—an account of what happened to HCE with various additions that accrued in the telling. The Humphriad II, however, is an investigation into Der Fall Humphreys—a German expression that might be translated as both The Fall of HCE and The HCE Case. The former chapter spoon-feeds us the “truth” and expects us to swallow it without question. The latter tries to sift fact from fiction and get at the real “truth”.

In [an earlier article](#), we saw that much of the narrative of Finnegans Wake is investigative in nature. The Four Old Men, especially, seem to

be forever holding “Inn Quests” on the HCE affair. We were given a foretaste of this in the [opening chapter of the book](#), where the Four investigate the death and resurrection of Tim Finnegan, the hapless hero of the Irish-American ballad Finnegan’s Wake.

There are no compelling reasons, however, to regard the Four Old Men as the inquiring voices responsible for the Humphriad II. The tone of voice is Edwardian and English (Gordon 129). Joyce drafted this chapter before I.1 and before the other chapters in which the Four figure prominently as historians of the Wake: II.4, III.1, III.3 and III.4. In this chapter, it is the organs of the mainstream media—newspapers, television, radio, movies—that carry out the inquiry into the HCE affair. What better specimen of humanity to air the dirty linen of the Earwicker family than muckraking journalists?

039.01-049.29	The Aftermath of Hosty's Rann
039.01-041.10	Obituaries
041.11-046.15	The Cad's Side of the Story
046.16-049.29	The Plebiscite
049.30-059.28	The Battery at the Gate
049.30-054.15	Diversified Outrages
054.16-055.40	Camelback Excesses
056.01-059.28	Herr Betreffender

Structure of the Humphriad II

Structure

The structure of the Humphriad II was sketched out in an earlier article. In that analysis, we divided this chapter into two sections, each of which was comprised of three episodes:

- The Aftermath of Hosty's Rann The first section takes up the story at the point where the preceding chapter left it down—ie at the conclusion of Hosty's performance—and recounts the aftermath of that world première. The dramatis personae all come to uncertain

ends, and the first episode in this section reads like a series of newspaper obituaries for them. The second episode is much less transparent. It rehashes HCE's Crime in the Park, which was itself a retelling of HCE's encounter in the park with the Cad with a Pipe, which was in its turn a retelling of HCE's roadside encounter with the King, which opened the whole affair. I agree with Bill Cadbury, Professor Emeritus of English at the University of Oregon, that this second episode represents the Cad's side of the story. This is then followed by the third episode, the Plebiscite, in which members of the public are asked for their opinions on the HCE affair. Joyce, however, drafted these three episodes out of order, as Cadbury explains:

Joyce ... did not draft the subunits of 3§1 [The Aftermath of Hosty's Rann] in the order in which they were published. What becomes its final part is drafted first, the section usually called the "plebiscite" ... in which we find public responses to the accusations made in the Rann that initially were planned immediately to precede them. These are responses to HCE's misconduct with "the two slaveys" and "the 3 drummers," and the section as first written in 1923 ends with a sketch of the fates of "the 2 maids" ...

But after writing it Joyce decided to precede the plebiscite on HCE with an account of the obscure fates of the first responders to him, the Rann-makers, and so he wrote what becomes [The Obituaries] ... The plebiscite had begun by announcing the theme of decay and even transformation of information: "The data, did we possess them, are too few to warrant certitude" ... And in the new unit Joyce emphasized that, even before the plebiscite gossip, information is decaying as it passes through characters with different motivations. Information about the characters themselves also slips: the narrator ends this part wondering if "the reverend, the sodality director" was in fact "the cad with a pipe encountered by HCE" ...

With the first drafts completed of the subunits that he intended to succeed each other directly, Joyce copied them, adding to the copy, however, a long addition [The Cad's Side of the Story] ... to come between the fates of the Rann-makers and the fate of HCE's reputation as detailed in the plebiscite. The long addition takes its cue from the mistaking of the sodality director for the cad (though confronters of and commentators on HCE are always in some sense the cad), and the addition is the cad's retelling of the original encounter in so different a style that it too exemplifies the decay of information that at first seemed clear. (Crispi & Slote 69)



Bill Cadbury

- The Battery at the Gate In the second section of the Humphriad II the attack on HCE's reputation, which up to now has been merely verbal, takes the form of a physical attack on his person and property. The three episodes in this section are just variations of one another and may have been drafted by Joyce as alternatives. Bill Cadbury, however, regards Camelback Excesses and Herr Betreffender as constituting a single episode (3§3), as they were drafted together, with Diversified Outrages identified as 3§2:

It seems most likely that Joyce drafted the [episodes] as alternatives, only later deciding to use both rather than to choose between them and putting them in the reverse order from that in which he drafted them.

Joyce began with what will become 3§3 ... and wrote that "First these outrages" that we have been hearing about may have been "instigated" by the "rushy hollow heroines" ... who had just been referred to at the end of the plebiscite ...

But after this first paragraph Joyce continued to write as if the "these" of "these outrages" referred not to the [Diversified Outrages] that preceded but to those that he is about to describe [ie the Camelback Excesses], beginning his next paragraph

“First, there was a gateway” [see RFW 055.28] ... He presents an outrage at that gateway, a violent attack on HCE culminating in “threats and abuse” ... and the throwing of stones before the attacker leaves ...

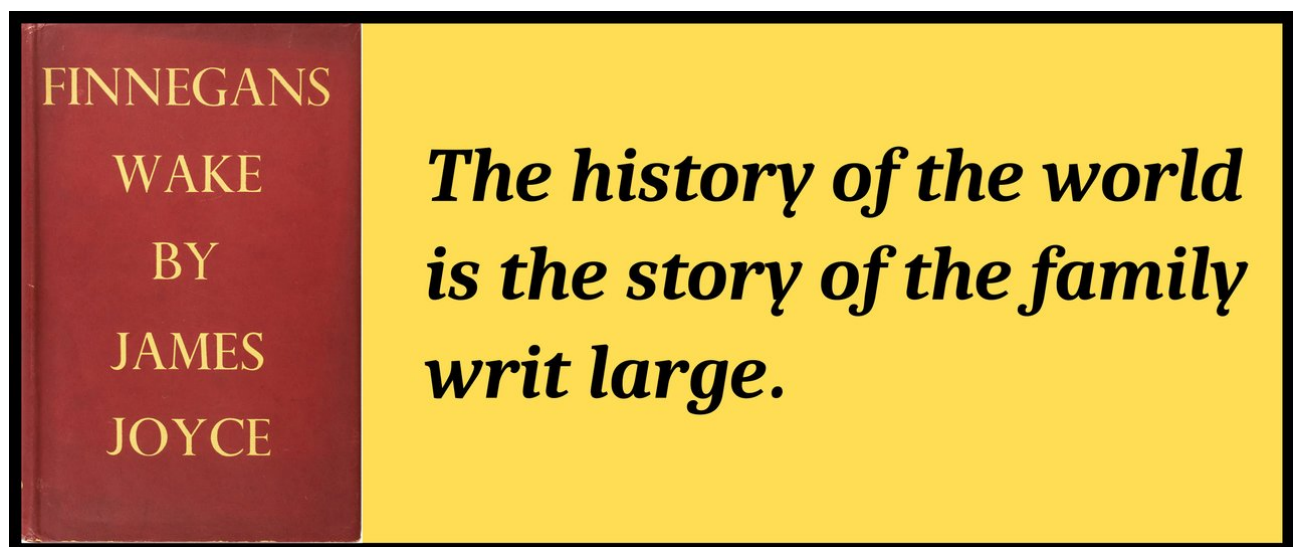
But after first-drafting what becomes 3§3 [Camelback Excesses & Herr Betreffender], Joyce seems to have tried another version [Diversified Outrages] ... of the “outrages” that carry so much thematic weight and characterize both what HCE does and what is done to him ...

This second outrage, like the first version drafted before it, centers on an attack at the “gateway” ...

In sum, both “outrages” sections of chapter 3 mobilize the same thematic materials ... But despite a certain awkwardness in the transition out of the plebiscite, Joyce must have decided to use both, as it became clearer that the echoing and apparent repetition of episodes was to be a central aspect of his structure, carrying its theme. (Crispi & Slote 71-75)

Parallels

In *Finnegans Wake*, Joyce tells the same story over and over again. This is a reflection of both [Giambattista Vico's](#) philosophy of human history as a repeating cycle and Joyce's personal take on that philosophy, according to which the repeating pattern of World history can also be discerned in the history of a single family in Chapelizod, Dublin:



Finnegans Wake in a Nutshell

There are, therefore, many parallels between the various episodes that make up the *Humphriad*. The same events are described in different ways, but the recurrence of familiar details leaves the reader in little doubt that he is going in circles, like Patrick Morkan's horse Johnny in *The Dead*, who becomes locked in orbit about the statue of King Billy on College Green (Joyce 1914:257-258). In the *Humphriad* I, the following sequence of events is described:

- HCE, coming from his garden, encounters the King on the street outside his public house.
- HCE is lampooned in the Gaiety Theatre in South King Street (kingstreet house).
- HCE encounters the Cad with a Pipe in the Phoenix Park.
- An evolving account of this encounter passes along a chain of gossips.
- HCE is lampooned in the streets of Dublin by Hosty's Rann.

In the *Humphriad* II, we have the following:

- Hosty's Rann is released throughout the kingsrick of Humidia (ie the Kingdom of Ireland)
- We read in the newspapers the Obituaries of the gossips.
- The Cad relates his side of the encounter with HCE in the park.
- HCE is lampooned by the public in the Plebiscite.
- The Battery at the Gate: HCE is accosted by someone on the street outside his public house.

Therefore—though this might be a bit of a stretch—it can be argued that the five elements of I.2 are recapitulated in reverse order in I.3.



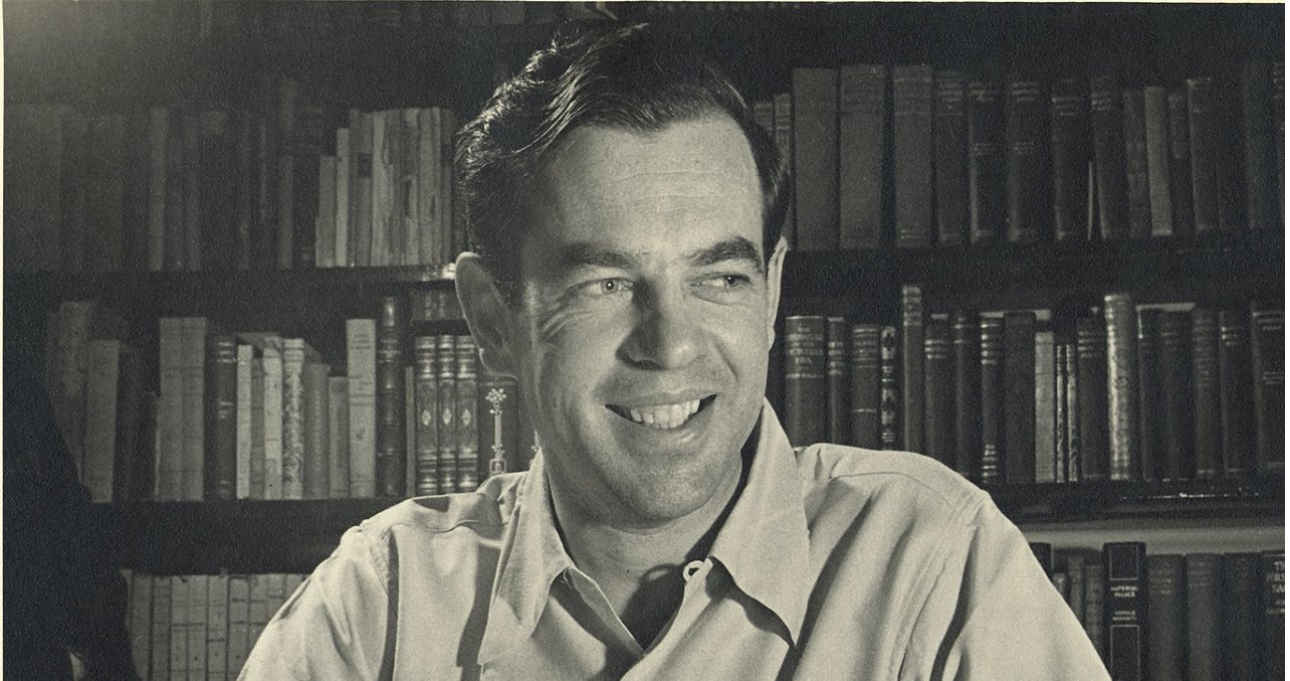
King Billy's Statue in College Green

Note how Joyce repeats certain motifs in order to associate these diverse events with one another. For example, take the royal connection:

- HCE encounters a king outside his inn.
- HCE is lampooned in the Gaiety Theatre, which is on South King Street.
- Hosty's Rann is sung To the added strains (so peacifold) of his majesty the flute, that onecrooned king of inscrewments [RFW 034.34-35].
- With Hosty's Rann, Therewith was released in that kingsrick of Humidia a poisoning volume of cloud barrage indeed [RFW 039.04-05].

And these are just some of the more prominent examples of this device. Other motifs that Joyce uses to knit everything together into one big

patchwork quilt include historical figures (eg Daniel O’Connell, the Duke of Wellington, King Billy, Oliver Cromwell), geographical locations (eg garden, public park, gateway, public street), weapons (guns, fenders, bottles, stones), etc.



Joseph Campbell

HCE: His Trial and Incarceration

Although I.3 repeatedly rakes over the ashes of I.2, it also advances HCE’s story in new and interesting ways. In their *Skeleton Key to Finnegans Wake*, Joseph Campbell and Henry Morton Robinson refer to this chapter as:

HCE—His Trial and Incarceration (Campbell et al 63)

In the dreamworld of *Finnegans Wake*, however, incarceration is synonymous with death. On some mystical or telestic level, it makes no difference whether one is imprisoned in a cell, asleep in a bed, nailed into a coffin, or buried in a grave. These all amount to the same thing: one’s day is done and one has been removed from the world of living men.

The trial—or, rather, judicial enquiry—which leads to HCE's death/incarceration/burial is conducted by the Four Old Men, who have been silent up to here (RFW 045.36 ff). But this is just a foretaste. The principal trial in the *Humphriad* is reserved for the next chapter, in which the accused will be a man called Festy King. Needless to say, this will be the same old story again.

Weather

The keynote of I.3 is the obscurity of the past: recovering the true history of HCE is all but impossible. This obscurity is represented by numerous references throughout the *Humphriad* II to bad weather. At the commencement of this chapter it is foggy, and at its conclusion it is raining. Between these two extremes, the conditions are described variously as nebulous, showery, or humid, the visibility is generally wet and low, and the day is damp.



Houses of Parliament in the Fog (Monet)

England

John Gordon, Professor Emeritus of English at Connecticut College, has referred to I.3 as the Wake's 'English' chapter:

The scene and characters tend to be English. HCE's 'regifugium persecutorum' is now England, and he is uncommonly, and unguardedly, proud of his British connections ... so much so that at the chapter's end the one hundred and eleven epithets directed against him are ... equated with the one hundred and eleven anti-English votes of the Irish Parliament against the Act of Union. Most of all, the chapter is stereotypically 'English' in its voice. (Gordon 129)

The foggy weather on the first page evokes the pea-soup "particulars" of Victorian and Edwardian London, and this is confirmed by the allusion to

Blackfriars. Liverpool is evoked in the final paragraph. And a few other English towns are also referred to: [St Just](#) and [St Austell](#) in Cornwall, for instance.

What is the rationale behind this? Why should this particular chapter be an English one? Remember that when Joyce first drafted these pages, he had not yet decided to partition *Here Comes Everybody* into three separate chapters.

The only reason I can suggest is that it has something to do with the English origin of the sketch *Here Comes Everybody*. Although it appears that Joyce began to draft this vignette in Paris in August 1923, he conceived of it when he was holidaying in Bognor, near the southeast bluffs of the stranger stepshore (RFW 041-40 f). It was there, in England, that he first came across the surname Earwicker—people of this name were buried in the graveyard of St Mary Our Lady's Church in nearby Sidlesham. He may even have begun to sketch out *Here Comes Everybody* before his return to France around the 17th of August (Norburn 110).



Graveyard of St Mary Our Lady's Church, Sidlesham

Style

For the most part, the Humphriad is one of the most transparent parts of *Finnegans Wake*. Novices generally find these three chapters the easiest to read and comprehend, and they often lament the fact that Joyce did not write the rest of the book in the same vein. On the contrary, as he worked his way deeper and deeper into the novel, his style became more and more layered and incomprehensible.

Having said that, there is also an undeniable increase in difficulty in the Humphriad itself. I find I.3 noticeably more opaque than I.2, and I.4 more opaque again. As we progress, the black shroud of night falls and the darkness becomes more and more impenetrable.

And that's a good place to stop.

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Chest Cee!

	harlotscurse67 • Nov 25, 2021	34 MIN READ
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[Finnegans Wake - A Prescriptive Guide](#)



Chest Cee! 'Sdense! Corpo di baraggio! You spoof of visibility in a freakfog, of mixed sex cases among goats, hill cat and plain mousey, Bigamy Bob and his old Shanvocht! The Blackfriars treacle plaster outrage be liddled! Therewith was released in that kingsrick of Humidia a poisoning volume of cloud barrage indeed! ... Ivanne Ste Austelle (Mr J. F. Jones), Coleman of Lucan taking four parts, a choir of the O'Daley O'Doyles doublesixing the chorus in *Fenn MacCall and the Serven Feeries of Loch Neach*, *Galloper Tropples* and *Hurleyquinn*, and the zitherer of the past with his merry men all, zimzim zimzim.

RFW 039.01-14

The second part of the Humphriad—Finnegans Wake, Book I, Chapter 3—takes up the tale of HCE where the previous chapter left it down. Hosty's Rann, *The Ballad of Persse O'Reilly*, has just received its world première in the streets of Dublin. This satirical account of HCE spreads like wildfire throughout the country. But what of the motley cast of characters whose rumours and innuendos birthed it in the previous chapter? What were the various fates of the *dramatis personae* in this Earwicker saga? The lengthy opening paragraph of this chapter comprises a series of obituaries for the more prominent of these characters—not unlike the death notices in a newspaper. The composers of the ballad are now decomposing.

In this article, we shall only examine the first thirteen-and-a-half lines of this paragraph. There are simply too many details in this long paragraph to do it justice in a single article.

First Draft

Joyce's first draft of this paragraph comprises about fifteen lines of text. As usual, subsequent revisions fleshed out this initial sketch with a wealth of new details. In *The Restored Finnegans Wake*, the final version occupies two pages or seventy-nine lines. The lines we will be examining in this article grew out of the first twenty-five words of the first draft:

A cloud of witnesses indeed! Yet all these are as much no more as were they not yet or had they then not ever been. Of Hosty, quite a musical genius in small way, the end is unknown. O'Donnell is said to have enlisted at the time of the Crimean war under the name of Buckley. Peter Cloran, at the suggestion of the Master in Lunacy, became an inmate of an asylum. Treacle Tom passed away painlessly in a state of nature propelled into the great beyond by footblows of his last bedfellows, 3 Norwegian sailors. Shorty disappeared from the surface of the earth so completely as to lead one to suppose his habitat had become the interior. Then was the reverend, the sodality director that fashionable vice preacher to whom society ladies often became so enthusiastically attached and was a nondescript who sometimes wore a raffle ticket in his hat & was openly guilty of malpractice with his tableknife the cad with a pipe encountered by HCE? (Hayman 69)



The Mad Hatter's Tea Party

This early draft opens with a meteorological metaphor. Bad weather and poor visibility are common themes throughout this chapter, representative of the obscurity of the past into which we are peering. It is

interesting to note that this theme was present from the very beginning. The phrase cloud of witnesses was lifted from the Bible:

Wherefore seeing we also are compassed about with so great a cloud of witnesses, let us lay aside every weight, and the sin which doth so easily beset us, and let us run with patience the race that is set before us, Looking unto Jesus the author and finisher of our faith; who for the joy that was set before him endured the cross, despising the shame, and is set down at the right hand of the throne of God. For consider him that endured such contradiction of sinners against himself, lest ye be wearied and faint in your minds. ([Hebrews 12:1-3](#))

The following sentence is also of Biblical origin, this time from the Apocryphal [Book of Sirach](#):

And there are some, of whom there is no memorial: who are perished, as if they had never been: and are become as if they had never been born, and their children with them. ([Sirach 44:9](#))



Charge of the Light Brigade

Also present at the outset were the six obituaries of Hosty and his colleagues. Here, these six individuals are identified as: Hosty, O'Donnell, Peter Cloran, Treacle Tom, Shorty, and the reverend, the sodality director. In the published version, these become: Osti-Fosti, A'Hara, Paul Horan, Sordid Sam, Langley, and the reverend, the sodality director.

O'Donnell's enlisting in the Crimean War under the name Buckley anticipates Chapter II.3 (The Scene in the Public), which will recount How Buckley Shot the Russian General. The Russian General is HCE and Buckley is his eternal enemy, the Oedipal character who supplants him. Of course, all six characters are versions of this Oedipal figure. There are a few other allusions to the Crimean War in the final draft. For example, the French Zouaves (those zouave players), the Battle of Inkerman (Inkermann) and Tennyson (Tuonisonian), whose narrative poem *The Charge of the Light Brigade* is set during the Battle of Balaclava.

The final sentence asks the question: "Was the reverend (ie the sodality director) the same person as the cad with a pipe?" In the published version, this question is expanded to thirteen lines, with the reverend, the sodality director separated from the cad (that same snob of the dunhill) by no less than eight lines. But the gist of the first draft is unchanged. Note that the first draft's *enthusiasticaly* is corrected to *enthusiastically*.



Oscar Wilde in 1882

We are told that the reverend sometimes sported a raffle ticket in his hat. In Lewis Carroll's *Alice's Adventures in Wonderland*, the Mad Hatter's top hat has a price tag on it, labelled: In this Style 10/6 (ie ten shillings and sixpence). In the final draft, raffle becomes raffles and the hat is worn all to one side. A J Raffles was a gentleman thief created in 1898 by [E W Hornung](#), the brother-in-law of Arthur Conan Doyle. Raffles was partly inspired by Hornung's friend Oscar Wilde. One of [Napoleon Sarony's](#) celebrated photographs of Oscar Wilde depict him wearing a fedora all to one side. The photograph was taken in Sarony's studio in New York in 1882, the year of Joyce's birth.

Oaths

This extract opens with three oaths:

- Chest Cee! JC! Jesus C! In Ireland, it is common to alter religious oaths in order to avoid taking the Holy Name in vain. This is called dodging the curse. In the opening episode of *Ulysses*, Buck Mulligan remarks: "Janey Mack, I'm choked." Janey Mack is substituted for Jesus Jack, which is already one remove from Jesus Christ!
- 'Sdense! 'Sdeath!, a common Shakespearean oath. An altered version of God's Death!, this is another example of dodging the curse.
- Corpo di baraggio! Corpo di Bacco [Italian for Body of Bacchus], a mild oath in Italy, similar to By Jove! The Italian barraggio means dam, which suggests damn! another oath.

The last word of Hosty's Rann, which closed the preceding chapter, is Cain. In [Genesis 4](#), Cain is cursed for murdering his brother Abel and is condemned to be a wandering exile. I presume that Hosty and his colleagues have brought the same curse and fate upon themselves by "murdering" HCE's reputation.



Souvenir of the Twenty-Fifth Anniversary of the Opening of the Gaiety Theatre

In the previous article, we saw how Chest Cee! is also a musical allusion, referring to Hosty's singing voice. Joyce borrowed this allusion from the Souvenir of the Twenty-Fifth Anniversary of the Opening of the Gaiety Theatre, the king's treat house in which HCE was simultaneously fêted and ridiculed in the previous chapter:

Old-fashioned Italian Opera, properly so-called, had long become almost a thing of the past, and strange, perhaps, as it may appear, there are many left who still lament it. After all, who that has seen him can ever forget the operatic tenor of the old school? Some may even think conventional opera would be worth preserving, if only for the sake of his few survivors—the gentleman who so strangely and wonderfully used to work himself up to the point of delivering his famous chest C. One always knew when it was coming. Its owner would take a few strides towards the back of the stage, accumulating lung power the while, and then return to the footlights to expend it for the benefit of the audience and the glory of himself. (J B H 31)

Bad Weather

Joyce also retains the meteorological theme that was present in the first draft. The low visibility is stressed and is a recurring theme throughout this chapter:



St Paul's from the Surrey Side

- Chest Cee! Just see
- 'Sdense! Dense

- spoof of visibility Spooks—ie ghosts or phantoms—are usually invisible or difficult to make out.
- freakfog A freak fog is a sudden and unexpected bank of fog. The Battle of Inkerman, alluded to in line 9, was fought in the fog.
- kingsrick of Humidia [Kingrick](#) is an obsolete Middle English term for kingdom. Ireland is notorious for its humid climate.
- a poisoning volume of cloud barrage The meteorological theme is also present in the word barrage. In a military context, a [barrage](#) is a heavy curtain of artillery fire laid down to obscure the visibility of one's own troops. In World War I, a cloud barrage was a cloud of phosphorus pentoxide gas (white phosphorus) used as a smoke-screen to conceal troop movements. Unlike mustard gas, however, phosphorus pentoxide is not particularly poisonous. During the Battle of Inkerman, the Russian infantry used the foggy conditions as a natural cloud barrage to cover their two advances. Ironically, the fog also hid the vulnerable position of the British forces following the second Russian advance, allowing the British to recover and counterattack before the Russian could be reinforced.



Night Attack with White Phosphorus Bomb at Gondrecourt-le-Château (15 August 1918)

English Elements

In the previous article, we saw how John Gordon, Professor Emeritus of English at Connecticut College, has referred to I.3 as the Wake's 'English' chapter:

The scene and characters tend to be English. HCE's 'regifugium persecutorum' is now England, and he is uncommonly, and unguardedly, proud of his British connections ... so much so that at the chapter's end the one hundred and eleven epithets directed against him are ... equated with the one hundred and eleven anti-English votes of the Irish Parliament against the Act of Union. Most of all, the chapter is stereotypically 'English' in its voice. (Gordon 129)

In that article, I attributed this English quality to the fact that Joyce conceived the vignette *Here Comes Everybody*—the forerunner of

the Humphriad—when he was holidaying in Bognor in the southeast of England.

But as Gordon points out, others have suggested a connection with the first and unsuccessful attempt to have the [Act of Union](#) (yoking Ireland to England) passed by the Irish Parliament in 1799 (Gordon 129, Boldereff 2:181, Staples 3-6). The Irish memoirist [Jonah Barrington](#), who was then Member of Parliament for the City of Clogher, has left us this record of the momentous event:

After the most stormy debate remembered in the Irish Parliament, the question was loudly called for by the Opposition, who were now tolerably secure of a majority, never did so much solicitude appear in any public assembly; at length above sixty members had spoken, the subject was exhausted, and all parties seemed impatient. The House divided, and the Opposition withdrew to the Court of Requests. It is not easy to conceive, still less to describe, the anxiety of that moment; a considerable delay took place. Mr. Ponsonby and Sir Laurence Parsons were at length named tellers for the amendment; Mr. W. Smith and Lord Tyrone for the address. One hundred and eleven members had declared against the Union, and when the doors were opened, one hundred and five was discovered to be the total number of the Minister's adherents. The gratification of the Anti-Unionists was unbounded; and as they walked deliberately in, one by one, to be counted, the eager spectators, ladies as well as gentlemen, leaning over the galleries, ignorant of the result, were panting with expectation. Lady Castlereagh, then one of the finest women of the Court, appeared in the Serjeant's box, palpitating for her husband's fate. The desponding appearance and fallen crests of the Ministerial benches, and the exulting air of the opposition members as they entered, were intelligible. [Footnote: Mr. Egan, Chairman of Dublin County, a coarse, large, bluff, red-faced Irishman, was the last who entered. His exultation knew no bounds; as No. 110 was announced, he stopped a moment at the Bar, flourished a great stick which he had in his hand over his head, and with the voice of a Stentor cried out, "And I'm a hundred and eleven ." He then sat quietly down, and burst out into an immoderate and almost convulsive fit of laughter; it was all heart. Never was there a finer picture of genuine patriotism.] (Barrington 405)

This could account for an indirect allusion to the Irish Parliament in this passage. In the previous chapter, one of Hosty's colleagues, O'Mara, the ex-private secretary of no fixed abode, was seen sleeping in a doorway of the Bank of Ireland—the former seat of the Irish Parliament. In this chapter, he is identified as A'Hara, an exile who dies abroad.

Curiously, there are no obvious English allusions in the first draft. But in the final draft, English elements appear from the outset:

- 'Sdense As we have seen, 'Sdeath is a Shakespearean oath.
- freakfog The foggy weather on the first page evokes the pea-soup “particulars” of Victorian and Edwardian London.



Playhouse Yard, London (Site of Blackfriars Monastery and Theatre)

- Blackfriars Black Friars Lane was the site of the Dominican Monastery where Cardinal Wolsey convened an ecclesiastical court to determine the validity of Henry VIII’s marriage to Catherine of Aragon. This was a mixed sex case. In the eyes of the Catholic Church, Henry committed Bigamy when he subsequently married Anne Boleyn. Blackfriars Theatre, which was built on the same site, was used by Shakespeare’s company as a winter playhouse. It is quite possible that the play [The Life of King Henry the Eighth](#), which was written by Shakespeare and Fletcher, was performed here. Shakespeare—The Bard—was of that family of bards. The story of Tristan and Isolde, which features prominently in *Finnegans Wake*, involves another mixed sex case—see below for its relevance here.
- liddled Alice Pleasance Liddell, the muse and child-friend of Lewis Carroll and the inspiration for Alice’s Adventures in Wonderland.

- treacle plaster outrage These three words pack a wealth of literary allusions. The best analysis I know is Charles Long's article *Finnegans Wake: Some Strange Tristan Influences*, which was published in *The Canadian Journal of Irish Studies* in 1989. It is well worth reading.

Most of the Tristan motifs in Joyce's *Finnegans Wake* are drawn from Joseph Bédier's *Le Roman de Tristan et Iseult* and Richard Wagner's *Tristan and Isolde*. However, Joyce also borrowed words and phrases in various languages from such Tristan versions as Gottfried von Strassburg's *Tristan*, Malory's *Morte D'Arthur*, Beroul's *Tristan*, and the Middle English *Sir Tristrem*, as well as Swinburne's *Tristram of Lyonesse*, Hardy's *The Famous Tragedy of the Queen of Cornwall*, and Mann's *Tristan*. While this borrowing of words and phrases does not necessarily prove that Joyce had an extensive intimacy with all these works, the skilfulness of his choices precludes a theory of coincidence. This complex intertextuality stems from Joyce's desire to create universality for his work.

Joyce's Tristan Sources (Long 23)

Long's research into these various works has shed some welcome light on Joyce's mysterious use of the term treacle in *Finnegans Wake*:

Likewise, Joyce obviously read at least some of *Sir Tristrem*, and used the passage where Isolde (Isonde) and her mother pour treacle into Tristan (Tristrem) after he has slain the dragon, cut off the tongue, and put it in his pocket. The poisonous venom seeps through Tristan's skin and he falls to the ground senseless. After the treacle takes effect, Tristan becomes conscious and explains how he has dealt with the dragon. I cite the two passages from *Sir Tristrem* below:

And [they] pelt treacle in þat man. (1520)

Þus venimed he [the dragon] me þan. (1526)

Joyce equated venom with poison and then allowed the treacle to resurface in a strange way indeed: "Twas two pisononse Timcoves . . . of the name of Treacle Tom . . ." (39.14-16). The reappearance of treacle and poison would seem unrelated to *Sir Tristrem*—indeed, might very well remain unrelated, if the words did not recur nine pages later:

The Blackfriars *treacle* plaster outrage be liddled! Therewith was released in that kingsrick of Humidia a *poisoning* volume of cloud . . . (48.3-5) [italics mine]

The juxtapositions of "treacle," "venom," "pisononse," and "poisoning" are not accidental. Joyce even depicted a vignette from the fight with the dragon where Tristan plunges his sword into the dragon:

. . . (but at this poingt through the iron thrust of his cockspurt start [sword] might have prepared us we are wellnigh stink-pothered by the mustardpunge in the tailend) . . . (50.3-4)

Joyce's Use of Treacle in *Finnegans Wake* (Long 27-28)

This casts in a new light the painting of St Michael & the Dragon in HCE and ALP's bedroom in the Mullingar House—the contest between Michael the Archangel and Old Nick will be reenacted as The Mime of Mick, Nick and the Maggies in Chapter II.1, which is alluded to in lines 9-10. Both characters are yoked together on the next page as Micholas de Cusack (Michael Cusack and Nicholas of Cusa).

Treacle Town is a nickname for Bristol. In 1172, Henry II granted the city of Dublin as a colony to my men of Bristol. Bristol lies in the southwest of England, not too far from Cornwall, where Tristan's uncle King Mark had his kingdom. In Act 3 of Richard Wagner's opera *Tristan und Isolde*, a

delirious Tristan tears off his bandages (plasters?), causing his wounds to reopen. Treacle plaster was also the name given to the sticky brown paper used by burglars to quietly remove panes of glass. Is Joyce is referring to a specific case of burglary involving treacle plaster?

It can hardly be a coincidence that two more English elements in this passage take us to Cornwall:

- Hilton St Just [St Just](#)
- Ivanne Ste Austelle [St Austell](#)

In *Ulysses* Hilton St Just and Ivan St Austell are identified as popular tenors:

Besides, though taste latterly had deteriorated to a degree, original music like that, different from the conventional rut, would rapidly have a great vogue, as it would be a decided novelty for Dublin's musical world after the usual hackneyed run of catchy tenor solos foisted on a confiding public by Ivan St Austell and Hilton St Just and their genus omne. (*Ulysses* 617)

They sang with the [Arthur Rousbey Opera Company](#), which performed several times in Dublin between 1894 and 1898. Both names are pseudonyms derived from the two Cornish towns (Adams 73). Note that Ivan St Austell has been transformed into a female singer. His real name was W H Stephens. Arthur Rousbey was also a pseudonym, being the stage name of James Huntress, who had been a bass-baritone with the D'Oyly Carte Opera Company. Is it just a coincidence that Rousbey's actual surname is feminine?

- kingsrick Does this allude to two other Shakespearean English kings, Richard II and Richard III?

One final "English" element may be noted:

- Caraculacticors Caratacus (or Caractacus) was the British chieftain who resisted the Roman conquest of Britain between 43 and 50 CE. His kingdom lay in the east of what is now England, between the Thames and the Wash. Here, he is associated with Vergobretas. A [vergobret](#) was a magistrate or judge in ancient Gaul. He held the highest office among several Gallic tribes, especially the Aedui. In his *Commentaries on the Gallic War*, Caesar discusses the role of the vergobret. Etymologically speaking, the word means one who works judgment. I can

understand why Joyce gives us Caraculacticors: it not only adds to the English elements in this passage, but also clearly alludes to character actors. But what is the relevance of a Gallic judge? Perhaps there is an allusion to verger, a layperson who assists in a religious service. The [Trial Scene](#) in Henry VIII, which takes place in a hall in Blackfriars, opens with the entrance of two vergers. Henry's Lord Chancellor Cardinal Wolsey and the Papal Legate Cardinal Campeius are the two judges who preside at this trial.



The Fourth Theatre Royal, Dublin (Hawkins Street)

Theatre and Drama

In this paragraph, Hosty and his associates are regarded as the dramatis personae of a play, or as the members of a repertory theatre. Some theatrical allusions have already been noted:

- Blackfriars Blackfriars Theatre, and the site of the Trial Scene in Shakespeare & Fletcher's *The Life of King Henry the Eighth* ([Act 2 Scene 4](#))
- that family of bards The Bard, or Shakespeare
- Caraculacticors Character Actors

Several other theatrical allusions in this passage were lifted by Joyce from the *Annals of the Theatre Royal, Dublin* (Levey & O'Rourke 11, 19, 49, 67-72). This particular Theatre Royal, the third in Dublin to bear that name, was on Hawkins Street and opened its doors in 1821. The "Old Royal" was destroyed by fire in February 1880. Its final manager was Michael Gunn, who also managed the Gaiety Theatre. The fourth Theatre Royal was built on the same site (see photograph above) and flourished from 1897 till 1934. I'm sure Joyce must have patronized this particular theatre in his day.



The Third Theatre Royal (1821)

Fin M'Cool and the Fairies of Lough Neagh and Gulliver were pantomimes regularly performed in the Theatre Royal. Several other

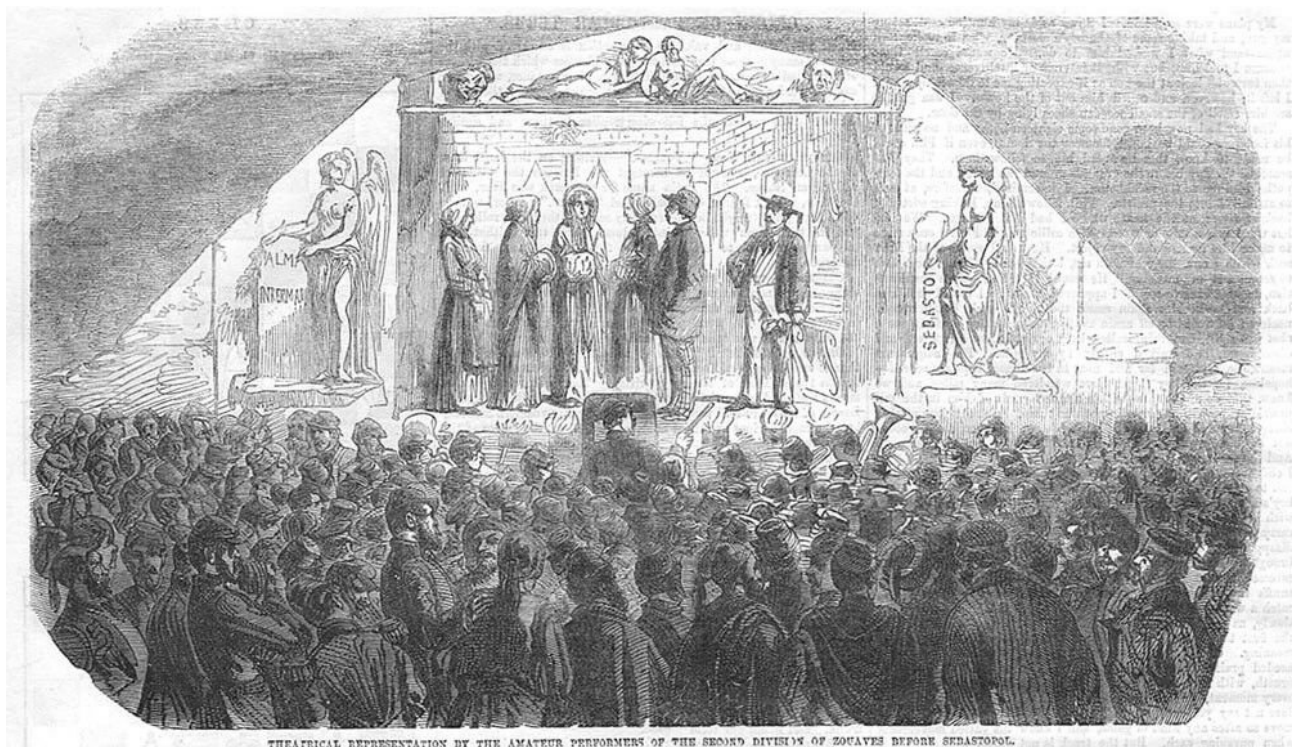
popular pantos featured the character Harlequin. Hurley and Quinn are common Irish surnames.

Mr Frank Smith and Mr J F Jones were the real names of two singers whose stage names were Vyvyan and S Vincent. In 1879 they took part in a most successful performance of the Irish the opera [Maritana](#)— (Levey & O'Rorke 67).

The reference to Coleman of Lucan taking four parts is worthy of note:

Engagement of Mr. John Coleman for twelve nights. The new dramatic Romance by Algernon Willoughby, "Valjean" (founded on Victor Hugo's work, "Les Miserables"), in which Mr. Coleman assumed four characters: Jean Valjean, M. Madeline, The Fugitive, and Urban Le Blanc. The rapid change of dress accomplished by Mr. Coleman, and his marked difference of appearance in this drama, made it difficult to believe that it could be the same individual who appeared in each separate part. (Levey & O'Rorke 68)

The authors do not seem to realize that these are not four characters but Jean Valjean under four different names. The blending of characters into one another is a common cause of confusion in *Finnegans Wake*.



The Zouave Theatre at Inkerman

Zouave Players

That the zouave players of Inkermann is another borrowing from the Annals of the Theatre Royal is obvious due to the incorrect—but all too common—spelling of Inkerman, which Joyce retains:

[1860] October 8th. Appearance of “The Zouave Artistes,” announced as “The original Founders of the Theatre at Inkermann, during the Crimean War, where, under the enemy’s fire, they gained such renown, and have since performed in all the principal cities in Europe.”

NOTE “The military papers proving the authority of the Zouaves may be seen at the Box Office”

The Zouaves acted and sang capitally, the female parts being performed by men. (Levey & O’Rorke 46)

Originally, the [Zouaves](#) comprised a regiment of Light Infantry in the French Army. They were first recruited in 1831 in Algeria, primarily from a Berber tribe known as the Zwawa or Zouaoua. (The ancient kingdom of [Numidia](#) was centred on Algeria—hence the toponym Humidia in line four.) Later regiments of Zouaves were recruited almost exclusively from Europeans but continued to sport the extravagant and colourful uniforms of the Berbers. During the Second Empire, the Zouaves took part in the Crimean War and distinguished themselves in several engagements. This was the first time they saw service outside Algeria. At a critical point in the [Battle of Inkerman](#), which was fought in the fog on 5 November 1854, the Zouaves came to the relief of the British Guards, thwarting an attempt by the Russians to outflank them.



The Zouaves Come to the Relief of the British Guards at the Battle of Inkerman

At the Battle of Malakoff (8 September 1855), in which the Zouaves played a decisive role, they were led by Général Patrice MacMahon, a veteran of Irish extraction. Following the capture of the Russian redoubt of Malakoff, MacMahon, having been advised to withdraw, is alleged to have responded: *J'y suis, j'y reste* [Here I am and here I'm staying]. Horace Vernet's celebrated painting of the taking of the redoubt depicts the Zouave Eugène Libaut raising the French tricolour.



The Taking of the Malakoff Redoubt

It was during their service in the Crimea that the Zouaves created a Theatre at Inkerman. After the war, members of this troupe continued to perform on stages across the world. Their repertory consisted primarily of:

French Vaudevilles, Opéras Bouffes, Operettas, etc., with the introduction of popular and patriotic songs, and Grand Military Spectacular Scenes, showing how the French army was amused in its hours of repose, and how the carnage fields of the Crimea were won from the hardy and valorous Russians. ([Daily Advocate](#), 21 April 1861, Baton Rouge, Louisiana)

THEATRE ROYAL.

Lessee and Manager... Mr. J. W. BUCKLAND.

GREAT NOVELTY!!!

Engagement for Three Nights only

OF THE CELEBRATED

ZOUAVES

OF THE FRENCH ARMY OF THE

CRIMEA AND ALGIERS,

Who founded the Theatre at

INKERMANN,

Playing under fire of the Russians at

SEBASTOPOL,

During the Siege of that place.

On Tuesday Evening, Feb'y. 4,

The performance will commence with the
Vaudeville, entitled

MILITAIRE ET PENSIONNAIRE

Followed by

LES DEUX PECHEURS,

Operette Bouffe, in 1 Act.

After which

LA MARSEILLAISE,

Sung by ZOUAVE FREDERICK.

Followed by

Les Petits Misere de la Humanite.

Vaudeville, in 1 Act.

To conclude with an

Ambuscade at Traaktir,

Grand MILITARY TABLEAU of the CRIMEAN WAR.

PRICES OF ADMISSION. Boxes, 50 cents; Family
Circle, 37½ cents; Pit, 25 cents.

Seats can be secured at PRINCE'S MUSIC
STORE.

February 3.

Advertisement for the Zouave Players (Montreal Herald 3 February 1863)

The Four and The Twelve

We have already met The Four and The Twelve, two groups of male characters who play important roles in *Finnegans Wake*. Here they are again:

Coleman of Lucan taking four parts, a choir of the O'Daley O'Doyles doublesixing the chorus ... (RFW 039.11-12)

The Four: Four senile old men who spend most of their time drinking and reminiscing about the past in the Mullingar House, the pub in Chapelizod where *Finnegans Wake* is set.

The Twelve: Twelve regular patrons of the Mullingar House.

The Four Old Men are the historians or annalists of *Finnegans Wake*. Their immediate inspiration is the four evangelists, Matthew, Mark, Luke and John, which Joyce conflated into Mamalujo: Matthew Gregory, Mark Lyons, Luke Tarpey and Johnny MacDougal. In an Irish context, however, they are the Four Masters, the quartet of 17th-century scholars who compiled the [Annals of the Kingdom of Ireland](#).

As the historians of *Finnegans Wake*, the Four Old Men carry much of the book's narration. Their familiar voices can be heard on almost every page. Each of them has his own particular accent and pet phrases.

The Four are judges as well as historians. They are forever carrying out inquests (Inn Quests?), inquiries, interrogations. They sit in judgment on the other characters in *Finnegans Wake*. They try to get to the bottom of everything.

The Four Old Men also represent space: the four cardinal directions (North, South, East and West), and the four provinces of Ireland (Ulster, Munster, Leinster and Connacht). Matthew Gregory is from Belfast, Mark Lyons from Cork, Luke Tarpey from Dublin, and Johnny MacDougal from Galway.

In the early Middle Ages, there were five provinces in Ireland (the Middle Irish word for province, *coiced*, means fifth): this fifth province, Meath, is represented by Johnny MacDougal's donkey or ass, who always accompanies the Four. Like [Balaam's ass](#) in the Bible, Johnny MacDougal's ass can talk. He is related to the ass that figures in the philosophy of Giordano Bruno. He is also a literary relative of Shakespeare's [Bottom](#) in *A Midsummer Night's Dream* and Apuleius's Lucius in [The Golden Ass](#), both of whom are transformed into asses.

The Four Old Men embody senility and old age. The immortal [struldbugs](#) of Gulliver's Travels provided Joyce with the model:

[The struldbugs] had not only all the follies and infirmities of other old men, but many more which arose from the dreadful prospect of never dying. They were not only opinionative, peevish, covetous, morose, vain, talkative, but incapable of friendship, and dead to all natural affection, which never descended below their grandchildren. Envy and impotent desires are their prevailing passions. But those objects against which their envy seems principally directed, are the vices of the younger sort and the deaths of the old. By reflecting on the former, they find themselves cut off from all possibility of pleasure; and whenever they see a funeral, they lament and repine that others have gone to a harbour of rest to which they themselves never can hope to arrive. (Swift 221)

In Irish mythology there is an antediluvian character called [Fintan mac Bóchra](#), who is saved from the Deluge to be a lasting witness to the history of Ireland and the West. Fintan had three partners, who were charged with recording the histories of the East, the North, and the South ([Jubainville](#) 80-81).

In many respects, the Twelve are adjuncts of the Four:

The Four	The Twelve
Evangelists	Apostles
Space	Time
Judges	Jurymen
Seanad , or Irish Senate	Dáil , or Irish Parliament

The Twelve sometimes function as a [Greek chorus](#), commenting on the action of the novel. They are the twelve good citizens, regular patrons of HCE's tavern. As an embodiment of time, their siglum is simply a [watch](#)

dial. This is one reason why they are sometimes named Sullivans (echoing the Irish: súil amháin, one eye) or Doyles (echoing dials). The latter name also evokes Dáil, as The Twelve are Parliamentarians to The Four's Senators. There is also an obvious allusion to the [D'Oyly Carte Opera Company](#), which was famous for its performances of the operettas of Gilbert and Sullivan.

The twelve Roman numerals that were once found on old watch dials represent the [Twelve Tables](#) of Roman Law, as The Twelve are also twelve jurymen. Like the Four, the Twelve have their own peculiar way of talking: in highfalutin Latinate words ending in -ation. Remember Our Exagmination Round His Factification For Incamination of Work in Progress?



Waterbury Pocket Watch (1890)

In this passage, both The Four and The Twelve appear in a theatrical setting. The Four are associated with Lucan, a village a few kilometres upstream from Chapelizod, on the opposite bank of the River Liffey. The Twelve are split into two groups of six: the O'Daleys and the O'Doyles. The Lucan Spa Hotel is mentioned in the Annals of the Theatre Royal. Perhaps that is the only reason for Lucan's appearance here.

And where is Johnny MacDougal's ass? Is he the zitherer of the past who brings up the rear? I don't think so. An intermediate draft of this passage ran thus:

Sdense! Therewith was released a poisoning volume of cloud indeed! Yet all they who heard or redelivered are now as much no more as be they not yet now or had they then not ever been. Can be in some future we shall presently here the zitherer of the past with his merry men all, zimzim zimzim. ([James Joyce Digital Archive](#))



Zither and Crwth

So the zitherer was introduced before The Four or The Twelve. I believe the zitherer of the past and his merry men all refers to Hosty and his colleagues. Hosty does not play the zither, but he does accompany his singing with the thrummings of a crewth fiddle (RFW 033.03). The Welsh [crwth](#) was a zither-like instrument which one played by bowing four of its six strings, while plucking the remaining two. By thrumming his crwth, Hosty has turned it into a zither. For the record, a zither-player is called a [zitherist](#), not a zitherer.

This may be one of those rare occasions on which the Four Old Men are not accompanied by the donkey.

Zimzim Zimzim

One of the recurrent leitmotifs that pops up again and again in the pages of Finnegans Wake is an alliterative phrase usually associated with the Magazine Wall—that is, the wall of the Magazine Fort in the Phoenix Park:

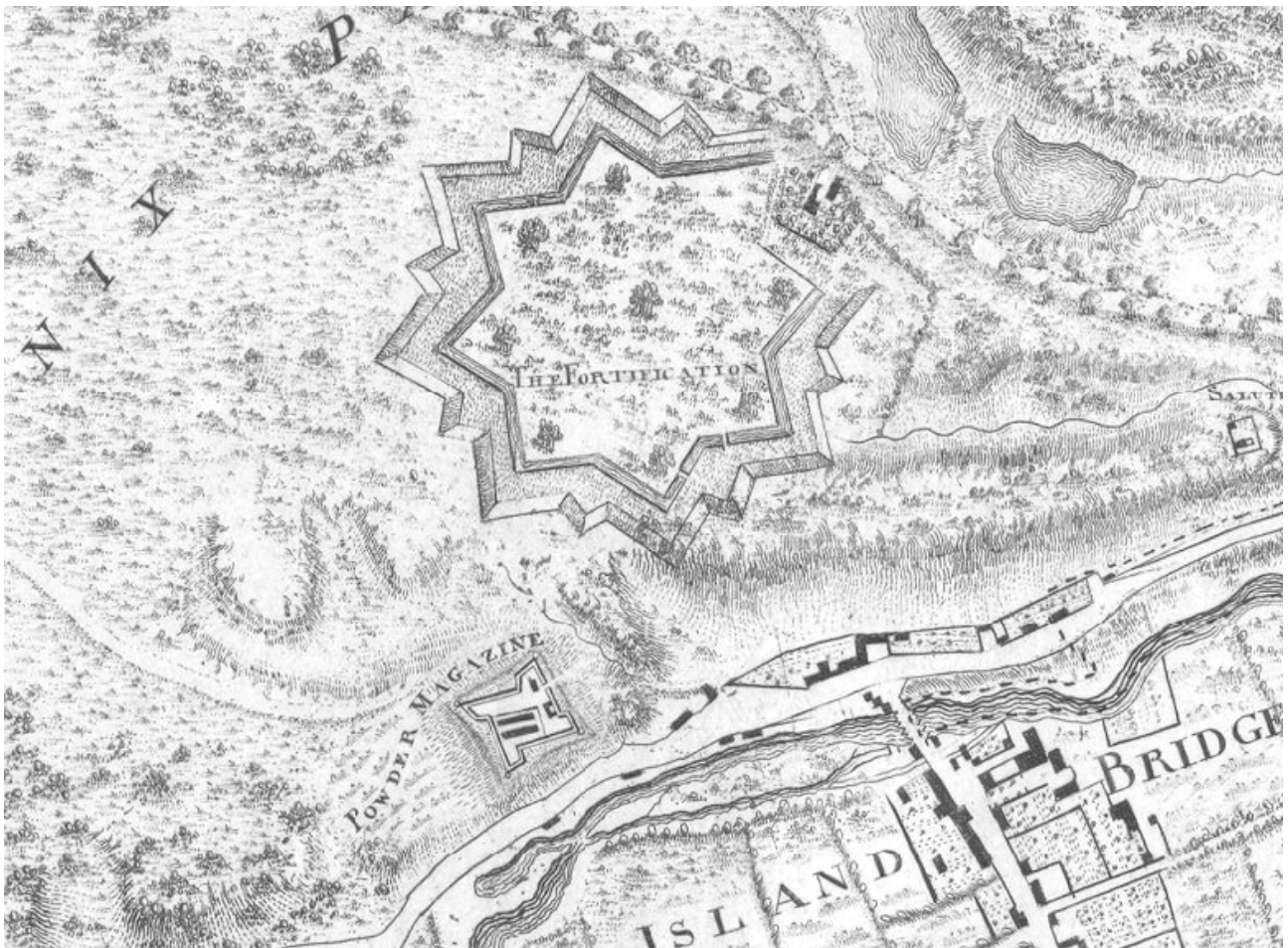


The Magazine Fort (Phoenix Park, Dublin)

MAGAZINE FORT, PHOENIX PARK (12/34). At the SE corner of the “Fifteen Acres,” on St Thomas’s Hill in the Park. Built on the site of the old Phoenix or Fionn Uisge House in 1801. The buildings of the Magazine are surrounded by a ditch and wall. Even in his madness, Swift quipped: “Behold a proof of Irish sense,/Here Irish wit is seen;/When nothing’s left that’s worth defence,/They build a magazine.” The “Starfort” ... was a different fortification, to the N of the Magazine Fort. The crash (Fimfim Fimfim, etc) which usually appears with references to the Magazine Wall is the fall of Humpty Dumpty and of HCE. (Mink 394, slightly emended)
To this may be added a few other interesting details:

In 1609 Sir Richard Sutton was granted [Ashtown Castle, in the Phoenix Park] at Kilmainham and surrounding lands and by 1611 he had assigned this land to Sir Edward Fisher. Fisher’s lands included all lands north of the Liffey from Oxmantown to Chapelizod which comprised 330 acres of the Kilmainham castle demesne and 60 acres known as Kilmainham Wood. Sir Edward erected a country house at Thomas’s Hill believed to have once been known as Isolde’s Hill. The house was named “ Phoenix”. In 1618 Fisher surrendered his lands to the King. The Crown purchased additional lands at Chapelizod, Grangegorman, Castleknock and Ashtown. These lands form the core of the park. The “Phoenix” was used as a viceregal residence up to 1665. The house was demolished in 1734 to make way for the powder magazine or Magazine Fort. ([Phoenix Park](#))

Thomas’s Hill is possibly named for the engineer and architect Thomas Burgh, who designed and erected a star fort close by in 1710. The star fort, which was constructed of earthen embankments, was never completed. It was demolished in 1837:



The Magazine Fort (Powder Magazine) and the Star Fort (The Fortification)

[FWEET](#) lists about a dozen instances of the zimzim zimzim motif. It seems that Joyce first introduced it when he was drafting the opening chapter of the book:

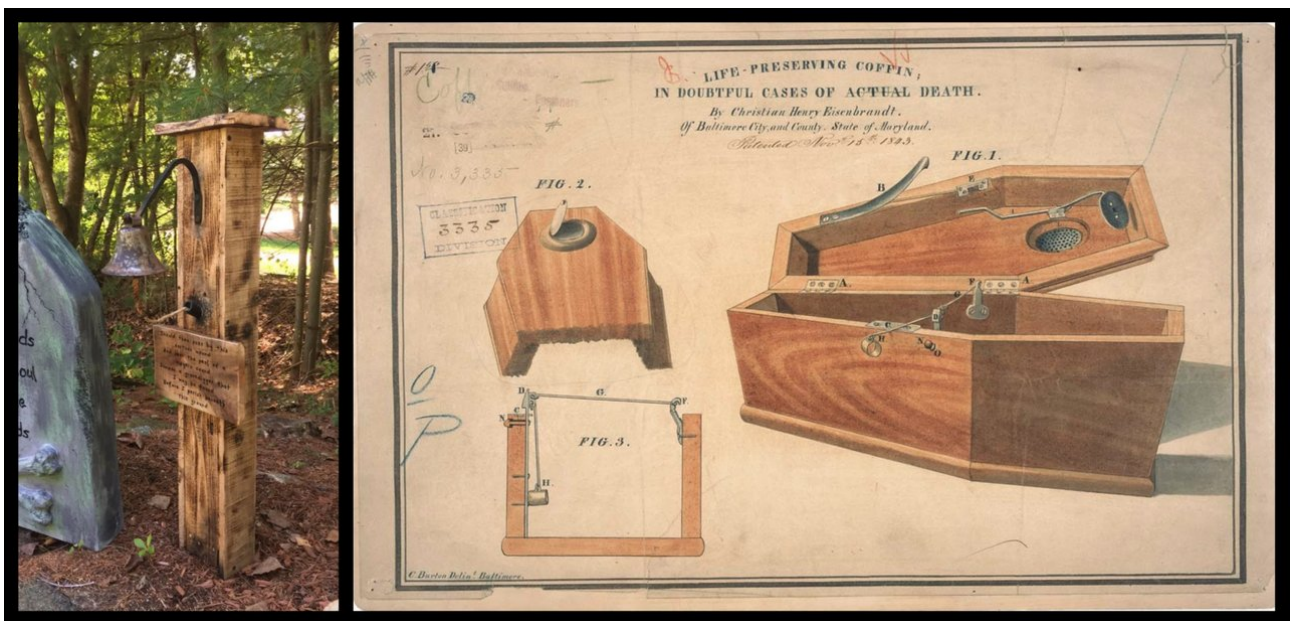
By the mausoleme wall. Finnfinn Fannfann. With a grand funferall. Fumfum fumfum! ([Hayman 53](#) [RFW 011.04-05])

This is the only instance of this motif that occurs in Hayman's First-Draft Version of *Finnegans Wake*. All the other instances were added to later drafts.

But what does it mean? The fall of Humpty and HCE are certainly associated with the wall of the Magazine Fort (see Hosty's Rann). The Wall Street Crash is also relevant here. But zimzim zimzim and all its variations sound more like bells, buzzes, or musical notes than an onomatopoeic representation of a crash or of the breaking of an egg. Could it represent the sound of the servant's bell in the Mullingar House

(there is a bell-pull or buzzer in the master bedroom)? Or is it the bell that sounds when a customer enters HCE's pub (which doubled as a general store)? Or is it music on the radio, which was referred to as Wheatstone's magic lyer immediately after the first appearance of the motif (RFW 011.06)?

Perhaps it is all or none of the above. I am going to suggest an alternative meaning. In the 19th century, the fear of being buried alive led to a "lively" trade in so-called [safety coffins](#), each of which was equipped with an alarm bell that the occupant could ring should he revive after his interment. The zimzim zimzim motif is often linked to death and burial—see its first appearance above—and the concept of life after death is central to *Finnegans Wake*.



Coffin Bell and Safety Coffin

The ringing of the sacring bell during Holy Mass may also be relevant. The Eucharist celebrates Christ's sacrificial death and subsequent resurrection. In a passage in *Ulysses*, Stephen imagines the ringing of this bell:

And at the same instant perhaps a priest round the corner is elevating it. Dringdring! And two streets off another locking it into a pyx. Dringadring! And in a ladychapel another taking housel all to his own cheek. Dringdring! Down, up,

forward, back. Dan Occam thought of that, invincible doctor. A misty English morning the imp hypostasis tickled his brain. Bringing his host down and kneeling he heard twine with his second bell the first bell in the transept (he is lifting his) and, rising, heard (now I am lifting) their two bells (he is kneeling) twang in diphthong ([Ulysses 40](#))

But what is the significance of the Magazine Fort in all of this? I believe this is a logical choice for three reasons:

- Firstly, in *Finnegans Wake* the Phoenix Park represents the Garden of Eden, the scene of the Fall of Man. So Joyce wanted to associate HCE's fall with some prominent feature in the park.
- Secondly, the association of HCE's fall with that of Humpty Dumpty meant that this prominent feature had to have a wall.
- Thirdly, the Magazine Fort was built on the site of Phoenix House, a country house constructed around 1611 by Sir Edward Fisher. For millennia, the mythical phoenix has been a potent symbol of death and resurrection.

The Earwicker Household

There is one last mystery to unlock in these thirteen-and-a-half lines. What does the phrase goats, hill cat and plain mousey, Bigamy Bob and his old Shanvocht mean? Why does Joyce choose these particular creatures? What was his source? There are no obvious answers to these queries. Do the five creatures refer to the members of the Earwicker family?

There is also a pair of contraries here:

hill cat	plain mousey
hill	plain
cat	mouse
hellcat	mousey

I can't explain any of this, and none of it is terribly convincing. Hellcat and mousey are generally applied to females, which suggests that this pair of contraries represents Issy's two personalities

(often symbolized by DOVE and RAVEN). This would explain why goats is plural: it represents both the twins, Shem and Shaun.

Creature	Identity
goats	Shem & Shaun
hell cat	Bad Issy
plain mousey girl	Good Issy
bigamist	HCE
poor old woman	ALP

And that's a good place to stop.

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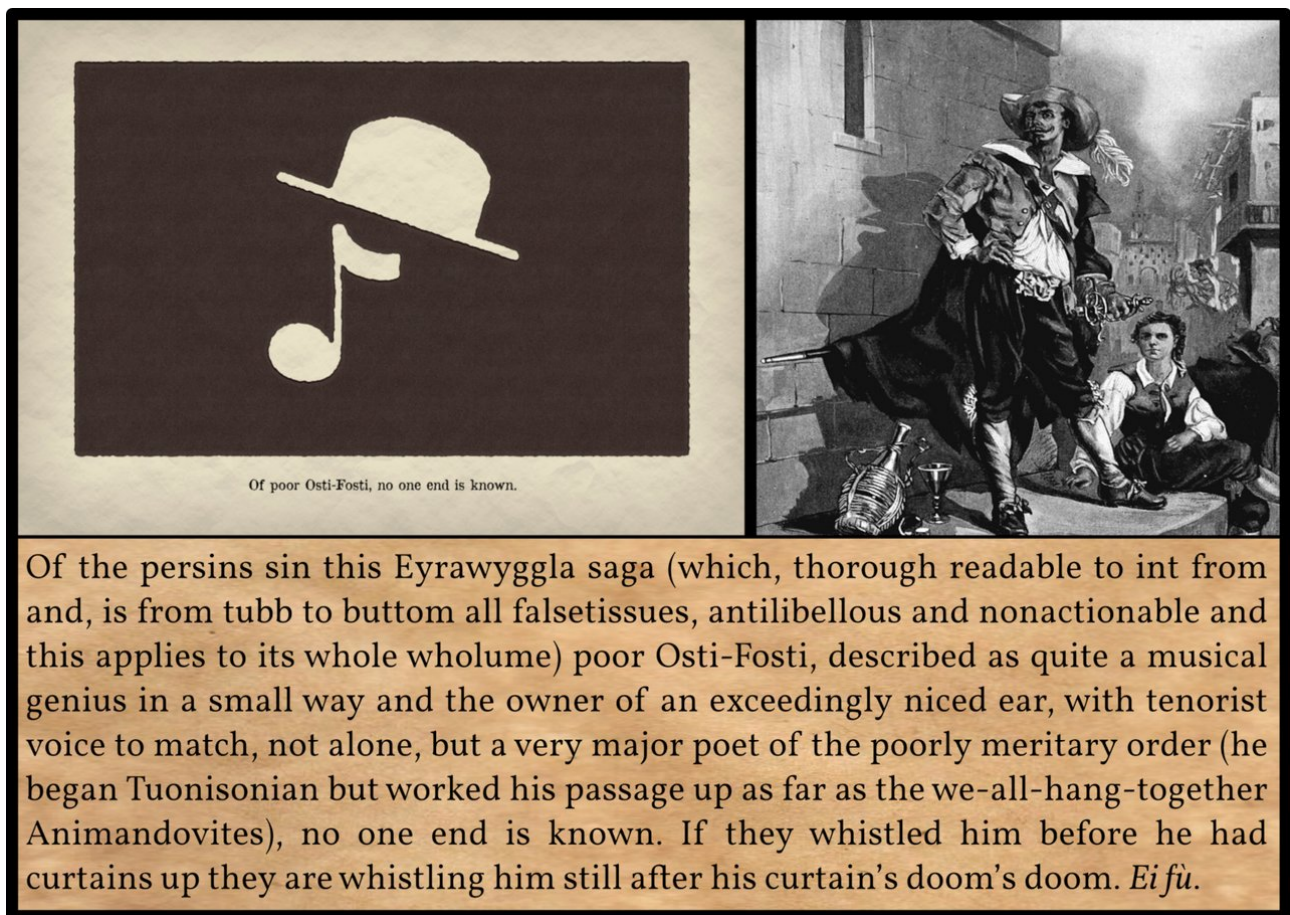
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- [FWEET](#)
- [The James Joyce Scholars' Collection](#)
- [FinnegansWiki](#)
- [James Joyce Digital Archive](#)
- [Annotated Finnegans Wake \(with Wakepedia\)](#)
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Osti-Fosti

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[Finnegans Wake - A Prescriptive Guide](#)



RFW 039.14-039.23

Continuing our analysis of the Humphriad II—Finnegans Wake, Book I, Chapter 3—we turn now to the fates of Hosty and his confederates. The last sixty-six lines of the long opening paragraph of this chapter comprises a series of obituaries for the more prominent of these characters—not unlike the death notices in a newspaper.

In this article, we shall take a close look at Hosty's obituary, which occupies just nine lines in The Restored Finnegans Wake.

First Draft

Joyce's first draft of Hosty's death notice is surprisingly short and an almost perfect specimen of the King's English:

Of Hosty, quite a musical genius in small way, the end is unknown. (Hayman 69)
In the much-expanded final version, Joyce retained most of this, fleshing it out after his usual manner with a wealth of details:

Of ... Osti-Fosti, described as quite a musical genius in a small way ... no one end is known. (RFW 039.14 ... 17 ... 21)

Note how the first-draft's "in small way" has been emended to the more regular "in a small way". It is possible that the omission of the indefinite article in the earlier draft was an oversight that Joyce corrected in the later. On the other hand, the omission may simply be a typo in Hayman's text. According to Rose & O'Hanlon's [James Joyce Digital Archive](#), the article was present in the first draft. If true, then the original draft was good English, with none of the irregularities that characterize the language of the Wake.



Giant Padlock View (Snæfellsnes)

Eyrawyggla Saga

Joyce was a passionate reader of newspapers. A significant number of allusions in *Finnegans Wake* were gleaned from print media. Among the many newspapers he regularly read in the early-to-mid 1920s, the *Freeman's Journal*, the *Irish Times*, the *Irish Independent* and

the Connacht Tribune may be noted. But Joyce was just as likely to find something useful in a newspaper that he did not regularly read. One such journal was the Sunday Pictorial, which was renamed the Sunday Mirror in 1963. Joyce appears to have read a single copy of this paper on 29 October 1922, when he was holidaying in Nice. It was around this time that he first conceived of *Finnegans Wake*, so we know that he was actively compiling material in his notebooks (Norburn 106). Three items in [this particular issue](#) caught his attention and were duly transcribed to one of the *Finnegans Wake* notebooks—[VI.B.10](#). On page eighteen of this issue is a short story by the prolific English novelist [Henry St John Cooper](#) called *Less than the Dust*. The narrative is preceded by a list of the People in the Story, just like the *Dramatis Personae* that preceded each of Shakespeare's plays in Nicholas Rowe's edition of 1709:


PAGE 18

SUNDAY PICTORIAL

OCTOBER 29, 1922

LESS THAN THE DUST

By HENRY ST. JOHN COOPER



PEOPLE IN THE STORY.

Dick Royden—who returns to England after seven years' exile.

Robert Hartley—befriended by Royden's mother in his youth makes a fortune abroad and comes home and settles in Bitteshall, the Royden seat.

Dorothy Hartley—his beautiful young daughter.

Francis Royden—Dick's cousin, who was suspected of engineering Bitteshall.

After the financial shipwreck of his father which was shortly followed by the death of both of his parents, Dick Royden goes abroad and returns comfortably off, with the intention of buying back the family home at Bitteshall. On his way from London he innocently gives offence to Dorothy Hartley, and he also discovers a scheme planned by his cousin Frank, a bogus gamekeeper named Burrows, and Benson, a mysterious crook, to rob Hartley of his valuable collection of jewels. To foil this plan, Dick, who is unrecognised in his native village, assumes the identity of Burrows, who has been arrested for a previous crime. A great antipathy grows up between Dorothy and Dick, whose manner the girl finds unbecoming to a gamekeeper. She later discovers his real identity and suspects that Dick is here under an assumed name in order to pay clandestine court to a former playmate of his, Elsa Knwood. When Benson arrives at Bitteshall to help in the robbery he walks into a cunning trap prepared by Dick.

BENSON GIVES IN.

BUT Benson was, as Dick had surmised, a fighter. He had been taken at a disadvantage, but Bill and Sam were not to have everything their own way. Benson twisted and squirmed and hit out

"I'm sorry," Jack said. "Business before pleasure. I was wanted, as Sam and Bill, my assistants, have just captured a poacher. We had a bit of a tussle with him. Your friend—doesn't seem to have turned up—"

"My friend?"

"Benson, then. I thought it better not to have mentioned names; he's not come—"

"Then hang him! Let him keep away! Burrows, listen, I'm sick of this; thoroughly fed up."

Burrows nodded.

"She won't listen; it's useless, so I give in. I thought that Benson would be here to-night, and that we could fix things up finally. But, though he's not here, that doesn't prevent us from fixing things ourselves. I shall want you to-morrow night."

"So it had come, then!"

Dick looked at the shifty eyes of the man before him. Back into his memory came the sound of a sweet, patient, heart-broken voice:—

"Dick, darling, I always believed that your cousin Francis worked with these wretches against your father, the man who had been his friend, almost a father to him. But for Francis this poverty and sorrow would not have come."

Dick remembered. If he felt any reluctance or any softness towards this man who was of his own blood, it was gone.

"Well?"

"We'll get that stuff to-morrow night. I'll hand it over to you and you'll clear out with it. I've got to trust you."

"You see, we can cut Benson out. There's no reason we should pay him. I'll give you a clear thousand for yourself."

He was paying high, but he had to buy this man.

"Right!" Dick said. "To-morrow night be it."

"There's a door," Francis described at length a door that Dick knew perfectly well. "You pass around the house, there's a greenhouse, and so on."

Of course, her answer was never in doubt. But what was the meaning of Francis Royden's haste, unless things were going to happen? Dorothy believed that matters were reaching a climax.

Not for days now had she been near the cottage. She wondered if Elsa Knwood were ever a visitor—not that she cared.

A man masquerading under a false name suggested dishonesty. But then he was not dishonest.

She set off towards Burrows' cottage, scarcely knowing why she went, except that everything urged her to go there.

She tapped on the door, and Scrape answered her with a friendly bark.

There was evidently no one at home but the dog.

She turned the handle and walked into the room.

Scrape made an ungainly rush at her, tumbling over himself with joy at seeing her.

"After all, Scrape, I really came to see you; I didn't want to see your master in the least—"

She stooped to fondle him.

Then she paused, hesitating. She picked up from the floor a piece of paper. There was some sort of a drawing or sketch on it, straight lines for the most part, made into squares and eddy-shaped designs.

There were also words, such as "the door," followed by a cross, then "one o'clock," scribbled in pencil.

Puzzling over it all, the truth began to dawn on her. It was a plan. Not at once did she realise that it was a plan of Bitteshall House, but that, too, came in time.

Of course it was! She felt pleased with herself for a cleverness she had not known she possessed. "The door" was the garden door; there was the passage, there the morning-room, in one corner of the morning-room was a black square, the most prominent thing in the whole design.

"Why, that is the safe!" Dorothy thought, with a gasp. And once o'clock in Francis

He had failed and, having failed in one direction, did not intend to lose time before succeeding in another—with Burrows' help!

She remembered what Polly Rainham had overheard and repeated to her.

"That's it!" Dorothy thought. "I see it all now. The only thing I don't know is what—oh!" she looked up.

Someone standing in the open doorway was watching her inquiringly.

Dorothy rose to her feet, instinctively thrusting the crumpled paper into her dress.

Before her stood Elsa Knwood, pink-faced, with embarrassment, and Dorothy, rather pale, gazed at her.

"Do you want anything?"

"I came to see Burrows. I mean—to see his dog," said Elsa. "Whatever will she think of me for coming here?" she thought.

"I—I often come to see the dog," said Dorothy. "I am fond of dogs. This one had an accident. You know our gamekeeper, Burrows, I believe?" Dorothy decided to attack rather than to defend.

"Oh, yes, I've known him a long time. In fact, since—" Elsa paused.

"Really? Before he came here?"

"Oh, no! Not—I mean, I didn't know Burrows before he came here—"

"Then you can't have known him very long—"

"Not—not Burrows," stammered Elsa. "You see—"

She paused, flustered. Lying did not come easily to her; besides, she could think of nothing to say.

Who would have expected to find the girl sitting on the floor here, nursing the dog and reading something? What was she was reading, by the way?

"Burrows asked me to come and see his dog sometimes—"

"Oh, yes. Especially as you are old friends—"

Bright eyes met bright eyes flashing defiance at one another, and then the owner of the cottage arrived.

Sunday Pictorial 29 October 1922 (Page 18)

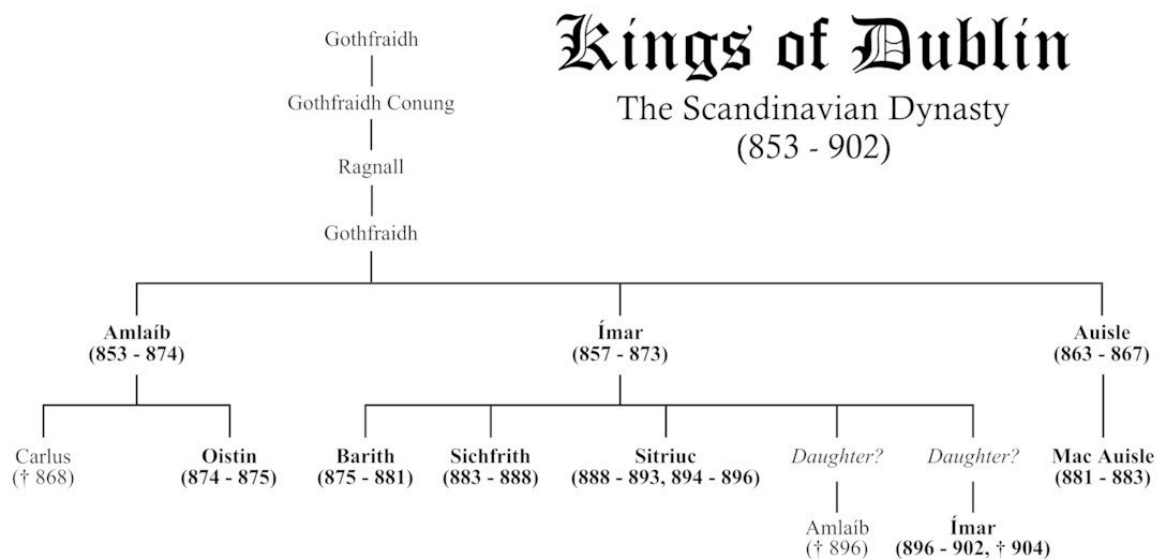
Joyce's original note underwent a few metamorphoses before it achieved its final form:

- VI.B.10 (1922) People in the Story
- VI.B.17 (1926) the persons in the N / story
- MS British Library 47472 146-156 (1927) the persons in the story

- British Library 47472 173-193 (March 1927) the persins sin the story
- (April 1927) the persins sin this Eyrawyggla saga

The initial alteration of People to persons was probably a nod to the Shakespearean Dramatis Personae. By altering persons in to persins sin, Joyce has drawn in a few more allusions:

- Persse O'Reilly A nickname for HCE, from the French: perce oreille, earwig. Hosty's Rann is entitled The Ballad of Persse O'Reilly.
- Italian: persi, lost and persino se, even if. Hosty's epitaph (see below) is in Italian, so these allusions may be relevant. The persons in this saga are now lost to time. They are dead and largely forgotten. Less than their dust survives. I'm not sure, however, that persino se is relevant.
- Sin Hosty's Rann recounted HCE's Original Sin, the Crime in the Park.
- Persians In the Crimean War, the Persians made a semi-secret agreement with the Russians to remain neutral in exchange for the cancellation of the indemnity from the [Russo-Persian War \(1826-28\)](#) (Article 6 of the [Treaty of Turkmenchay](#)). But I doubt whether any of this is relevant.



Source: Irish Annals

The Scandinavian Dynasty of Dublin (853-902)

In *Finnegans Wake*, HCE is often given a Scandinavian background. In the epic tale *How Kersse the Tailor Made a Suit of clothes for the Norwegian Captain*, HCE plays the role of the Norwegian Captain, a Viking warlord who settles in Dublin. This all makes sense, as Dublin was a Scandinavian city for over three hundred years, ruled by a dynasty of Viking warlords. It is entirely fitting, then, that the Earwicker story should appear in *Finnegans Wake* as an old Norse saga, the *Eyrawyggla Saga*.

Joyce's source for this was Annie Walsh's short study *Scandinavian Relations with Ireland during the Viking Period*, which was published in Dublin in 1922:

Dublin is frequently mentioned in the sagas and seems to have been very well known to Icelandic dealers ... *Eyrbyggja Saga* tells of both Thórodd, the owner of a large ship of burden, and Guthleif, 2 who went with other traders on voyages "west to Dublin." (Walsh 30 ... 31)

The [Eyrbyggja Saga](#) is an anonymous Icelandic saga from the 13th century. The title translates literally as *The Saga of the Gravel Bank Builders*. Eyri (Eyr, Eyrr) was a settlement on the *Álftafjörður* in [Snæfellsnes](#), a long peninsula in the west of Iceland:

[Eyrr](#) or Eyri was a gravelly bank as either of the banks of a river or also used of small tongues of land running into the sea. The Eyrr-byggjar were the buildings upon the Eyrrar gravelly beach, and the *Eyrbyggja Saga*, literally the *Saga of the Eyrr builders*, was the history of those men who had builded or settled there. (Ellwood 57 fn)



A Gravel Bank in Iceland

Adaline Glasheen adds a few interesting details:

Eyrbyggja—saga which, Mr Atherton says, [Morris](#) translated as The Ere-landers Saga [Atherton 218]; Mrs Christiani says it is an Icelandic family saga. [Eyra](#) is Old Norse “ear” ... with Earwicker. (Glasheen 88)

The Eyrbyggja Saga mentions a journey made by Guðleifr Guðlaugsson from Dublin to Iceland. He is blown off course and lands instead in a place where the people speak Irish. This is believed to be a reference to Great Ireland, an Irish colony in North America mentioned in other Norse sagas. There is, however, no evidence that Joyce ever read any of these sagas, so this Viconian reference to a New Ireland in the New World never found its way into *Finnegans Wake*. Nevertheless, Atherton suggests that some of the saga’s details may have influenced Joyce:

There are also many references to the Sagas, indeed the *Wake* itself is once described as ‘this Eyrawyggla saga’ (48.16). This is a good description for it refers to the Eyrbyggja saga, a title which Morris translated as The Ere-landers Saga, and ‘Ere’ would be near enough to Éire or Erin for Joyce’s purposes. The saga itself describes how an increasing number of ‘undead’ who were causing trouble by their hauntings were finally laid by holding a court over them and passing judgement

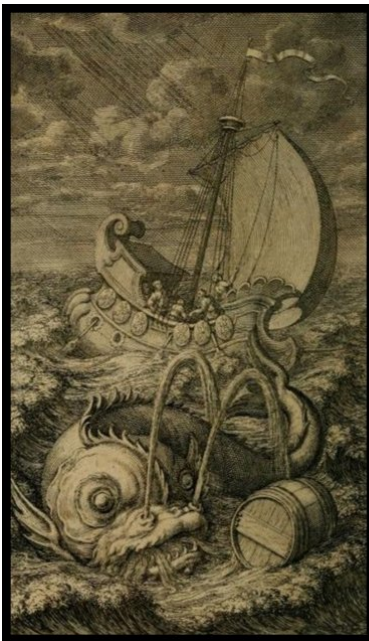
upon them. Joyce probably had this in mind when he wrote about the trial of Shaun. (Atherton 218)

In Parentheses

One of the things that makes the reading of *Finnegans Wake* challenging is Joyce's penchant for interrupting sentences with passages in parentheses. Sometimes these parenthetical passages can be quite protracted, and sometimes a parenthetical passage is itself interrupted by nested parentheses. In this short passage of nine lines, there are no less than two pairs of parentheses. The first of these is a passage that can be reverse-engineered to give good English:

(which, though readable from end to end, is from top to bottom all factitious, anti-libellous, and nonactionable and this applies to its whole volume)

If the *Eyrawyggla Saga*—which is both Hosty's Rann and *Finnegans Wake* itself—is factitious (fictional, fabricated, made up), then it cannot libel anyone. And if it is not libellous, then it is nonactionable: that is, it does not afford grounds for legal action.



There are certain common privileges of a writer, the benefit whereof, I hope, there will be no reason to doubt; particularly, that where I am not understood, it shall be concluded, that something very useful and profound is couched underneath; and again, that whatever word or sentence is printed in a different character, shall be judged to contain something extraordinary either of wit or sublime.

— Jonathan Swift, *A Tale of a Tub*

A Tale of a Tub

- thorough The old meaning of **thorough** was from end to end or throughout.

- to int from and It is interesting that the opening page of *Finnegans Wake* contains the word *pikepointandplace*, in which *int* is immediately followed by *and*. Is this just a coincidence? It is typical of Joyce to invert the order (to ... from), a nod to Vico's cyclical model of human history, in which every beginning is preceded by an end. Joyce did something similar on the opening page when he wrote: *Eve and Adam's*.
- *tubb to buttom* I presume there is an allusion to Jonathan Swift's short satirical work *A Tale of A Tub*. A butt is a large wooden cask for storing wine. According to the Oxford English Dictionary, the word *tub* is loosely applied to a butt, a barrel or a cask. *A Tale of a Tub* was first published in 1704 with another of Swift's short works, *The Battle of the Books*, which might be relevant (see the Classical allusions below).
- *falsetissues* Not just factitious but also a tissue of falsehoods. And if the saga is facetious, then it ought not be taken seriously, in which case it is probably not libellous.
- *antilibellous* Some Classical allusions may be relevant here (O'Hehir & Dillon 32). I am not convinced by any of them, but if *The Battle of the Books* is alluded to, who knows?
 Latin: *ante libellos*, before booklets, before petitions.
 Greek: ἀντιλίβελλος [*antilibellos*], anti-booklet, anti-petition.
 Greek: ἀντί λιβέλλου [*anti libellou*], against a booklet, instead of a petition, etc.
- *and this applies to its whole wholume* Before settling on this form, Joyce also considered & this applies to the whole in the volume. In the *Anna Livia Plurabelle* chapter (I.8), the phrase occurs: a hole in the ballad for Hosty (RFW 166.01). When a singer can't remember the next verse of a song, he excuses his lapse by saying: "There's a hole in the ballad."



Gilbert & Sullivan's Princess Ida (After Tennyson's The Princess)

Osti-Fosti

By altering Hosty to Osti-Fosti, Joyce has transformed his balladeer from a humble street busker into an operatic tenor. The name is Italianate—Osti is a genuine Italian surname, though no-one bearing that name is being alluded to. It was not an uncommon practice for international tenors to adopt Italian stage-names both before and during Joyce's day. The Irish tenor [Michael O'Kelly](#), who created the roles of Don Curzio and Basilio in Mozart's *The Marriage of Figaro*, was sometimes billed as Signor Ochelli. Conrad Boisragon, the English bass-baritone who created the role of King Charles II of Spain in [William Vincent Wallace's](#) *Maritana*, was billed as Conrado Borrani. He also created the role of Count Arnheim in another Irish opera, *The Bohemian Girl* by [Michael William Balfe](#).

[FWEET](#) points out that *fosti* is Italian for you were, which anticipates Hosty's Italian epitaph in line 23. The other Italian allusions listed by [FWEET](#) are already implied by the word *host* in the busker's given name. Note also the Latin: *ostium*, mouth, which is surely relevant, given the operatic context (O'Hehir & Dillon 32).



Michael William Balfe & William Vincent Wallace

Hosty is quite a musical genius with an exceedingly nice ear, with tenorist voice to match. A [tenorist](#) is a tenor singer. In this context, the Oxford English Dictionary's Definition 12b of *nice* seems most relevant:

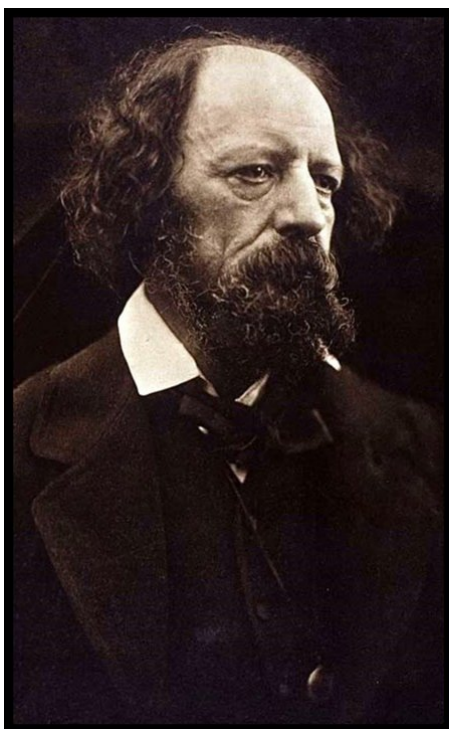
Nice ... 12. ... b Of the eye, ear, etc. : Able to distinguish or discriminate in a high degree. ([OED](#))

The phrase *exceeding nice*, which Joyce recorded in [FW VI.B.11](#) (compiled September-November 1923), occurs in Chapter III.2

(The Second Watch of Shaun, or Jaun), in which Jaun is taking leave of his sister:

— Sister dearest, Jaun delivered himself with express cordiality, marked by clearance of diction and general delivery, as he began to take leave of his scholastica at once so as to gain time with deep affection, we honestly believe you soeurlly will miss us the moment we exit yet we feel as a martyr to the dischurch of all duty that it is about time, by Great Harry, we would shove off to stray on our long last journey and not be the load on ye. This is the gross proceeds of your teachings in which we were raised, you, Sis, that used to write to us the exceeding nice letters for presentation and would be telling us anon (full well do we wont to recall to mind) thy oldworld tales of homespinning and derringdo and dieobscure and daddyho, those tales which reliterately whisked oft our heart so narrated by thou, gesweest, to perfection, our pet pupil of the whole rhythmetic class and the mainsay of our erigenal house, the time we youngers twain were fairly tossing ourselves (O Phoebus! O Pollux!) in bed, having been laid up with Castor's oil on the Parrish's syrup (the night we well remember) for to share our hard suite of affections with thee. (RFW 335.01-16)

The word niced is listed in the OED, where it is flagged as obsolete and rare. It is defined as: Made foolish or delicate.



***Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volley'd and thunder'd;
Storm'd at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of Hell
Rode the six hundred.***

—Alfred Tennyson,
The Charge of the Light Brigade

Alfred Tennyson

A Very Major Poet

Hosty is not merely the musical genius who performs The Ballad of Persse O'Reilly. He is also the poet who wrote it. The previous chapter attributed the lyrics of the ballad to A. Hamesj, but this is just another way of saying that Hosty [made a hames](#) of the words (RFW 035.20, which is not in any previous edition).

Hosty is described as a very major poet of the poorly meritory order. There is a cluster of military allusions packed into this phrase.

- major A military rank.
- poorly meritory purely military.
- Pour Le Mérite (French: For Merit) An order of merit established in 1740 by Frederick II of Prussia and awarded as both a military and civil honour.
- meritory Latin: [meritare](#), to serve as a soldier.

Another Italian allusion may also be relevant here: *meritare*, to earn (wages), to merit, to deserve.

The military theme may simply be a holdover from the reference to the Zouave Theatre at Inkerman in the Crimea ten lines earlier. In the context of the Crimean War, Tennysonian cannot but evoke one of Tennyson's most famous poems: The Charge of the Light Brigade.

Tuonisonian ... Animandovites: Note the contrast between Finnish: *tuoni*, death and Italian: *animando*, animating, giving life, and *vite*, lives. There is also the contrast between the Italian: *tuoni*, thunders, thunderous roars and Latin: *anima*, breath.

If Tuonisonian means Tennysonian, then to whom does Animandovites refer? In A Portrait of the Artist as a Young Man, Stephen prefers Lord Byron to Lord Tennyson, whom he dismisses as a mere rhymester. It's hard to see how Animandovites can have any connection with Byron. In the previous chapter the following was written about Hosty and his colleagues:

the rejuvenated busker ... and his broadawake bedroom suite (our boys, as our Byron called them) were up and ashuffle ... (RFW 032.36 ... 38-39)

Our Boys was a popular comedy by another Byron—Henry James Byron. This is a bit of a stretch, but it's the best I've got (Glasheen 47).

Again in the context of the Crimean War, Animandovites does have a slightly Russian sound to it: Amandovich is a Russian surname, but I am not aware of any Russian combatants in the Crimean War with a name like this.

It was [Benjamin Franklin](#) who is alleged to have said to his fellow signatories of the American Proclamation of Independence:

We must, indeed, all hang together, or assuredly we shall all hang separately. Does Animandovites contain an allusion to this Benjamin? Franklin did famously experiment with lightning, which could be suggested by the thunder in Tuonisonian.

Finally, we might acknowledge a few more Latin allusions in the words Tuonisonian and Animandovites (O'Hehir & Dillon 32). Note the contrast between the physical and the psychical:

- tuor: sight, vision
- sonus: noise, sound
- anima: air, breath, breath of life, life, soul

As the Oedipal Character, who conflates both Shem and Shaun, Hosty is a complex of opposites—Nicholas of Cusa's [coincidentia oppositorum](#), which will be alluded to on the next page. This accounts for these pairs of contrasting ideas. But why are we told that Hosty worked his passage up? Here is [FWEET's](#) commentary:

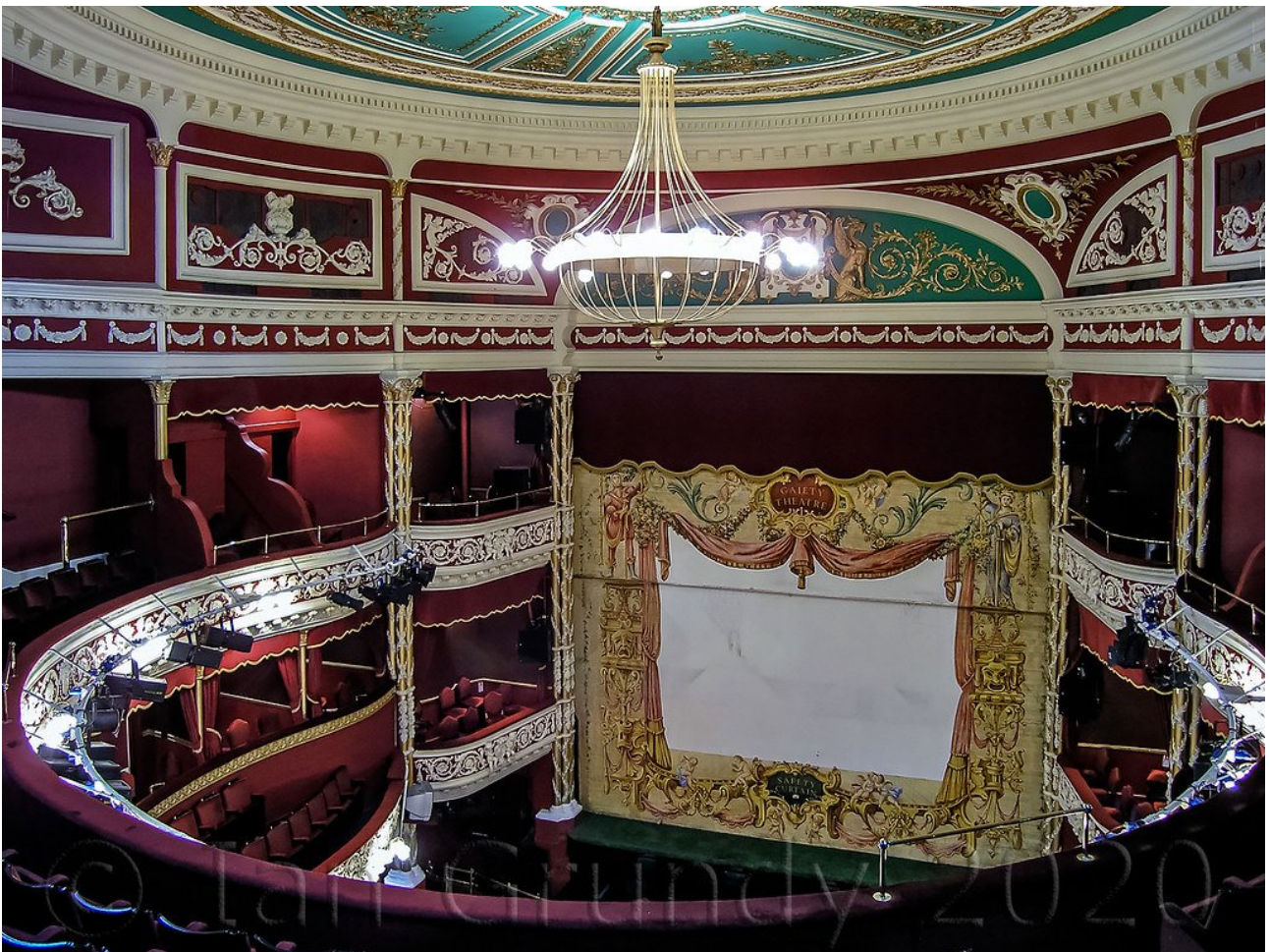
- to work one's passage: to pay for one's travel on a ship by working during the voyage.
- to work one's way up: to rise in position or rank through hard work ('way' is one of the meanings of 'passage').

Is Hosty going into exile?

Whistle

John Gordon's comments on the next sentence are worth quoting, as there is not much more that I can add:

48.24-49.1: "If they whistled him before he had curtains up they are whistling him still after his curtain's doom's doom:" whistling a stage performance was a rowdy sign of disapproval, only slightly less insulting than booing. This performer couldn't catch a break: they were whistling him from before his act started, up until after the curtain had gone down. Given the common (and current) expression "It's curtains," for imminent death, this also tracks the course of his blighted life. Semi-long shot: "doom doom" may be the sound of the stage's [safety curtain](#) (see 220.11-2 [RFW 174.02], and note) being lowered to the stage floor. Made of asbestos and, before that, literally of iron, safety curtains were very heavy. They were typically dropped either at the beginning of a show or at intermission. ([John Gordon](#))



The Safety Curtain in the Gaiety Theatre, Dublin

He Was

Each of the six death notices in this paragraph ends with the epitaph He was in six different languages. Hosty's epitaph is in Italian: Ei fù. As Osti-Fosti, the busker is transformed into a tenor singer—[tenorist](#)—of Italian opera. As we have seen, fosti (you were) is the second person singular of the past historic of essere (to be), while ei fu is the third person singular. Note that Joyce has added a grave accent to fu. This is grammatically incorrect. Is this a mistake? In Mandarin Chinese, [fù](#) is a pinyin transcription of an ideogram which means to fall forward, but this is probably coincidental.

And that's a good place to stop.

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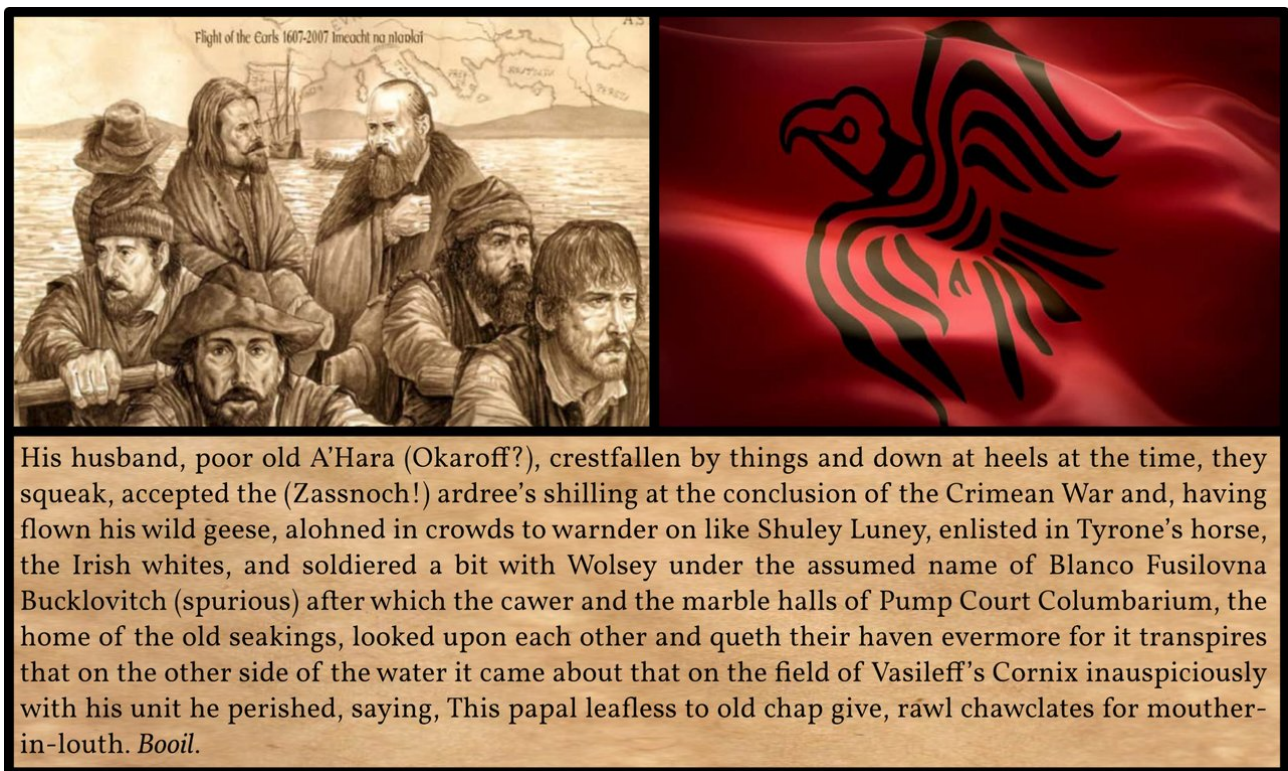
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A'Hara

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32 MIN
READ

Finnegans Wake - A Prescriptive Guide



RFW 039.23-040.05

The opening paragraph of the Humphriad II—Book I, Chapter 3 of James Joyce's *Finnegans Wake*—comprises a set of obituaries. These are the death notices of Hosty and a number of his close contacts. In the last article we examined the nine lines of Hosty's obituary in minute detail. In this article we will devote as much attention to teasing out the eleven lines that make up the obituary of his colleague O'Mara. This individual was introduced to us in Chapter 2 as an ex-private secretary of no fixed abode (locally known as Mildew Lisa) who had passed

several nights, funnish enough, in a doorway under the blankets of homelessness on the bunk of icelond, pillowed upon the stone of destiny colder than man's knee or woman's breast.

First Draft

The first draft of O'Mara's obituary comprises just a single sentence, written in wide-awake King's English:

O'Donnell is said to have enlisted at the time of the Crimean war under the name of Buckley. (Hayman 69)

Why is O'Mara identified here as O'Donnell? As we shall see, Joyce changed his name in later drafts. In Chapter I.4, a character called Hyacinth O'Donnell plays an important role in the trial of Festy King. In Irish history, the best known bearer of this surname was [Red Hugh O'Donnell](#), King of Tyrconnell, who played a prominent role in the Nine Years' War. His brother and successor Rory O'Donnell was one of the Earls who took part in the Flight of the Earls (see below).

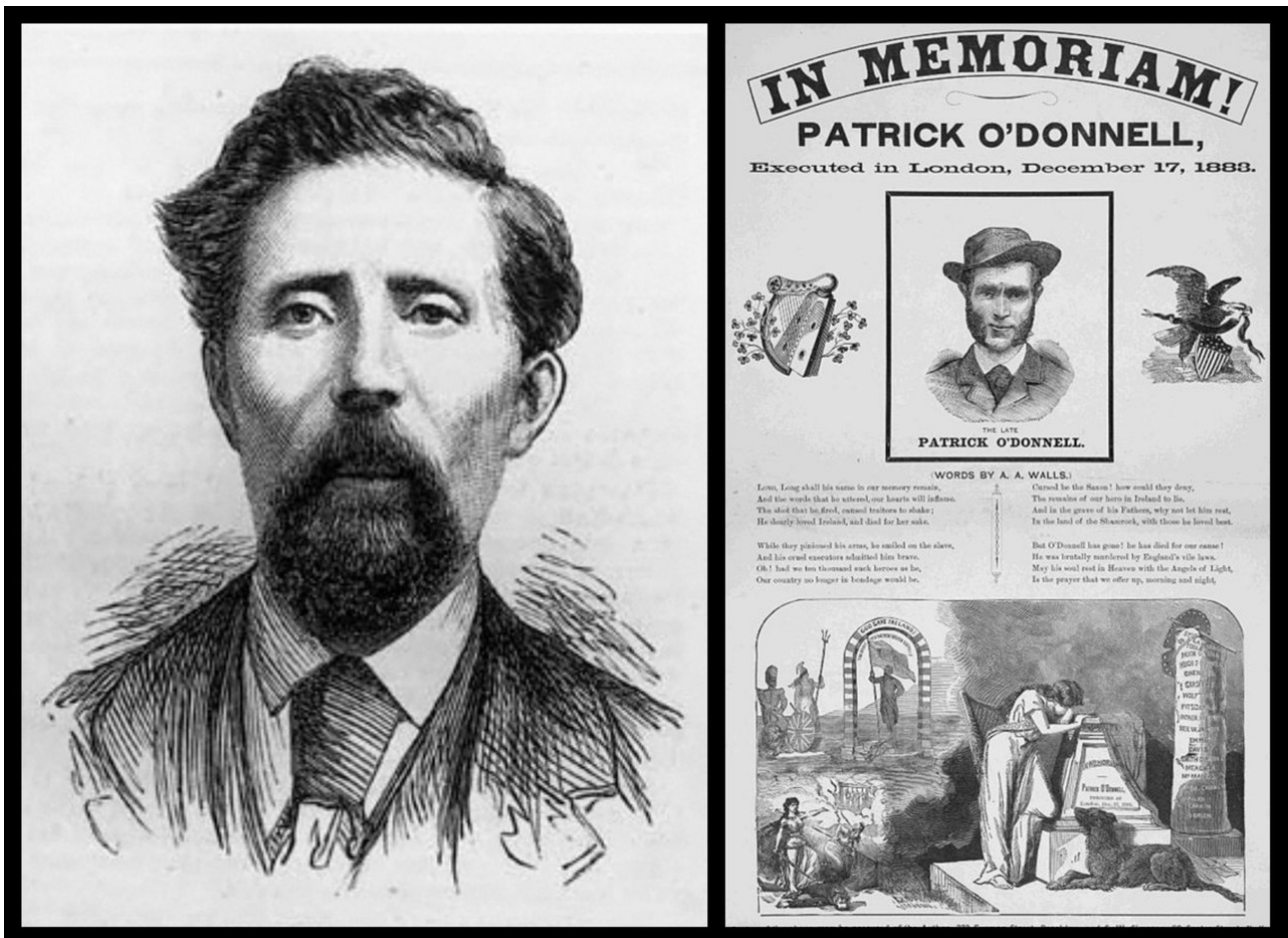


Peter McEnery as Red Hugh O'Donnell (1966)

Adaline Glasheen suggests an allusion to John MacDonald's Diary of the Parnell Commission, which Joyce used as a source for *Finnegans Wake*. The Commission was set up by the British Government to investigate allegations of collusion between Parnell and the Invincibles, who murdered the Chief Secretary for Ireland Lord Frederick Cavendish and the Permanent Under-Secretary for Ireland T H Burke in the Phoenix Park on 6 May 1882. This seminal event, which took place just three months after the birth of James Joyce, occupies a prominent place in the tangled web that is *Finnegans Wake*.

The Invincibles were founded by the Irish Republican James Carey in 1881. Carey took part in the Phoenix Park Assassinations himself, but during the trial of the alleged conspirators he turned queen's evidence and betrayed his colleagues, five of whom were hanged on his evidence. A marked man, Carey was given a new identity—James Power—and safe passage to South Africa. Among his fellow passengers was another Irish Republican known as Patrick O'Donnell, who became acquainted with Carey's true identity during a stopover in Cape Town. On the final leg of the voyage to the Colony of Natal, O'Donnell shot Carey dead. A hero in Ireland's Nationalist circles, Patrick O'Donnell was executed for murder at Newgate Prison in London on 17 December 1883.

It is curious that Joyce chose to suppress most, if not all, of this in subsequent drafts.



James Carey & Patrick O'Donnell

O'Donnell's enlisting in the Crimean War under the name Buckley anticipates Chapter II.3, The Scene in the Public. In this lengthy chapter, two epic tales are recounted, the second of which tells How Buckley Shot the Russian General. The Russian General is HCE and Buckley is his eternal enemy, the Oedipal character who supplants him—a conflation of HCE's two sons, Shem and Shaun. A few other allusions to the Crimean War have already been identified on this page of Finnegans Wake: the French Zouaves (those zouave players), the Battle of Inkerman (Inkermann) and Tennyson (Tuonisonian), whose narrative poem The Charge of the Light Brigade is set during the Crimean War.

By enlisting under an assumed name and leaving Ireland for a foreign land, O'Donnell is treading in the footsteps of James Carey. O'Donnell (Ó Domhnaill) is a Donegal name meaning “grandson of Donald”. MacDonald (Mac Domhnaill) is a Scottish name meaning “son of Donald”.

Ms or Mr O'Mara?

In *Finnegans Wake*, gender is fluid. Characters sometimes have an annoying tendency to change sex when one least expects it, confusing the reader even more than would otherwise be the case. O'Mara is just such a slippery character. When first introduced to us, O'Mara is given no first name or title. It is only natural to assume that this ex-secretary is a man, like Hosty and his other colleagues. But O'Mara's nickname, Mildew Lisa, suggests that this particular colleague is in fact a woman. Later she is called Lisa O'Deavis, which seems to confirm this.

On the other hand, these names are usually taken to contain allusions to various historical men, such as the tenor Joseph O'Mara, the Persian poet Omar Khayyam, the Irish nationalist poet Thomas Osborne Davis, and the Biblical characters Lazarus and Dives (Glasheen 211-212, 215). And O'Donnell, who enlists under the name Buckley (Irish: buachaill, boy), is clearly male.

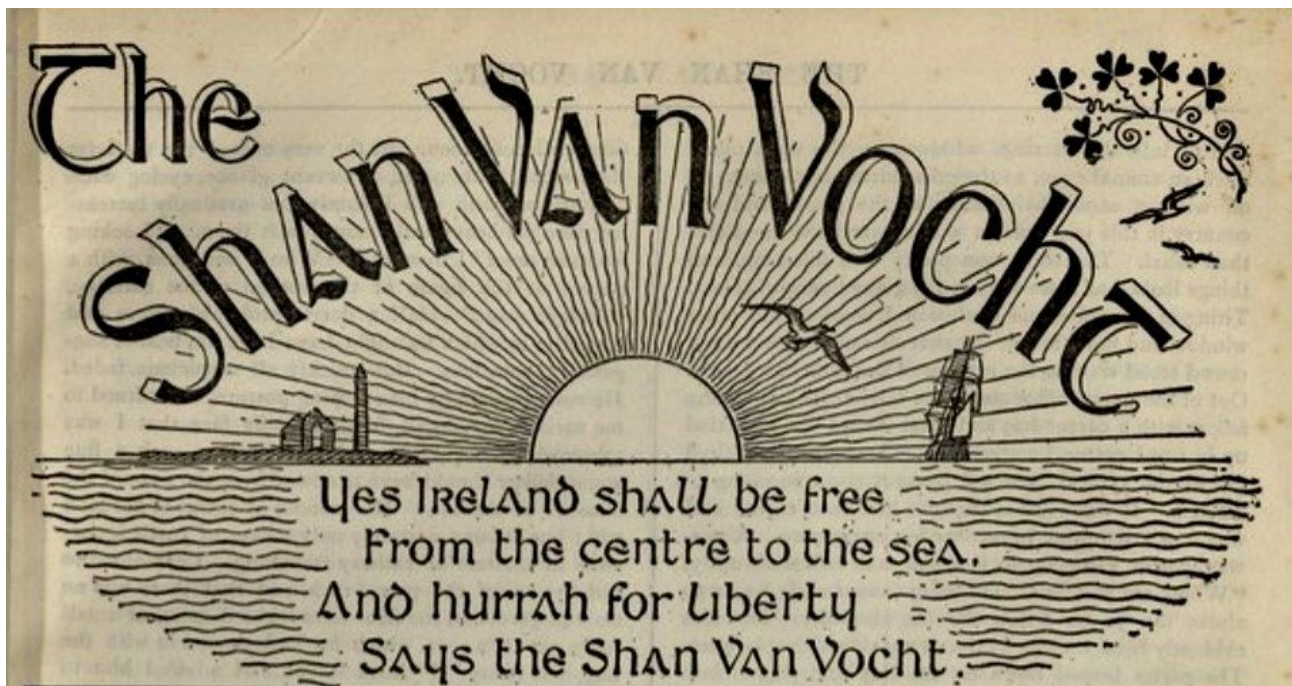
The image shows a page from a musical score, likely for a symphony. The score is written in German and includes various instruments and vocal parts. The instruments listed on the left are: Klar. I. in A., Hr. in F., Baßkl. in A., Pos., Pk., Br., I., B., Vol., and K.B. The tempo and mood are indicated as "Sehr mäßig beginnend." (Moderately beginning). The score includes dynamic markings such as *pp* (pianissimo), *ppp* (pianissimissimo), and *trem.* (tremolo). There are also performance instructions like "(alle ohne Dämpfer)" (all without mutes) and "(in E)". The lyrics are in German and include: "Isolde, die nichts um sie her vernommen, heftet das Auge mit wachsender Begeisterung auf Tristans Leiche." and "B. Isolde von Brangäne sich befreiend, immer knieend, mit dem Blick auf Tristan; kaum Bewegung." The vocal parts (I., B., Vol., K.B.) have lyrics: "Mild und lei-se wie er lächelt, wies das Au-ge hold er öffnet, - nimmst du die Treue nicht?" and "Bog. (trem.) (mit Dämpfer) (nur 2) (A)".

Tristan und Isolde (Liebestod)

On the third hand, Mildew Lisa echoes the opening words (Mild und leise, Softly and gently) of the Liebestod that concludes Richard Wagner's opera Tristan und Isolde. The words are sung by Isolde, an Irish princess, but they refer to Tristan, a Cornish prince. So Mildew Lisa is both male and female.

In the final draft of this death notice, O'Mara becomes A'Hara. This is a clear echo of the phrase a chara, which is both the vocative case of the Irish: cara, friend and the common way of opening a letter in Irish (Dear Sir, Dear Madam). Both usages apply to men as well as to women. Note, however, that A'Hara is now described as His husband, meaning Hosty's husband. So is Hosty now female and A'Hara male? In The Scene in the Public, an important character in the other epic tale from that chapter, How Kersse the Tailor Made a Suit of Clothes for the Norwegian Captain, is called the ship's husband. The identity of this particular husband will give us further pause.

In parenthesis, it is asked whether A'Hara is the same person as Okaroff This Russian-sounding name is appropriate for someone who enlists to fight in the Crimean War, but it does suggest that, like James Carey, A'Hara has turned his coat, adopted an assumed name, and is now fighting against his former colleagues.



Banner of The Shan Van Vocht

And to further confuse matters, A'Hara is qualified with the words poor old. This evokes the Poor Old Woman or Seanbhean Bhocht of Irish literature, a traditional personification of Ireland. In *Finnegans Wake*, however, male characters are sometimes qualified with these words. For example, Pore ole Joe refers to HCE's Manservant Sackerson (RFW 112.36). At the top of this page, there was an allusion to the rebel song [The Shan Van Vocht](#), which was first heard in 1797 on the eve of the United Irishmen's Rebellion. The title was also used for a nationalist journal of 1896-1899.

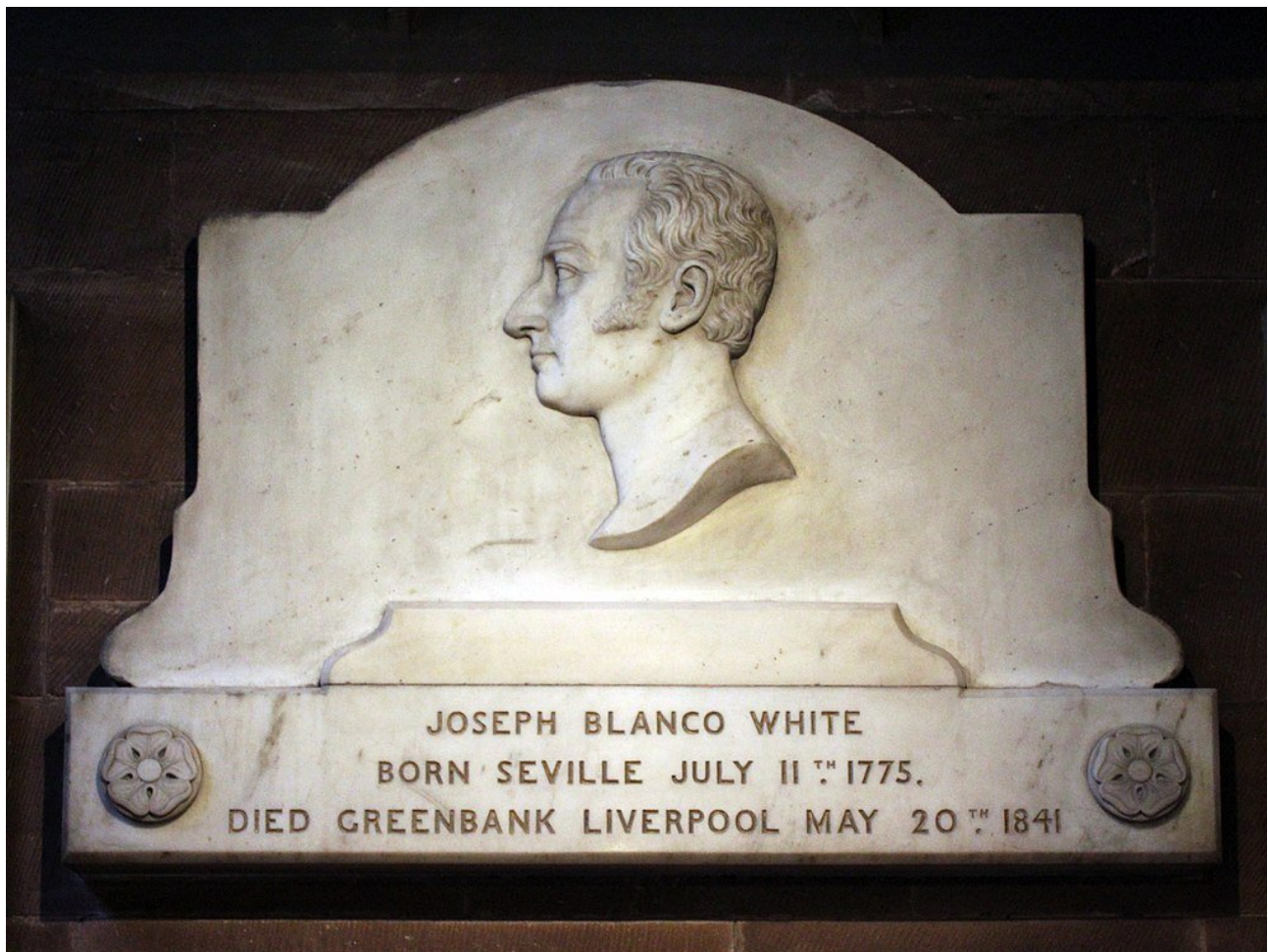
A'Hara's Career

In the final draft, A'Hara's military career is much more complicated than O'Donnell's:

[He] accepted the (Zassnoch!) ardree's shilling at the conclusion of the Crimean War and, having flown his wild geese, alohned in crowds to warnder on like Shuley Luney, enlisted in Tyrone's horse, the Irish whites, and soldiered a bit with Wolsey under the assumed name of Blanco Fusilovna Bucklovitch (spurious) ... (RFW 039.24-28)

To [take the king's shilling](#) means to enlist in the British armed forces. But this takes place at the conclusion of the Crimean War, which seems to confirm that A'Hara fought on the Russian side as Okaroff. His true

allegiance, however, remains ambiguous. Zassnoch suggests the Irish: Sasanach, Englishman, whereas ardree refers to the Middle Irish: [Ardri](#), High King (of Ireland). And, having flown his wild geese (and sown his wild oats), he enlists in Tyrone's horse. This is clearly an allusion to both the [Flight of the Earls](#) in 1607 and the [Flight of the Wild Geese](#) in the 1690s. The former comprised Hugh O'Neill, Earl of Tyrone, and his followers, who went into exile at the conclusion of the Nine Years' War. The Wild Geese were Irish Jacobites led by Patrick Sarsfield, the Earl of Lucan, who went into exile at the conclusion of the Williamite Wars. Both sets of exiles were crestfallen and down at heels, having lost everything in the wars. Many of them took up arms against the English in foreign wars.



Joseph Blanco White

Like James Carey, A'Hara once again assumes a spurious new identity: Blanco Fusilovna Bucklovitch. [Joseph Blanco White](#) was a

Spanish priest of Irish extraction—one of the Irish whites. He converted to Anglicanism and was tutor to the children of Richard Whately, the Anglican Archbishop of Dublin from 1831 to 1863. After a few years, however, he converted to Unitarianism and moved to Liverpool, where he died in 1841 at the age of 65. Among his writings is *Second Travels of an Irish Gentleman in Search of a Religion*, which was published in 1834. It was inspired by *Travels of an Irish Gentleman in Search of a Religion*, a fictional work published by Thomas Moore the previous year.

Blanco White is also remembered for his sonnet *Night and Death*, which might be relevant to *Finnegans Wake* (Zassnoch!), though I doubt it:

- Russian: zasnut', to fall asleep : noch, night.
- Czech: zas noc, night again.
- German: Das noch! You too!

Blanco's middle name, Fusilovna, raises once again the question of A'Hara's gender:

- French: fusil, gun, rifle
- Russian: -ovna, daughter of

Fusilovna is, therefore, a daughter of a gun rather than a son of a gun. This gun fires "blanks", I presume.



Garnet Joseph Wolseley

Blanco's surname, Bucklovitch identifies him with Buckley, the Irish sniper who shoots the Russian General in Crimea in II.3. Joyce's first draft, as we saw above, had Buckley, but the Russian patronymic, -ovich, calls Buckley's allegiance and gender into question once again. Wolsey, with whom he soldiers a bit, is [Garnet Wolseley, 1st Viscount Wolseley](#), an Anglo-Irish officer, who served as a Captain in the 90th Light Infantry during the Crimean War. In an illustrious career, he continued to rise in the ranks, becoming Commander-in-Chief of the forces in 1895, an office that had been held by Oliver Cromwell and the Duke of Wellington (the similarly named Wellesley) before him. [Cardinal Wolsey](#) is probably not relevant here, but the allusions to Henry VIII at the top of the page leave open the possibility.

As a repeat turncoat, Blanco White provides A'Hara with an appropriate identity to assume. Curiously, blanco is Spanish for white, so his name

literally means White White. Is this the sign of a guilty conscience overcompensating?

Thomas Moore

James Joyce was a talented singer, with a fine tenor voice and an enduring love of song. His skills were such that, as a young man, he seriously considered a professional career in music. We should not be surprised, then, to learn that about a thousand songs are alluded to in the pages of *Finnegans Wake*. In the 1950s two scholars, Matthew J C Hodgart of Cambridge University, England, and Mabel P Worthington of Temple University, Philadelphia, catalogued as many songs as they could discover in Joyce's writings:

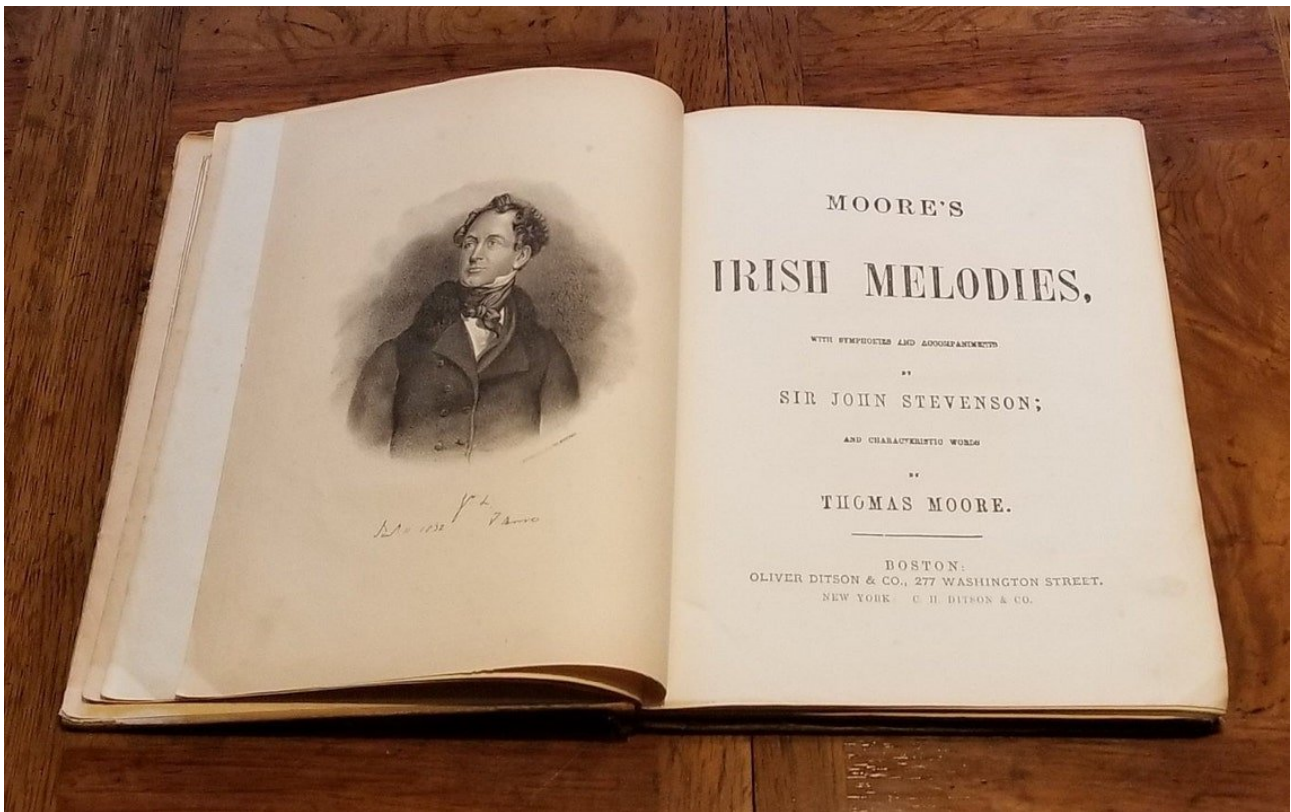


Thomas Moore

The first surprise in studying the songs in *Finnegans Wake* was the discovery of nearly all of Thomas Moore's Irish Melodies in the text. To be more exact, we have found all but two of the 124 melodies: the other two are probably hidden in the text somewhere. In every case Joyce quotes them by the title, which is usually part or whole of the first line; if Moore has given the poem a separate title, that is often quoted as well as the first line; and in most cases the air to which Moore indicated the words were to be sung is given. These airs are traditional folk tunes of great beauty, which have survived with various sets of words other than Moore's (e.g., *The Girl I Left Behind Me*, *Boyne Water*, *Eileen Aroon*, *Savourneen Deelish*, *Cruiskeen Lawn*, *Garryowen*). Joyce is reminding us that Moore set a precedent in putting new words to old tunes, and that to appreciate all the overtones in a quotation we must think of both ...

[Footnote: See Thomas E. Connolly, *The Personal Library of James Joyce, a Descriptive Bibliography* (Buffalo, 1955). Item no. 207 in the catalogue of Joyce's personal library is Moore's *Irish Melodies with the Celebrated and Unsurpassed Symphonies and Accompaniments of Sir John Stevenson and Sir Henry Bishop with a Biography of Thomas Moore and an Essay on the Music of Ireland* (London: Ward, Lock, Bowen & Co., n.d.). The editorial comment (p. 29) is, "Table of contents heavily marked with crayon of various colors."]

These allusions to Moore were mostly added after the early transition versions of *Finnegans Wake*, but some appear in the earliest drafts. It may be asked why Joyce went to such fantastic lengths to work in most or all of the *Melodies*: the answer is that these songs were entirely suitable to his purpose. First, their use is naturalistic, since every Irish household that could afford it possessed a copy of the *Melodies* with music, and the songs were on everyone's lips. Secondly, they provide a complete cycle, covering almost every topic of interest to the Irish and as such prefiguring *Finnegans Wake*. Some of the melodies are historical (Let Erin remember) or mythological (Song of Fionnuala)—the two categories are never clearly distinguished in Ireland, a fact that led Professor Macalister to comment acidly on Irish archaeological textbooks that used Moore as a source. Others are political (She is far from the land, which is about Robert Emmet), others Bacchic (Come, send round the wine), or romantic (The young May moon is beaming, love). We cannot think of any praise of horseflesh in the *Melodies*, but otherwise the range of Irish interests is complete. Despite their sentimentality, the songs in the *Irish Melodies* were a real contribution to national culture and had some political import. Thirdly, Joyce must have admired them as art. Though faintly absurd on the printed page, they come to life when sung, expressing simple feelings with purity and abounding in subtle rhythmical patterns. Apart from Burns, Moore is almost the only writer of true songs since the end of the seventeenth century. Joyce may jeer at Moore's second-class Romantic Agony by calling the melodies "Tummy Moore's maladies," but his inclusion of the whole cycle is a tribute. (Hodgart & Worthington 9-11)



Moore's Irish Melodies

Joyce loved lists and catalogues. The inclusion of all of Moore's Irish Melodies in *Finnegans Wake* is but one testament to this penchant:

Joyce has an extraordinary way of putting into his book the names of all kinds of things, and all sorts of people. There are several thousand characters identified in *A Census*, and at least another thousand may be hidden in the *Wake*, and for many—probably for most—of them Joyce seems to have been quite satisfied simply to include their names. Many hundreds of books are also named; and there are all kinds of more or less complete sets of different kinds of objects scattered through the book: most of the books of the Bible, about a hundred and eleven suras of the Koran, the titles—and, fantastically enough, the names of the original airs—of all Moore's Melodies. (Atherton 45)

Thomas Moore was born in Dublin in 1779, and like Joyce showed an early talent for music. He studied at Samuel Whyte's Academy on Grafton Street, where he was taught Greek and Latin. But he also learned French and Italian from private tutors. This predilection for foreign languages is another trait he shared with Joyce. Thomas Moore was one of the first Catholics to be admitted to Trinity College Dublin, where he studied law from 1795 to 1799. After taking his degree, he moved to London to continue his legal studies at Middle Temple. In London, he began to make a name for himself as a translator of Greek

lyric poetry. In 1803 he sailed for Bermuda to take up the post of registrar of the Admiralty Prize Court, but after only three months in the post he appointed a deputy to take his place, while he embarked on an extended tour of North America.



Middle Temple (c 1830)

In 1806, following his return to London, he published *Epistles, Odes, and Other Poems*. Francis Jeffrey of the *Edinburgh Review* wrote a scathing critique of the work, calling into question Moore's morality. Moore challenged him to a duel, but when the police intervened and Jeffrey's gun was found to be unloaded, the two men became fast friends.

Moore's most famous work, the ten volumes of his *Irish Melodies*, appeared between 1808 and 1834. Drawing upon Edward Bunting's *A General Collection of the Ancient Irish Music* (1797) and other collections of traditional Irish airs, Moore wrote new lyrics to old tunes. The Irish composer John Andrew Stevenson provided the arrangements. The *Irish Melodies* were an immediate success and

secured Moore's reputation for all time. In one of his letters he predicted that his Irish Melodies would be "the only work of my pen, as I very sincerely believe, whose fame (thanks to the sweet music in which it is embalmed) may boast a chance of prolonging its existence to a day much beyond our own." Never in the history of letters did a writer so accurately predict his future standing in the world.

Among Moore's other works two may be noted. *Lalla Rookh*, An Oriental Romance (1817) was popular and influential in its day. Several musical adaptations are extant. It is briefly alluded to on a number of occasions in *Finnegans Wake*. *Travels of an Irish Gentleman in Search of a Religion* (1833) is a fictionalized meditation upon the merits and demerits of the Catholic and Protestant religions. The following year, as we have seen, Joseph Blanco White brought out his own "sequel" to Moore's *Travels*.

Thomas Moore died at Sloperston Cottage, Wiltshire, on 25 February 1852 (26th according to some sources). He was 72.

Alone in Crowds to Wander On
[Shule Aroon]

Lyrics: Thomas Moore
Arrangement: John Stevenson

Mournfully

Soprano

Piano

Alone in crowds to wan-der on, And feel that all the

charm is gone Which voi - ces dear and eyes beloved Shed round us once wher-

e'er we roved, This, this the doom must be Of all who've loved, and

lived to see The few bright things they thought would stay For ev - er near them,

die a - way

I

Alone in crowds to wander on,
And feel that all the charm is gone
Which voices dear and eyes beloved
Shed round us once, where'er we roved—
This, this the doom must be
Of all who've loved, and loved to see
The few bright things they thought would stay
For ever near them, die away.

II

Though fairer forms around us throng,
Their smiles to others all belong,
And want that charm which dwells alone
Round those the fond heart calls its own,
Where, where the sunny brow?
The long-known voice—where are they now?
Thus ask I still, nor ask in vain,
The silence answers all too plain.

III

Oh, what is Fancy's magic worth,
If all her art cannot call forth
One bliss like those we felt of old
From lips now mute, and eyes now cold?
No, no—her spell in vain—
As soon could she bring back again
Those eyes themselves from out the grave,
As wake again one bliss they gave.

Alone in Crowds to Wander On (Shule Aroon)

RFW 039.26	Moore's Irish	Traditional Air
alohned in crowds to warnder	Alone in Crowds	Shule

- German (colloquial): löhnen, to pay up, to cough up
- German: warnen, to warn

Alone in Crowds to Wander On was first published in 1834 in the tenth and final volume of Moore's Irish Melodies. An elegy in A minor, the poem laments the loss of love. The traditional melody to which it is sung is called [Shule Aroon](#), from the Irish: Siúil, a Rún, Walk, My Love. This is an old song, in which a woman laments that her lover has gone to France to fight as one of the Wild Geese. But she accepts her fate with heartfelt resignation. The relevance to A'Hara's career is obvious. Shuley sounds like Shirley, which again calls A'Hara's gender into question.

In the Ithaca episode of Ulysses, Stephen Dedalus sings this song to Bloom:

What fragment of verse from the ancient Hebrew and ancient Irish languages were cited with modulations of voice and translation of texts by guest to host and by host to guest?

By Stephen: suil, suil, suil arun, suil go siocair agus suil go cuin (walk, walk, walk your way, walk in safety, walk with care).

By Bloom: Kifeloch, harimon rakatejch m'baad l'zamatejch (thy temple amid thy hair is as a slice of pomegranate). ([Ulysses 640](#))

Dove and Raven

After A'Hara has soldiered a bit under Wolsey, we are told:

the cawer and the marble halls of Pump Court Columbarium, the home of the old seakings, looked upon each other and queth their haven evermore ... (RFW 039.29-040.01)

Let us dissect this bit of Joycean forcemeat.

Ravens are cawers (they caw), while columba is Latin for dove. In Finnegans Wake, the coupling of the black raven and the white dove is characteristic of Issy with her split personality.

The marble halls brings to mind Arline's popular aria I Dreamt I Dwelt in Marble Halls in [The Bohemian Girl](#), a Romantic opera by the Irish composer Michael William Balfe. The marble halls, where Arline grew up before being abducted by gypsies, were in her father Count Arnheim's castle on the Danube. As he is the Governor of Pressburg (Bratislava), this may be identified with Pressburg Castle, but the opera's libretto simply refers to "The Chateau and Grounds of Count Arnheim, on the Danube, near Presburg".



Pressburg Castle (Bratislava)

Pump Court is an enclosed courtyard in London. It lies about 100 m from Middle Temple, where Thomas Moore studied law intermittently between 1799 and 1803. It is also featured in Charles Dickens' novel *Martin Chuzzlewit*. The opening chapter of this novel, in which Dickens traces the ancestry of his hero, was undoubtedly in the back of Joyce's mind when he began the *Humphriad* by tracing the genesis of Harold or Humphrey Chimpden's occupational agnomen (RFW 024.01 ff).

A [columbarium](#) is a sepulchre for funerary urns—ravens are omens of death. It is also another name for a dovecote, in which pigeons are bred. But there is no columbarium close to Pump Court. There is a [Pigeon House](#) in Dublin—it is now the Poolbeg Generating Station—but it was named for its first caretaker John Pidgeon, who operated a restaurant there in the 1760s. I do not understand why Joyce alludes to Pump Court here. The connection with Thomas Moore seems too slight to my mind to justify the allusion. In the previous chapter, the common lodging house where Hosty and his colleagues sleep, *Abide with Oneanother*, has the address: Block W.W. ... Pump Court, The Liberties. The Liberties is a district of south-central Dublin, in the vicinity of St Patrick's Cathedral, but there is no Pump Court in Dublin. There are other Pump Courts in London (eg in Vine Yard, Southwark), but none is obviously relevant to this passage.



Pump Court, Temple, London

As the cawer and the marble halls ... looked upon each other, it is reasonable to see in cawer an allusion to the Tower of London, which is

famed for its [ravens](#). Where, then, are the marble halls that look upon the Tower? There are no prominent buildings across the Thames from the Tower, and Pump Court lies about 2.5 km away.

The cawer and the marble halls of Pump Court Columbarium are glossed as the home of the old seakings. In the Old Norse Sagas, Viking warlords were generally called [Sea-Kings](#). The early Scandinavian Kings of Dublin were Sea Kings.

The Sea Kings is also the title of an essay by the Young Irishman [Thomas Osborne Davis](#)—a review of Samuel Laing's *The Heimskringla: A History of the Norse Kings* of 1844. Davis uses the term Sea Kings to refer to all the Scandinavian conquerors of the Early Middle Ages, including those who carved out petty kingdoms for themselves in Ireland.

These Sea Kings were old friends and old foes of Ireland. History does not reach back to the age in which ships passed not between Ireland and Scandinavia. It seems highly probable that the Milesians themselves—that Scotic (or Scythian) race who gave our isle the name of Scotia Major—reached our shore, having sailed from the Baltic. They were old Sea Kings.

So were the Jutes, or Getæ, who came under Hengist and Horsa to England in the fifth century, and received the isle of Thanet as a reward for repelling the Irish invaders; and, not content with this pay, used their saxons (or short swords), from whence we name them Saxons, till all the east of England obeyed them. So, too were the Danes, who conquered that same England over again in the tenth century. So were the Black and White Strangers, who held our coast and ravaged our island till Brien of Thomond trampled their raven at Clontarf on the 23rd of April, 1014. And the Normans themselves, too, were of that self-same blood. (Davis 54)



*They fought as they revelled, fast, fiery, and true,
And, though victors, they left on the field not a few;
And they who survived fought and drank as of yore,
But the land of their heart's hope they never saw more;
For in far foreign fields, from Dunkirk to Belgrade,
Lie the soldiers and chiefs of the Irish Brigade.*

— Thomas Osborne Davis, *The Battle Eve of the Brigade*

Thomas Osborne Davis

FWEET glosses cawer as Irish, cathair, city. In Dublin City, the home of the old sea kings was, I suppose, the Viking Longphort, which stood on the future site of **Dublin Castle**. Several of the castle's towers are still extant. Could cawer refer to one of these? On Christmas night 1592, Red Hugh O'Donnell famously escaped from one of the towers in Dublin Castle with his cousins Art and Henry O'Neill after spending four years in custody. This event helped to precipitate the Nine Years' War.

In the Gaelic Athletic Association, the traditional crest of County Dublin features a raven atop a ford of hurdles. The bird represents the **raven banner** of the Viking founders of Dublin, while the ford of hurdles represents the ancient Irish village of Áth Cliath [Hurdlesford]:



GAA Crest of County Dublin

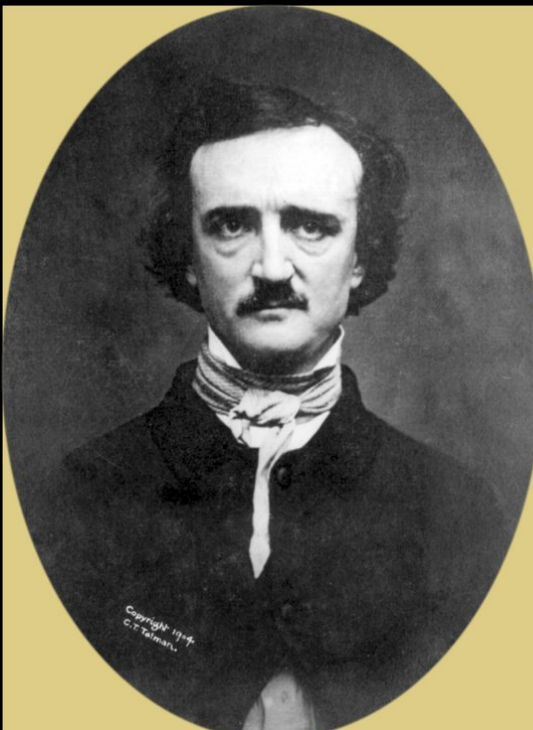
Having looked upon each other, the cawer and the Columbarium queth their haven evermore. The obvious allusion here is to Edgar Allen Poe's narrative poem [The Raven](#), which includes the refrain:

Quoth the raven, "Nevermore."

Like Moore's *Alone in Crowds to Wander On* and the traditional air *Siúil, a Rún*, *The Raven* laments the poet's lost love.

The raven and dove have also quit their heaven for evermore. As [FWEET](#) suggests, this may allude to the closing lines of John Milton's [Paradise Lost](#), in which Adam and Eve quit Paradise for ever:

Some natural tears they dropped, but wiped them soon;
The world was all before them, where to choose
Their place of rest, and Providence their guide.
They, hand in hand, with wandering steps and slow,
Through Eden took their solitary way.
This is an obituary, so quitting paradise is a metaphor here for dying.

 A black and white portrait of Edgar Allan Poe, showing him from the chest up. He has dark, wavy hair and a prominent mustache. He is wearing a dark coat over a white shirt with a high collar and a dark cravat. The portrait is set within an oval frame.	<p><i>Then this ebony bird beguiling my sad fancy into smiling, By the grave and stern decorum of the countenance it wore, "Though thy crest be shorn and shaven, thou," I said, "art sure no craven, Ghastly grim and ancient raven wandering from the Nightly shore — Tell me what thy lordly name is on the Night's Plutonian shore!"</i> Quoth the raven, "Nevermore."</p> <p><i>Much I marvelled this ungainly fowl to hear discourse so plainly, Though its answer little meaning — little relevancy bore; For we cannot help agreeing that no sublunary being Ever yet was blessed with seeing bird above his chamber door — Bird or beast upon the sculptured bust above his chamber door, With such name as "Nevermore."</i></p> <p><i>But the raven, sitting lonely on the placid bust, spoke only That one word, as if his soul in that one word he did outpour. Nothing farther then he uttered—not a feather then he fluttered— Till I scarcely more than muttered, "Other friends have flown before— On the morrow he will leave me, as my hopes have flown before."</i> Quoth the raven, "Nevermore."</p> <p>— Edgar Allen Poe, <i>The Raven</i></p>
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Edgar Allen Poe

A'Hara's Death

The final lines of this section describe the circumstances of A'Hara's death:

for it transpires that on the other side of the water it came about that on the field of Vasileff's Cornix inauspiciously with his unit he perished, saying, This papal leafless to old chap give, rawl chawclates for mouther-in-louth. (RFW 040.02-04)

John Gordon, Professor Emeritus of English at Connecticut College, comments:

49.12: “on the other side of the water:” a code phrase among Jacobites; as McHugh notes the Wild Geese (.5) were Irish Jacobites. ([John Gordon's Finnegans Wake Blog](#))

In the 18th century, Bonny Prince Charlie, the Jacobite Pretender to the throne of Great Britain, was known to his supporters as the King o'er the Water. He was born in Rome and spent most of his life on the continent.

Vasileff is another Russian-sounding name: Vasily [Василий] is the Russian form of the Greek: Βασίλειος, Basil, which means kingly or royal. The form Vasiliev is a common Russian surname. The other element is Latin: cornix, crow.



Magpie Augury

[FWEET's gloss](#) on the word inauspiciously is:

auspice: an omen (usually a good one), originally based on divination by the observation of birds (from Latin avis: bird + Latin specere: to observe; discussed by Vico)

In Chapter V of [A Portrait of a the Artist as a Young Man](#), Stephen Dedalus tried to interpret a flight of birds above the National Library, wondering whether it was “an augury of good or evil”. He later recalls this episode in [Ulysses](#). In the [Proteus](#) episode, he refers to his ashplant as “his augur’s rod of ash”.

Obviously, the field of Vasileff’s Cornix refers to the battlefield on which A’Hara perishes with his unit—but which battlefield? There is a Vasili Beach near Balaclava, the site of the famous battle during the Crimean War, but Joyce is unlikely to have heard of it. During the battle, the Russians deployed crow’s feet, or [caltrops](#), to prevent enemy troops from approaching the Russian defences.



Crow’s Feet (Caltrops) from the Battle of Balaclava

A’Hara’s dying words are equally mysterious:

This papal leafless to old chap give, rawl chawclates for mouther-in-louth. (RFW 040.04)

In the context of Buckley and the Russian General—Buckley shoots the Russian General when the latter, having defecated on the battlefield, wipes his arse with a sod of turf—it is tempting to interpret papal as paper (ie toilet paper) and chawclates (chocolates) as excrement. Buckley is the Oedipal Figure, who incorporates both the brothers Shem and Shaun. In his role as Shaun the Post, who delivers ALP's Letter to HCE, it is fitting that the dying Buckley leave a letter (paper leaflet) for his [aul' boy](#) (old chap), or father. In his role as Shem the Pen, who indites the Letter, it is fitting that he give ALP excrement. In Chapter I.7 (Shem the Pen), Shem manufactures indelible ink out of his own dung ([RFW 146.19-29](#)).

Shem's mother, ALP, dictates the letter to him. That explains why mother becomes mouther. But why is she called A'Hara's mother-in-law? Is it because A'Hara was introduced to us as His husband (ie Hosty's husband)? And why does law become louth? County Louth is the smallest county in Ireland. The Treaty of Mellifont, which brought the Nine Years' War to an end and precipitated the Flight of the Earls, was signed at Mellifont Abbey in Louth. The Abbey also served as the headquarters of William III of Orange during the Battle of the Boyne, which was fought on the Louth-Meath border. Ireland's national epic, Táin Bó Cúailgne (The Cattle Raid of Cooley), is partly set on the Cooley Peninsula in County Louth. Are any of these allusions relevant?



Mellifont Abbey

There are many other allusions here that are open to debate:

- papal belonging to papa?
- Papal Legate An ambassador from the Pope. Cardinal Wolsey was a Papal Legate.
- Russian: papirosy, cigarettes.
- tobacco leaves.
- chap: the jaw
- chaw: a plug or quid of chewing tobacco : the jaw

Rudyard Kipling

It has been suggested by Finn Fordham that Joyce's A'Hara owes something to Kimball "Kim" O'Hara, the orphan son of an Irish soldier, and the protagonist of Rudyard Kipling's novel Kim—and also to Kim's father, Kimball O'Hara Sr, who had been a colour-sergeant in the Mavericks, an Irish regiment serving in British India:



O'Hara fell to drink and loafing up and down the line with the keen-eyed three-year-old baby. Societies and chaplains, anxious for the child, tried to catch him, but O'Hara drifted away, till he came across the woman who took opium and learned the taste from her, and died as poor whites die in India. His estate at death consisted of three papers—one he called his '*ne varietur*' because those words were written below his signature thereon, and the other his 'clearance certificate.' The third was Kim's birth certificate. Those things, he was used to say, in his glorious opium hours, would yet make little Kimball a man.

— Rudyard Kipling, *Kim*

Rudyard Kipling

Kipling's rapid sketch here of an Irish soldier's life disappearing down the plug hole, resembles the rapid sketch that Joyce provided for the Balladeer 'A'Hara' (that is

O'Donnell→O'Mara→O'Hara), who had also been a soldier in an Irish regiment. (Fordham 191)

In addition to Kim's father, another Irish soldier called O'Hara appears in Kipling's work:

Kim's father, O'Hara, had fought for the Mavericks, who had—like Joyce's 'A'Hara'—fought in the Crimean War. The other O'Hara fought for the Tyrone Regiment—like Joyce's 'A'Hara' who enlisted in "Tyrone's horse". In his story "Black Jack", O'Hara has a prominent role as the Colour Sergeant for the Tyrones, a regiment described in terms that say a great deal about Kipling's Unionist sympathies. (Fordham 192)

The narrator of "Black Jack" describes mutinous members of the Tyrones as Black Oirish:

These "Black Oirish" in the Tyrone regiment receive a nod in the passage from *Finnegans Wake* quoted above with the mention of "Tyrone's horse, the Irish Whites". (Fordham 192)

Finally, Fordham points out how the Russian context of the A'Hara passage is also appropriate:

It is also worth mentioning the Russian context which Joyce weaves into 'A'Hara's' story, as at least coinciding with the world of Kipling's O'Hara, especially the son ... The story of *Kim* plays out against a conflict on the North-West frontier of India (present day Afghanistan) between Britain and Russia, known during the 19th century as 'The Great Game' ... Like Kipling's O'Hara fils, *Kim*, 'A'Hara' is an Irish military spy involved in the conflict between the Empires of Britain and Russia. Unlike Kipling's O'Hara-hero, it is far from clear whose side Joyce's A'Hara-hero is on. (Fordham 192-193)



Finn Fordham in Trieste

He Was

Each of the six death notices in this passage ends with the expression He was in one of six different languages. A'Hara's is in Russian: Был [был], He was. This is appropriate for someone who took part in the Crimean War, especially someone who may have fought on the Russian side under the assumed name Okaroff.

Why does Joyce spell был Booil and not Byl? Is there a hint here of bull, as in Papal bull? In *Finnegans Wake*, the Papal bull known as [Laudabiliter](#), in which the English Pope Adrian IV (Nicholas Breakspear) is alleged to have granted Ireland to Henry II as a Papal fief, makes several appearances.

Final Thoughts

John Gordon has suggested that A'Hara's military career is in reality O'Mara's dream:

the 'O'Mara' of 40.16-20 was 'an exprivate secretary of no fixed abode' seen sleeping on a step of the Bank of Ireland, former seat of the Irish Parliament and thus a reminder of stolen nationhood, dreaming that the icy step was the stone on

which of old the Irish kings had once been crowned. At 49,03-15 he returns as 'A'Hara', now one of Ireland's wild geese, still with 'no fixed abode' but taking revenge on those who robbed him of his home, seeking refuge in 'the home of the old seakings'; his final gesture, handing on a letter, is the act of a private secretary. We may, I think, take his second incarnation as the dream of his first. (Gordon 130) In their *Skeleton Key to Finnegans Wake*, Joseph Campbell & Henry Morton Robinson have offered a curious interpretation of the phrase with his unit he perished:

O'Hara [i.e., O'Mara] ... soldiered a bit with Wolseley ... after which, on the other side of the water, inauspiciously, with his daughter, he perished. (Campbell, Robinson & Epstein 64)

They do not explain how they got with his daughter out of Joyce's with his unit.



The Bank of Ireland (Irish Parliament Building)

In these few lines, we've had gaggles of geese and murders of crows to contend with. In the next article, we shall be occupied with a bird of an entirely different feather—a jailbird, who is incarcerated in a lunatic asylum.

And that's as good a place as any to beach the bark of our tale.

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Useful Resources

- [Thomas Moore](#)
- [FWEET](#)
- [The James Joyce Scholars' Collection](#)
- [FinnegansWiki](#)
- [James Joyce Digital Archive](#)
- [John Gordon's Finnegans Wake Blog](#)

Paul Horan

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[Finnegans Wake - A Prescriptive Guide](#)



Poor old dear Paul Horan, to satisfy his literary as well as his criminal aspirations, at the suggestion thrown out by the doomster in loquacity, so says the Dublin Intelligence, was thrown into a Ridley's for inmates in the northern counties. Under the name of Orani he may have been the utility man of the troupe capable of sustaining long parts at short notice. *He was.*

RFW 040.05-040.09

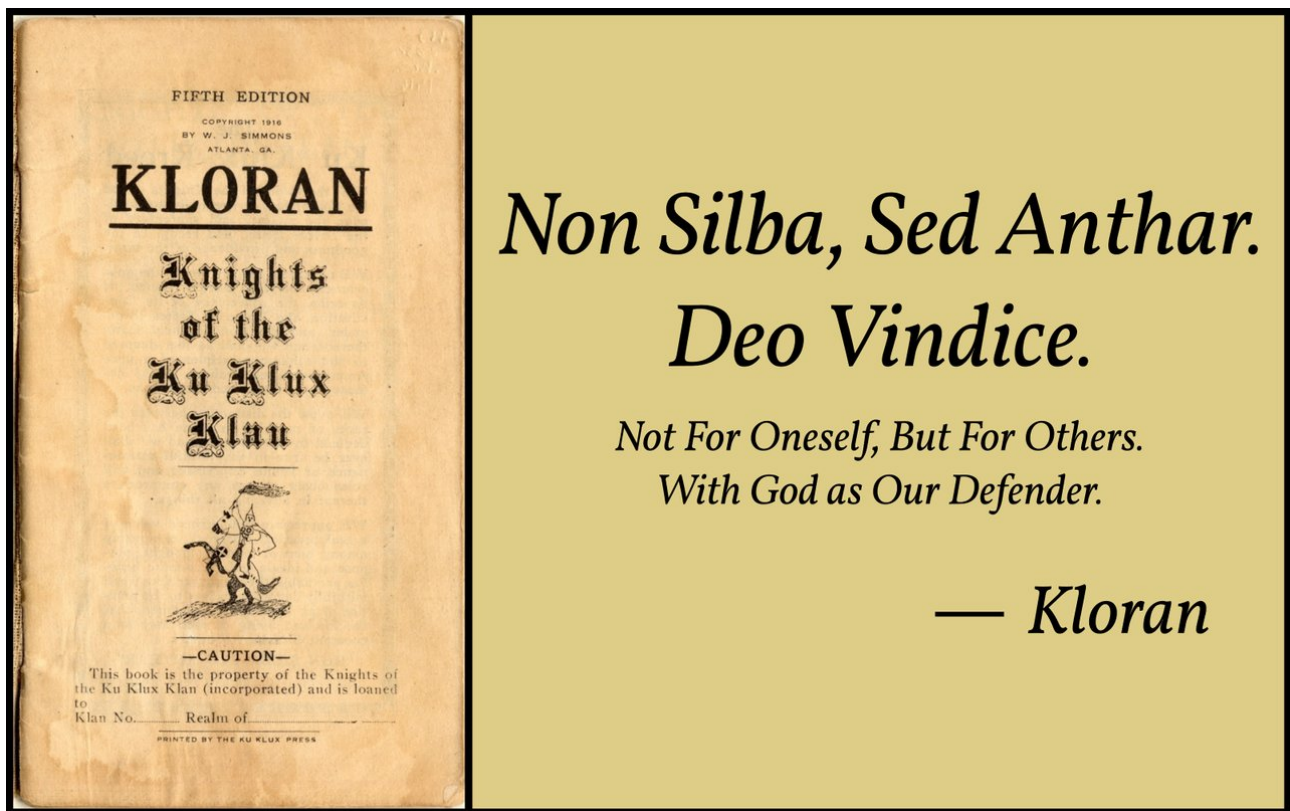
The opening paragraph of the *Humphriad II—Book I, Chapter 3* of James Joyce's *Finnegans Wake*—includes a set of obituaries. These are the death notices of Hosty and a number of his close contacts. In the last article we examined in minute detail the eleven lines of A'Hara's obituary. In this article we are taking a close look at the five lines that make up the obituary of their colleague Paul Horan. In Chapter 2, this particular individual was introduced to us as:

... a small and stonybroke cashdraper's ex-executive, Peter Cloran (discharged) (RFW 032.07-08).

The pairing of Saints Peter and Paul is common throughout *Finnegans Wake*. These names generally refer to the rivals Shem and Shaun—the sons of HCE and ALP—or to the Oedipal Figure who combines both brothers in the one flesh. Its occurrence makes perfect sense here, as Hosty and his associates all represent this Oedipal Figure, the “enemy” (Latin: *hostis*) who challenges HCE and precipitates his fall from grace. We were actually told that Hosty's Rann was composed by O. Gianni and A. Hames (RFW 035.20):

- Italian: [Gianni](#), Johnny = Shaun, the Irish form of John.

- Scots: [Hamish](#), James = Shem, from Séamas, the Irish form of James.



The Kloran

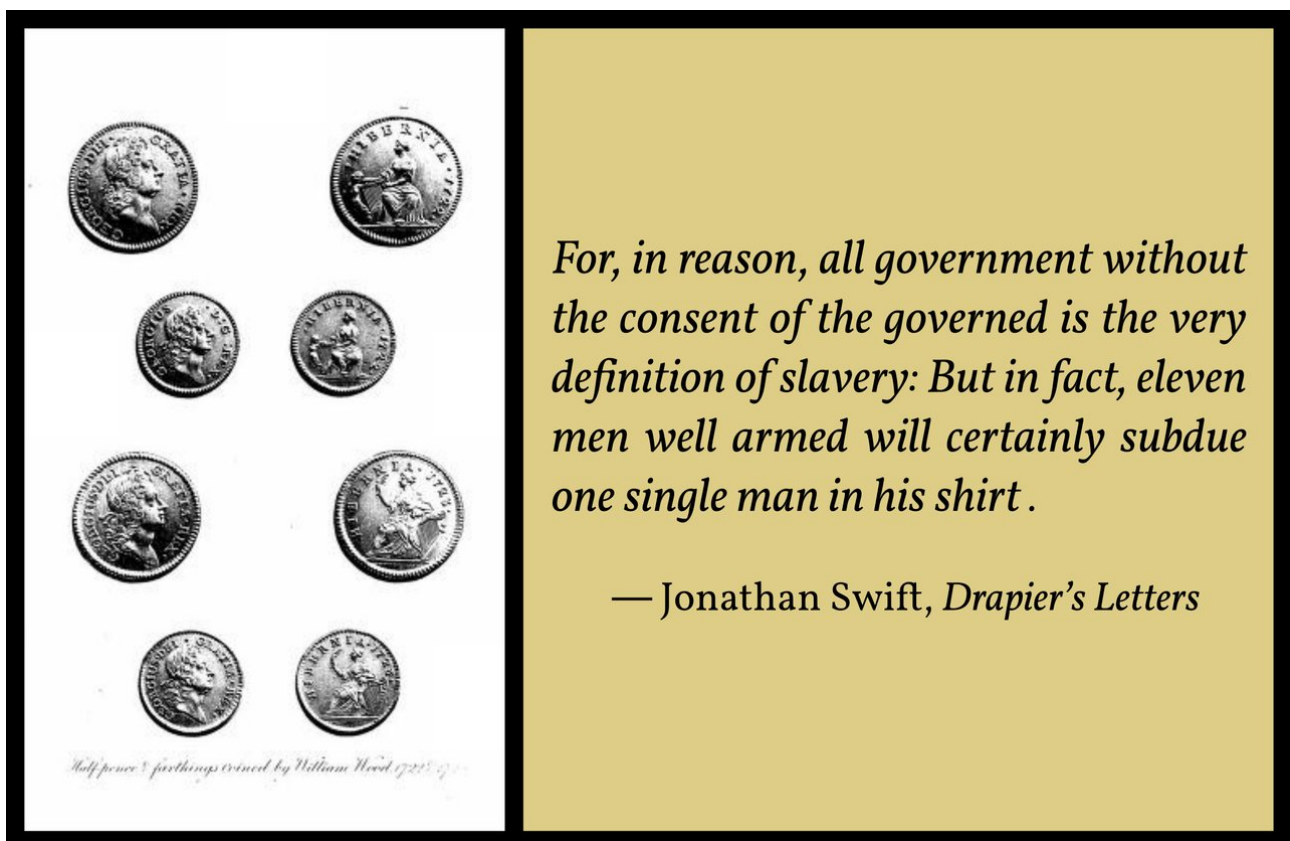
Cloran obviously alludes to the Kloran, the “sacred book” of the Ku Klux Klan. Concerning this name Adaline Glasheen had the following to say in *A Second Census of Finnegans Wake*:

Mongan, Roche—[Mongan](#) was a 7th century Irish hero, a reincarnation of Finn MacCool ... whose name doubtless refers to Stone Mountain, Georgia, traditional meeting-place of the Ku Klux Klan. Roche Mongan is first known as Peter Cloran ... and the Kloran is the sacred book of the KKK. [St Roche](#) is patron of the plague-stricken. (Glasheen 1965:178)

Mildew Lisa and Peter Cloran were referred to as Lisa O’Deavis and Roche Mongan at RFW 032.27-28, just eighteen lines after being introduced to us as Peter Cloran and O’Mara ... (locally known as Mildew Lisa)—and immediately after a reference to Lazarus, the patron saint of lepers. Does O’Deavis include an allusion to Dives, the rich man who appears in the same Biblical parable as [Lazarus](#)?

Shem and Shaun are often paired as Tree and Stone (or in combination as TreeStone = Tristan, the Oedipal Figure). Significantly, Cloran is not just broke but stonybroke.

Peter Cloran is also described as a cashdraper's ex-executive. There is certainly an allusion here to Jonathan Swift's [Drapier's Letters](#), a series of pamphlets Swift published anonymously to expose the debasement of Irish currency (cash) by the introduction of William Wood's copper coinage in 1723—a scheme that could have made many Irish people stonybroke.



Halfpence & Farthings Coined by William Wood 1722 & 1723

Peter Cloran will be mentioned once more in *Finnegans Wake*—I.8, Anna Livia Plurabelle (RFW 166.18).

First Draft

Paul Horan's is the shortest of the six obituaries. In David Hayman's *A First-Draft Version of Finnegans Wake*, it comprises a little more than a single line:

Peter Cloran, at the suggestion of the Master in Lunacy, became an inmate of an asylum. (Hayman 69)

When he later revised this, Joyce for once managed to rein in his creative genius. Although he elaborated it, he added little that was new:

Poor old dear Paul Horan, to satisfy his literary as well as his criminal aspirations, at the suggestion thrown out by the doomster in loquacity, so says the *Dublin Intelligence*, was thrown into a Ridley's for inmates in the northern counties. Under the name of Orani he may have been the utility man of the troupe capable of sustaining long parts at short notice. He was. (RFW 040.05-09)



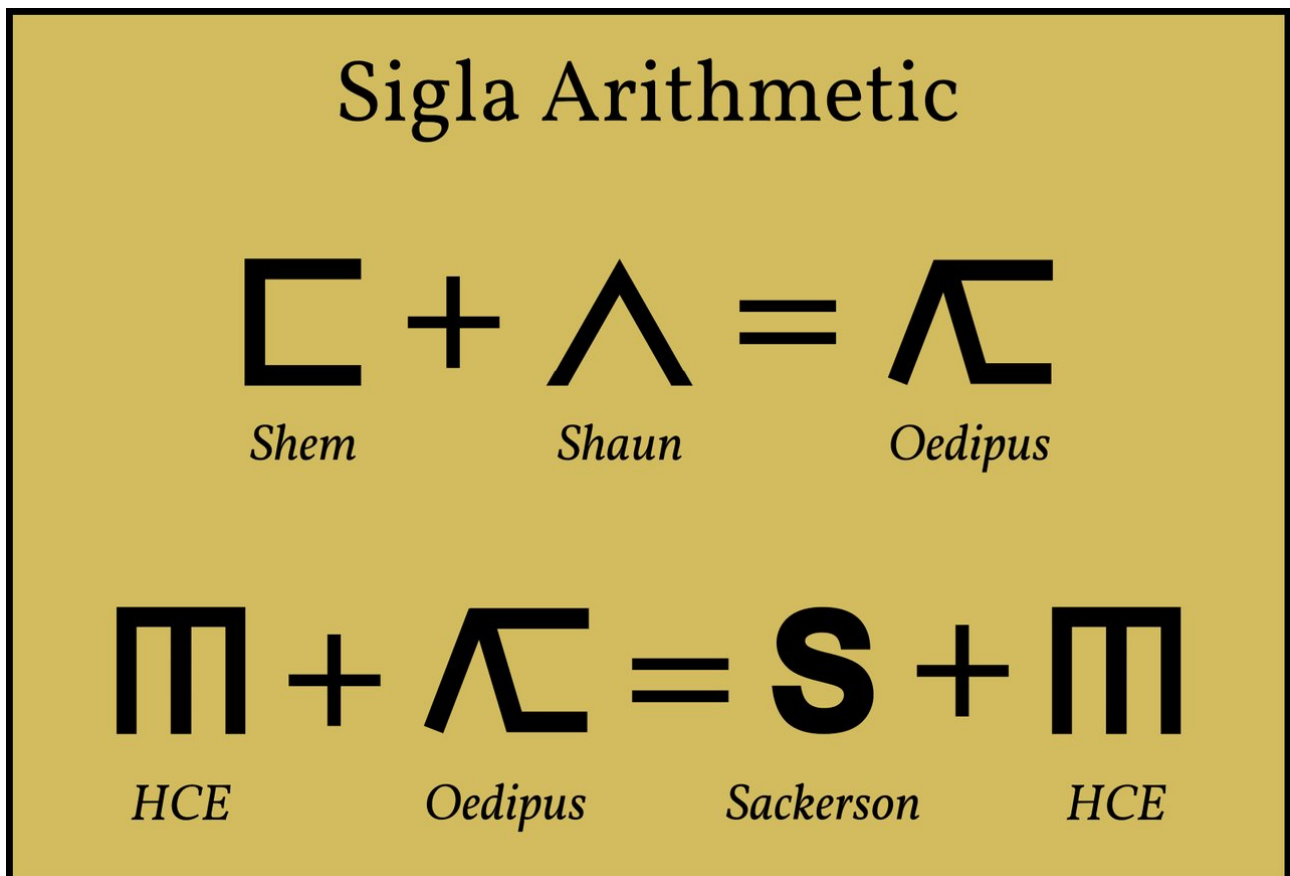
The Dublin Intelligence

We have already seen how Hosty is described as poor Osti-Fosti and O'Mara as poor old A'Hara. In *Finnegans Wake*, HCE's manservant Sackerson is Poor Old Joe, while ALP's elderly maidservant Kate is the Wake's Poor Old Woman (Shan Van Vocht). Why, then, does Joyce use these particular words to describe O'Mara and Cloran? John Gordon, Professor Emeritus of English at Connecticut College, sees Kate and Sackerson at the back of things, while Shem and Shaun are to the fore:

The pious Kate overhears [Sackerson's] maunderings about their master, and the rumour is off—from Kate to her priest to his friend and so on. The gossipers are for

the most part recognisable variants of HCE's sons, especially Shem; here s elsewhere Sackerson has been the source of the twins. (Gordon 126-127)

Note the progression from poor through poor old to poor old dear. Joyce seems to regard Hosty, O'Mara and Horan as a triad. At RFW 034.16 they are referred to as the trio of whackfolthediddlers.



Sigla Algebra

In *A Skeleton Key to Finnegans Wake*, Joseph Campbell and Henry Robinson summarize these lines in the following words:

Paul Horan [i.e. Moran] ended up in a lunatic asylum. (Campbell, Robinson & Epstein 64)

As we have seen, Paul Horan was introduced in the preceding chapter as Peter Cloran. So who is this Moran? Horan and Moran are genuine Irish surnames. A James Horan was Lord Mayor of Dublin in 1784-85. In [one of the intermediate drafts](#) of the Chinese Whispers (RFW 031.28-0033.29), Joyce referred to Peter Cloran as Roche Moran before changing this to Roche Mongan (RFW 032.28). [Another, earlier](#)

[draft](#) has Peter Doran. But these early drafts were unknown to Campbell & Robinson.

We also have the Czech: hora, mountain, which preserves the stony associations of Kloran.

Master in Lunacy

In the first draft, Peter Cloran is committed to an asylum at the suggestion of the Master in Lunacy. In the final draft, Paul Horan is committed at the suggestion thrown out by the doomster in loquacity. In the version published in 1939 the phrase was doomster in loquacity lunacy, but in *The Restored Finnegans Wake* Rose & O'Hanlon have emended this to doomster in loquacity.



The Four Courts, Dublin

In Dublin's [Four Courts](#), there was once a Lunacy Department, with a Registrar in Lunacy and a Chief Clerk in Lunacy. There were

also [Commissioners in Lunacy for Ireland](#), charged with supervising the management of asylums and protecting the rights of the mentally ill. This body was established by the Lunacy (Ireland) Act 1821: An Act to make more effectual Provision for the Establishment of Asylums for the Lunatic Poor, and for the Custody of Insane Persons charged with Offences in Ireland. At the time, there were only two lunatic asylums in the country—the Eglinton Asylum in Cork and the Richmond Lunatic Asylum in Dublin—but this act provided for the establishment of a network of district lunatic asylums across the island. The Eglinton and Richmond asylums were incorporated into this system as District Lunatic Asylums in 1830 and 1845 respectively, by which time several regional asylums had been created.

The Commission originally consisted of four doctors and four lay members. Seven of these were also governors of the Richmond Asylum. In England and Wales, the corresponding [Commissioners in Lunacy](#) were restyled Masters in Lunacy after 1845 (Jones 223). A similarly styled office was also established in Australia, but there was never any such role in Ireland.

Why did Joyce change Master in Lunacy to doomster in loquacity?

- doomster: 1. A judge, doomer. _arch[aic]. ([Oxford English Dictionary](#))

In Scottish Law, a doomster, or deemster, was a public executioner charged with formally pronouncing sentence. In the 18th century, this came to be seen as a barbarous custom and was abolished by the Act of Adjournal (1773).

Doomster (dū'mstər). In 5 domstere. [modification of *demester*, DEMPSTER, DEEMSTER, after DOOM *v.* and *sb.*]

1. A judge, doomer. *arch.*

1442 *Cursor M.* 9737 (Bedford) Fadir, rightwis domstere !
 1861 LOWELL *Poet. Wks.* (1890) IV. 4 Then let him hearken
 for the doomster's feet! 1882 *Sat. Rev.* 11 Nov. 627
 Doomsters. .propounding their own construction of rubrical
 niceties with Sinaitic thunders.

2. In a Scottish court of law, the official (usually
 the executioner) who formerly read or repeated the
 sentence ; = DEMPSTER 2.

1609 SKENE *Reg. Maj.* 158 The Domster sould be sworne.
 a 1640 JACKSON *Creed* x. xlix. § 2 They will. .be enforced
 to borrow a more fit expression of His office from our sister
 nation, and instyle Him to be the doomster or doomsman of
 the quick and the dead. 1816 SCOTT *Old Mort.* xxxvi,
 'Doomster', he continued, 'repeat the sentence to the
 prisoner'. 1861 W. BELL *Dict. Law Scot.* s.v. *Doom*, The
 doom or sentence was. .pronounced by the public executioner,
 or doomster as he was called—a barbarous practice, which
 was abolished by Act of Adjournal, 16th March 1773.

attrib. 1881 PALGRAVE *Visions of Eng.* 131 Before is the
 doomster-day, And. .the shambles of Fotheringay.

Doomster

- loquacity: The condition or quality of being loquacious; talkativeness.

Finnegans Wake is certainly a loquacious book, but I don't think that is why Joyce introduced this particular phrase. The answer, perhaps, is provided by Bernard Benstock, in his 1965 study *Joyce-Again's Wake: An Analysis of Finnegans Wake*:

Peter Cloran (40.16 [RFW 032.07]), the scoundrel who divulged the news of the incident, has died in jail as Paul Horan (49.15 [RFW 040.05])—born as St. Peter, he dies as St. Paul, representing the duality of self in the Wake. (Benstock 194-195)

In other words, Paul Horan has been committed to an asylum not on account of his lunacy, but rather on account of his loquacity: he blabbed

across town about HCE's encounter in the Park with the Cad with a Pipe, to the lasting humiliation of HCE. This is his crime.

The form which his account of the infamous encounter took was, of course, Hosty's Rann—a work of art. Hence, his committal was to satisfy his literary as well as his criminal aspirations.

Ridley's was a nickname for the Richmond District Lunatic Asylum in Grangegorman, Dublin, which is now St Brendan's Hospital. The name, I presume, was suggested by the initials RDLA. In Dublin slang it came to mean any insane asylum or psychiatric ward. In the opening episode of *Ulysses*, Buck Mulligan refers to the same institution as Dottyville ([Ulysses 6](#)).



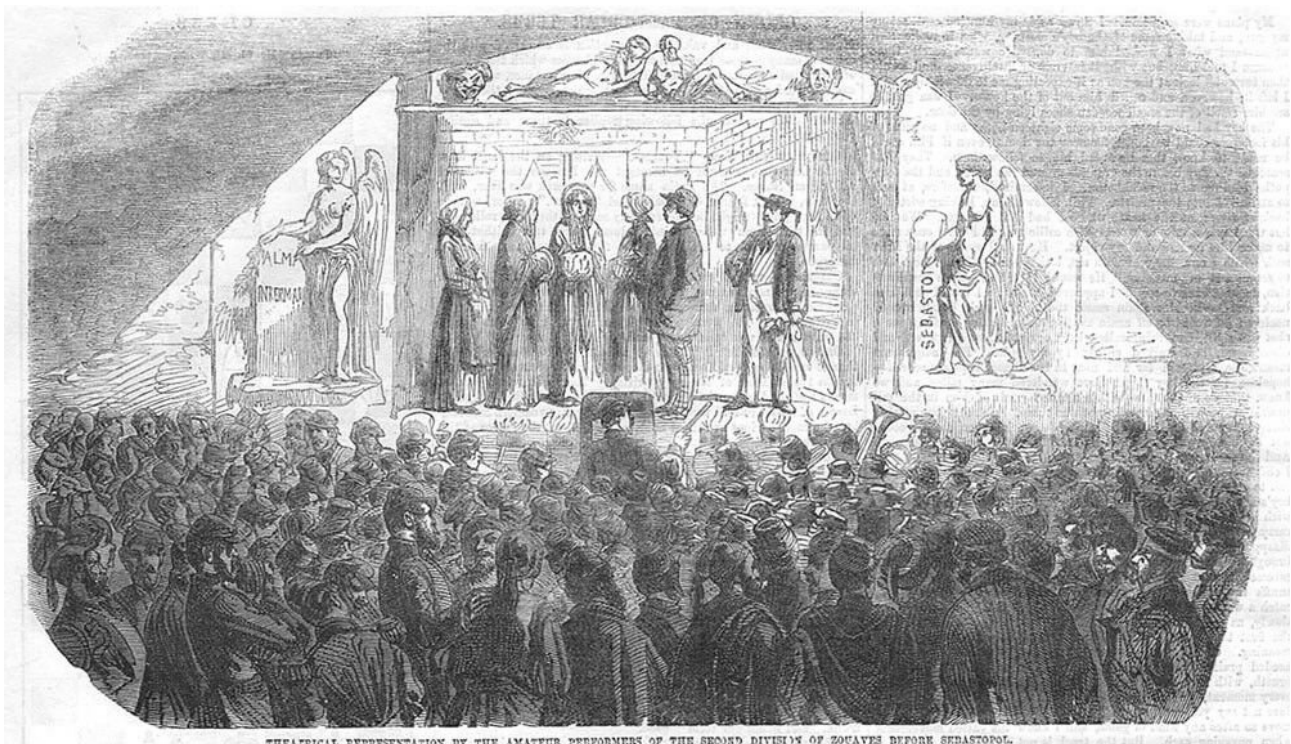
The Richmond General Penitentiary (The Clocktower Building)

The *Dublin Intelligence* was an early 18th-century newspaper cited in *The Pre-Victorian Drama in Dublin*, one of Joyce's sources for this passage (Hughes 5).

Joyce took the reference to Horan as the utility man of the troupe capable of sustaining long parts at short notice from Levey & O'Rorke's *Annals of the Theatre Royal*:

Madame Lemaire, Signor Ciampi, Signer Bossi (a capital basso profondo), and Casaboni, the most useful of "utility men," contributed much to the general effect of the very beautiful concerted pieces ... In consequence of the accidental absence of Titiens, by missing a train, the young soprano, at a short notice, sustained the part of "Lucia." (Levey & O'Rorke 211 ... 219).

The troupe harks back to the Zouave Theatre at Inkerman, in the Crimea, which was mentioned on the previous page. Horan's Italianate stage name of Orani is in keeping with a common practice of the time. Hosty too was given an Italian pseudonym, Osti-Fosti. There may even be an allusion here to the similarly sounding Conrado Borrani, stage name of the English bass-baritone Conrad Boissragon, who created the role of Count Arnheim in *The Bohemian Girl* by the Irish composer [Michael William Balfe](#).



The Zouave Theatre at Inkerman

As we have seen, Joyce was a passionate devourer of newspapers. Trivial details in newspaper columns often became grist to his mill.

The Connacht Tribune was a regional Irish newspaper that he regularly read even while living in Paris. [FWEET](#) records almost fifty allusions in *Finnegans Wake* that were lifted from this journal. The first of these was inspired by a story of a marital dispute trial in Dunmore District Court (County Galway) which appeared in the Connacht Tribune on Saturday 19 July 1924 (pages 3-4). The story bore the heading:

An Unhappy Alliance. Wife Seeks Maintenance Allowance.

... His wife took every copper he had, and then shoved him into the asylum, and when he came out everything in the house was sold. The house was bare and ... Having read this, Joyce recorded the following in one of his *Finnegans Wake* notebooks:

shoved him into asylum (N11 (VI.B.5): 150(j))

It never ceases to amaze me how the most unremarkable and mundane phrases in *Finnegans Wake* often have literary genealogies that can be traced back to other works. But it is not uncommon for the final draft of such a phrase to be almost unrecognizable from its original form—as is the case here, where shoved him into the asylum became was thrown into a Ridley's.

Why is the asylum into which Horan is shoved for inmates in the northern counties? In the next chapter, HCE will be buried at the bottom of Lough Neagh, in the northern counties. The first District Asylum set up under the 1821 legislation was the Armagh District Lunatic Asylum, or St Luke's Hospital, which was established in 1825. It served Counties Donegal, Tyrone, Armagh, Fermanagh and Monaghan—five of the nine northern counties that make up Ulster.



Front Elevation of the Armagh District Lunatic Asylum

He Was

Each of the six death notices in this passage ends with the expression He was in one of six different languages. Paul Horan's is in English:

- English: He was

Paul Horan is associated with the northern counties (ie Northern Ireland), so his death is commemorated with the King's English. James Horan was the Lord Mayor of Dublin in 1784-85. Another Lord Mayor of Dublin, Peter Paul MacSwiney (1864), shares forenames with both Peter Cloran and Paul Horan.

According to [Rose & O'Hanlon](#), this motif was inspired by a passage in Edward Sullivan's *The Book of Kells*:

The "Qui fuit" pages Five pages are then occupied with the Genealogy of Christ, each line beginning with "Qui fuit" as illustrated in Plates XV., XVI. and / XVII. (Sullivan 20)

factus es tuus filius meus dilectus in te
bene complacuit mihi.

Ioseph erat inopiens quasi ali
quorum triginta utputabatur filius

ioseph

pauc heu

pauc macha

pauc leui

pauc melchi

pauc iai ille

pauc ioseph

pauc macha hic

pauc amos

pauc iuuen

pauc esu

pauc iasge

pauc enaach



The Book of Kells 200r (Sullivan Plate XV)

And that's as good a place as any to beach the bark of our tale.

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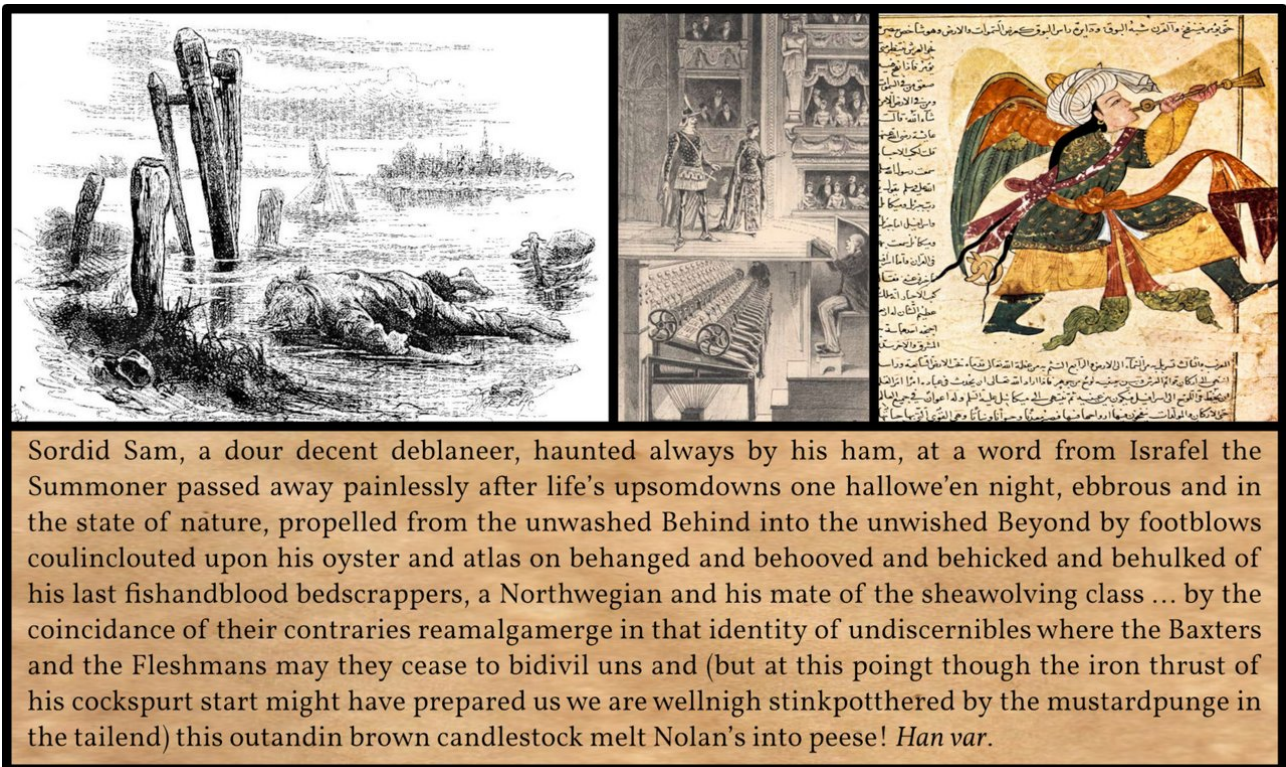
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- [FWEET](#)
- [The James Joyce Scholars' Collection](#)
- [FinnegansWiki](#)
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- [Finnegans Wake Page-A-Day](#)
- [From Swerve of Shore to Bend of Bay](#)
- [Wake in Progress](#)
- [John Gordon's Finnegans Wake Blog](#)
- [One Year in the Wake](#)
- [James Joyce: Online Notes](#)
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Sordid Sam - Part 1

	harlotscurse67 • Mar 8, 2022 (Edited)	35 MIN READ
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Finnegans Wake - A Prescriptive Guide



RFW 040.10-040.27

The opening paragraph of the *Humphriad II*—Book I, Chapter 3 of James Joyce's *Finnegans Wake*—includes a set of obituaries. These are the death notices of Hosty and a number of his close contacts. In this article we will examine the fourth obituary. The deceased, Sordid Sam, was introduced with his brother in the preceding chapter, where he was described as a tinker and ex-convict:

'Twas two pisonouse Timcoves (the wetter is pest, the renns are overt and come and the voax of the turfur is hurled on our lande) of the name of Treacle Tom, as was just out of pop following the theft of a leg of Kehoe, Donnelly and Pakenham's Finnish pork ... (RFW 031.16-19)

Tom, you may recall, overheard the story of HCE's encounter with the Cad with a Pipe at Baldoy racecourse. He later revealed the tale when

he talked in his sleep in a rooming house in the Liberties within earshot of Hosty, Peter Cloran and O'Mara.

Kehoe, Donnelly & Pakenham were originally three independent firms of bacon curers. In 1891 they amalgamated to form a single business. About ten years later, however, Pakenham broke away (Foley 74-80). This pattern of amalgamation and subsequent dissolution foreshadows Sordid Sam's multiple-personality disorder.

First Draft

At nearly eighteen lines in *The Restored Finnegans Wake*, Sordid Sam's obituary is the longest of the six death notices in this passage, but Joyce's first draft required just two lines:

Treacle Tom passed away painlessly in a state of nature propelled into the great beyond by footblows of his last bedfellows, 3 Norwegian sailors. ([Hayman 69](#))



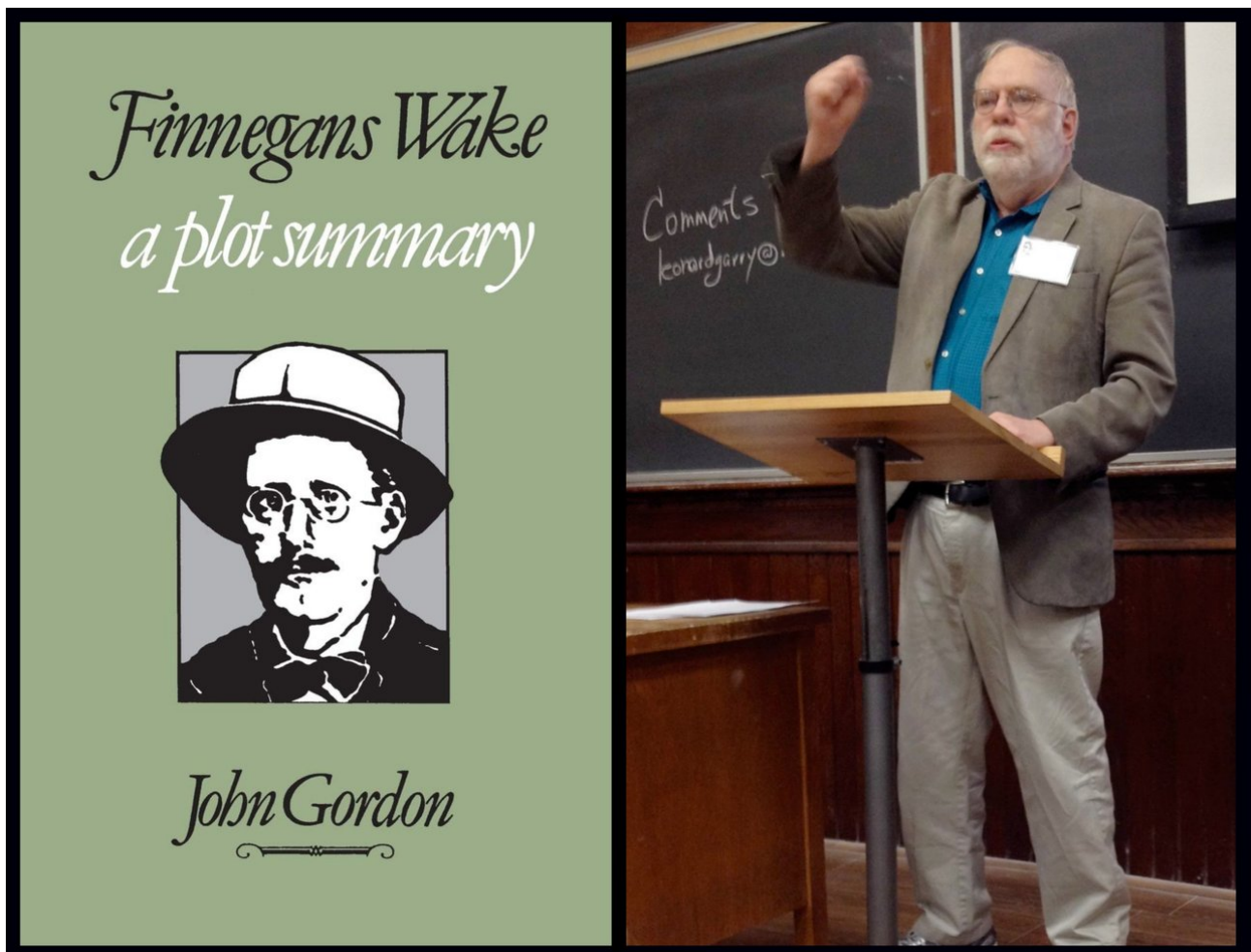
Donnelly, Kehoe Letter Header

In the final version, this pair of lines has grown to half a dozen, to which Joyce then added almost a dozen lines of new material. The 3 Norwegian sailors—later emended to 3 Norwegians of the seafaring class—must refer to Hosty, Peter Cloran and O'Mara.

Sordid Sam

Joyce altered the names of most of the characters in this paragraph. Hosty became Osti-Fosti, O'Mara became A'Hara, and Peter Cloran became Paul Horan. But why did Treacle Tom become Sordid Sam? John Gordon, Professor Emeritus of English at Connecticut College, provides a possible answer to this question, though his novelistic approach to *Finnegans Wake* is not one that I can endorse:

Beginning as 'Sordid Sam' (the two S's are a signature), Sackerson is also prominent. He is introduced as hearing in his sleep the knocking ... at first interpreted as a call from 'Israfel the Summoner', which will later come to dominate the narrative. (The source may be the windowboards swinging loose in the breeze.) It is the thunder of divine pleasure ... then kicks, then a bottle falling into a crate, finally the butcher or baker knocking at the door. (Gordon 130)



John Gordon

It cannot be doubted that Sacker Son and Sordid Sam have similar sounds. The double S is also shared by the twins Shem & Shaun. In the last article, I quoted Gordon to the effect that The gossipers are for the most part recognisable variants of HCE's sons, especially Shem; here as elsewhere Sackerson has been the source of the twins (Gordon 126-127).

Sackerson, or Pore ole Joe, is HCE's manservant. He can be regarded as a fallen HCE—the former HCE, who has already suffered his encounter with the Oedipal Figure and been replaced by that figure.

As I mentioned in an earlier article introducing this chapter, bad weather is a theme that runs through the *Humphriad II*. Low visibility is particularly emphasized, but there are also clear allusions to wind, rain, thunder and lightning.

Dear Dirty Dublin

Sordid Sam is described as a dour decent deblaneer, an obvious echo of the phrase Dear Dirty Dublin, which pops up in *Finnegans Wake* at least three dozen times ([FWEET](#)). We first met this phrase in the opening chapter of the book, where it was disguised as teary turty Taubling (RFW 006.12). The expression is generally attributed to the Dublin-born lady of letters Sydney Owenson (Lady Morgan). It clearly resonated with Joyce, who quoted it in *Dubliners*, *Ulysses* and *Finnegans Wake*.



Behold me, then, buried amidst the monuments of past ages, deep in the study of language, history, and antiquities of this ancient nation, talking of the invasion of Henry II as a recent circumstance, of the Phoenician migration hither from Spain, as though my grandfather has been delegated by the Firbolgs to receive the Milesians on their landing.

—Lady Morgan, *The Wild Irish Girl*

Sydney Owenson (Lady Morgan)

The attribution to Lady Morgan has been questioned recently. The phrase does not occur in any of her extant writings, though she did once write the following in her diary (1 September 1829):

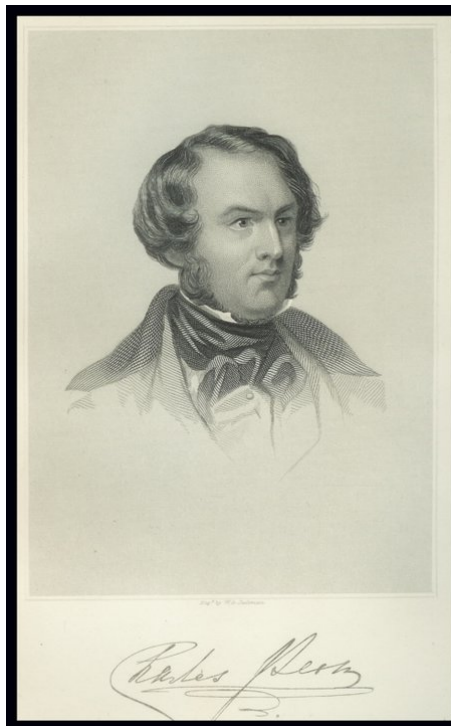
September 1. — After a most delightful and triumphant visit to France, and residence of three months in Paris; after a most prosperous journey through the Low Countries and Holland, an excellent and agreeable voyage from Ostend to London, and business-like and satisfactory residence in London, and a detestable passage across the Herring Pond, we arrived at our own dear but dirty little home, and a most joyous meeting with our family in Great George's Street. (Morgan 283)

It is interesting that Lady Morgan refers here to the Irish Sea as the Herring Pond. In *Finnegans Wake*, Joyce would refer to the Atlantic Ocean as Brendan's herring pool (RFW 167.36).

Joycean scholar John Simpson has researched this topic thoroughly. The earliest occurrence of the phrase he managed to track down was in the November 1837 issue of the *Dublin University Magazine*, where it appears in Chapter 9 of Charles Lever's novel *The Confessions of Harry Lorrequer*, where its placement within inverted commas makes it plain that it is a quotation:

Fortified with these strong documents, and sustained by as sanguine a spirit as consisted with so much delicacy of health, I committed myself and portmanteau to

the inside of his majesty's mail, and early on the following morning found myself once again in "dear dirty Dublin".



*Old Dublin City there is no doubtin'
Bates every city upon the say.
'Tis there you'd hear O'Connell spoutin'
And Lady Morgan making tay.*

*For 'tis the capital of the finest nation,
With charmin' pisintry upon a fruitful sod,
Fightin' like divils for conciliation,
And hatin' each other for the Love of God.*

—Charles Lever (attributed)

Charles Lever

When Lever's novel was published in book form in 1839, this passage was omitted, but the familiar expression put in an appearance on the opening page of Chapter 12, a few lines before Lever invoked Lady Morgan by name:

Dear, dirty Dublin!—lo te salute—how many excellent things might be said of thee, if, unfortunately, it did not happen that the theme is an old one, and has been much better sung than it can ever now be said. (Lever 58)

At the end of his article, Simpson draws the following conclusion:

There are too many references to "dear dirty Dublin" not ascribed to Lady Morgan in the early days of the expression to allow us to claim confidently that she was responsible for its coinage. This was a story that began to take hold after her death, as myth overtook reality, and the force of her popular legacy caused later writers to ascribe to her an expression that in all probability arose within her social class if not within her circle, but not from Lady Morgan herself. ([James Joyce Online Notes](#))

Haunted Always by His Ham

Treacle Tom was briefly imprisoned for stealing a leg of ham—Finnish pork it was actually called in allusion to the Phoenix Park, scene of HCE’s encounter with the Cad. But he is also always accompanied by his brother Frisky Shorty, the Ham who haunts his steps. During the encounter in the Park, the Cad was referred to as a sensible ham (RFW 029.24). There are two possible “etymologies” of this character’s name:

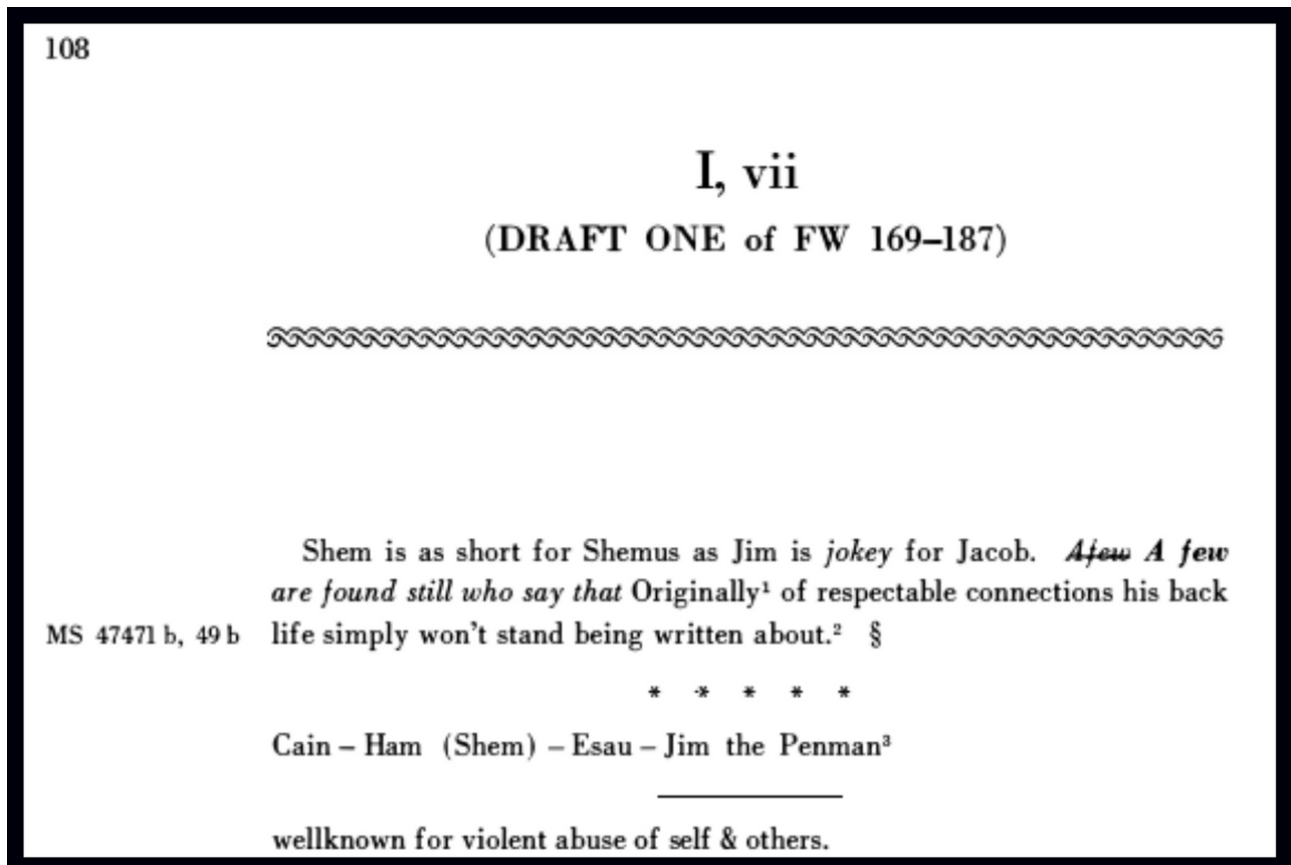


The Drunkenness of Noah

- Ham: One of the three sons of Noah, the brother of Shem and Japheth. When Ham looked upon his drunken father’s nakedness, Noah cursed his son Canaan and doomed him to serve his father’s brethren ([Genesis 9:20-27](#)).

- Hamish: A Scots form of the Irish Séamas (James), Joyce's own name. This is essentially the same name as Shem. In Chapter I.7, we are told that Shem is short for Shemus (RFW 134.01).

Joyce had some difficulty evolving the character of Shem. In his first draft of I.7, he was unsure whether to call him Shem, Cain, Ham or Esau:



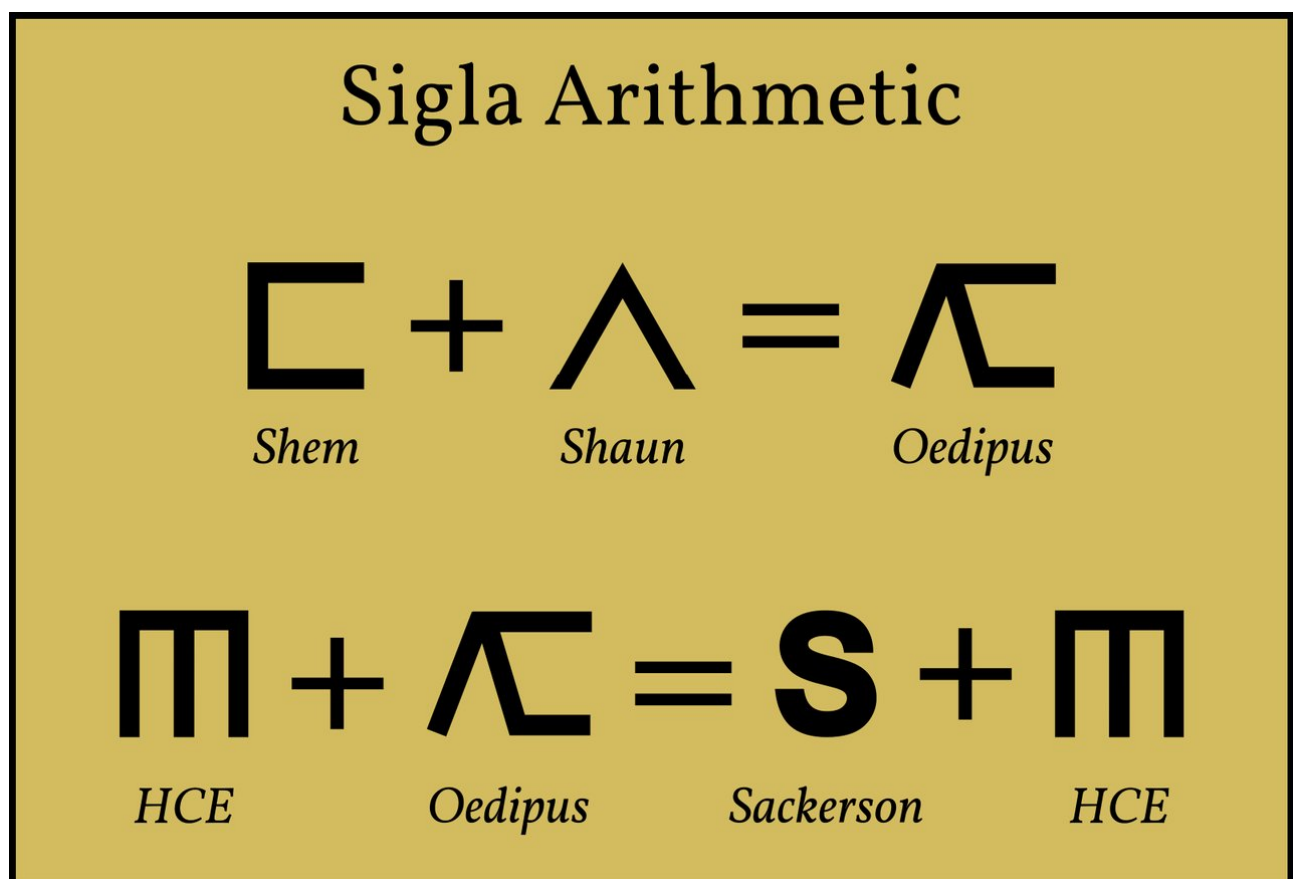
Finnegans Wake: A First-Draft Version (Hayman 108)

The sigla he chose for Shem and Shaun resemble the letters C and A, which suggests that Cain and Abel were the initial inspiration for the twins.

So who is Ham in Finnegans Wake: Shem, Shaun or the Oedipal Figure? Grace Eckley addressed this question in an article from 1975:

When Bernard Benstock wrote that “the sons in the Wake are at various instances unified into a single figure, are themselves as a pair, and are multiplied by Joyce’s ‘inflationary’ process into a trio,” he produced a penetrating analysis of the Wake’s

problems without the aid of Clive Hart's invaluable Concordance (which has blessed subsequent scholarship); he touched a difficulty of Wake identifications—the trios which occur amid the dualities; and he centered the confusion in the Butt and Taff relationship and in that of Saint Patrick and the Archdruid. Part of the mystery can be cleared when one party of a mythological or historical trio is subsumed in one half of the duo; and this is true of the Biblical trio of Ham, Shem, and Japheth, of whom historically “Shem and Japheth’s descendants made common cause against the Canaanites—the sons of Ham.” The Wake’s failure to develop Japheth as a third son, and the concentration on Shem and Ham, help in turn to distinguish Saint Patrick from the Archdruid. Exploration of such topics shows how easily the Wake’s waysides may be mistaken for the proper routes, but in the meantime, such lines as Butt’s “and I ups with my crozzier” (p. 353.19) indicate his affiliation with Patrick through the crosier. (Eckley 475)



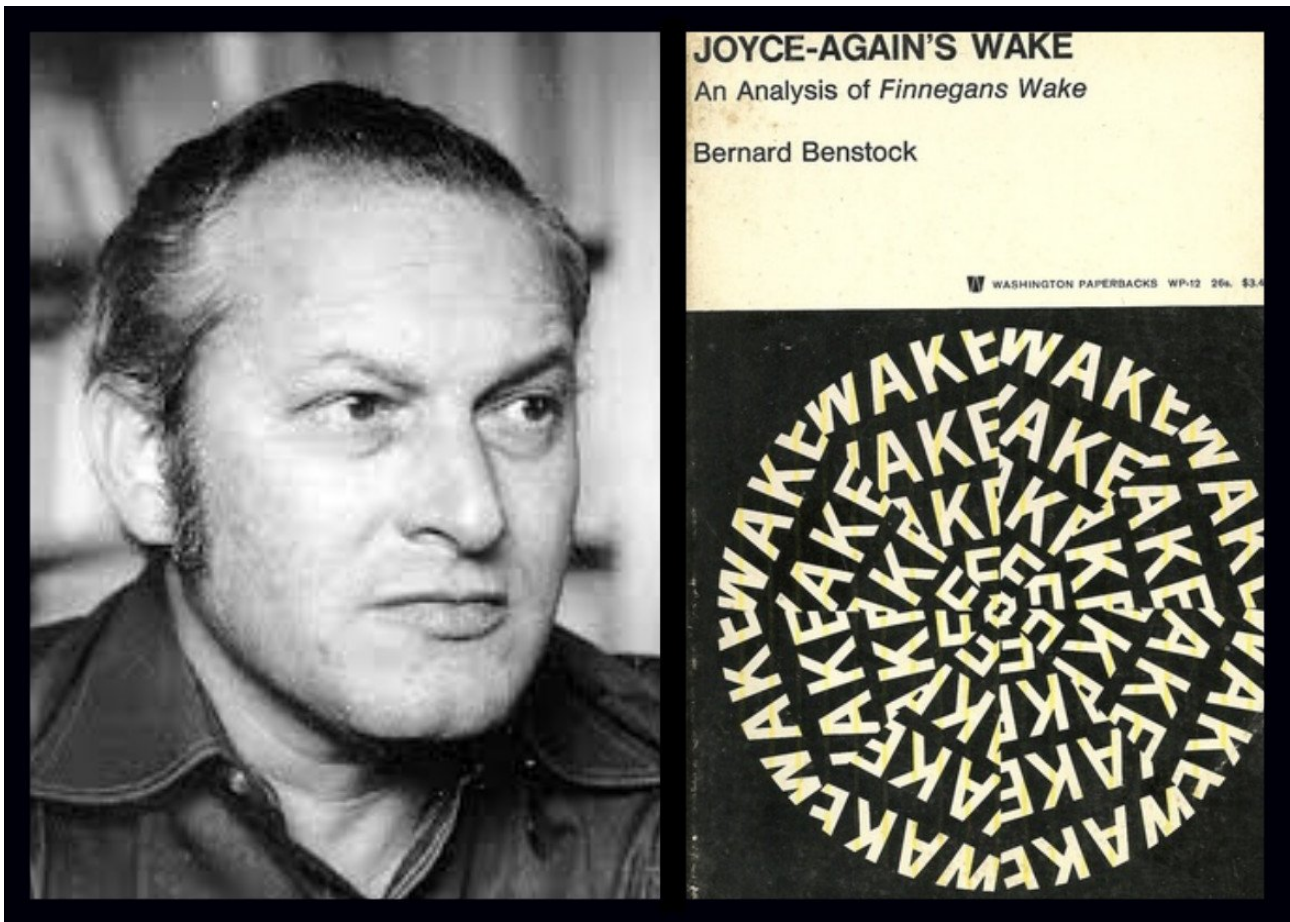
Sigla Arithmetic

Eckley interprets the Biblical Shem and Ham as the Wake’s Shem and Shaun. This contradicts Joyce’s use of Ham as an alternative name for Shem in I.7. It is, however, supported by a later passage of *Finnegans Wake*, but not unambiguously:

HCE speaks of the twin sons as Shem and Ham: "Ham's circuitise! Shemites retrace!" (p. 552.8), but also "There's me shims and here's me hams, and this is me juppettes" (p. 531.19), and "Heng's got a bit of Horsa's nose and Jeff's got the signs of Ham round his mouth" (p. 143.22-24). Elsewhere, also, Jeff is Shaun (p. 16.12, p. 16.14, p. 168.6, p. 273.18) when Mutt-Taff-Juva are Shem, and Jute-Butt-Muta are Shaun (Mutt and Jute have "swopped hats" for their dialogue [p. 16.8]; otherwise Jute-Taff-Juva would be Shem and Mutt-Butt-Muta would be Shaun). The fine distinctions which place "jeff" among Biblical references ("by Jacob and Esahur and the all saults or all sallies, what we warn to hear, jeff, is the woods of chirpsies"—p. 359.17-18) also focus on Ham: "You have jest (a ham) beamed listening through (a ham pig)" (p. 359.22). But the "signs of Ham round his mouth" implies more than gluttony; it is a distinct Shaun characteristic. (Eckley 479)

Bernard Benstock, whom Eckley quotes, was another pioneering Wakean scholar who tried to make sense of Joyce's characters:

The publication of the first volume of Joyce's letters in 1957 seems to have done more to compound rather than simplify these problems. In discussing the embryonic Wake he refers to his "Shem-Ham-Cain-Egan" [Gilbert 208] character; whereas Cain and Ham are obvious prototypes for the accursed Shem, Egan seems to be a startling inclusion. There is no quarreling with the identification in the Census of the "Pierce Egan" who appears at 447.23 of the Wake as the author of "Compost liffe in Dufblin" as a nineteenth-century "English sporting writer, whose works include Real Life in Ireland by a Real Paddy." That this "sham" writer is a fitting mask for Shem is also obvious, but somehow this single allusion to Egan hardly seems to justify Joyce's coupling him with Cain and Ham.



Bernard Benstock

Even more perplexing is Joyce's reference to "Cain-Shem-Tristan-Patrick" in a letter to Harriet Weaver dated 16 August 1924. Although all critics agree that Shem is Cain, many from Campbell and Robinson on down through the post-Key [ie *A Skeleton Key to Finnegans Wake*] years have assumed that it is Shaun who is both Tristan and Patrick. The Key had unequivocally listed Tristan as Shaun, and labeled the St. Patrick of the ricorso as "Shaunish"—judgments which remained fairly standard and were reiterated often ...

It logically then follows that the sons in the *Wake* are at various instances unified into a single figure, are themselves as a pair, and are multiplied by Joyce's "inflationary" process into a trio. In the last group they are most often the Three Soldiers, therefore Tom, Dick, and Harry ... Shem, Ham, and Japhet ... the Roman triumvirate ... the three "musketeers" ... the brothers in Swift's *Tale of a Tub* ... perhaps Pegger Festy, Festy King, and the Wet Pinter; or just A.B.C. ... As two they are the well-defined pair of hostile opposites, too long considered to be always in opposition, whereas there are many instances in which they are not in conflict necessarily, nor even distinguishable from each other ... On the individual level, they unify harmoniously for a joint purpose (usually the same one that creates three out of two: to plague the father) as Buckley, Tristram, St. Patrick, St. Kevin, Hosty, and the Cad. A single-minded view of Shem and Shaun exclusively as antagonists,

therefore, dismisses various important layers of significance in Joyce's scheme in the Wake, two of which are probably as significant as the Bruno theme: the overthrow of the father figure and the cyclical evolution of historical patterns. (Benstock 11 ... 19-21)

Joseph Campbell & Henry Robinson's pioneering work *A Skeleton Key to Finnegans Wake* was first published in 1944. It is now considered dated and of limited use in explicating Joyce's text, though the still work scintillates with nuggets of pure gold. Benstock published his Joyce-again's *Wake: An Analysis of Finnegans Wake* in 1975. The very next year, Roland McHugh's *The Sigla of Finnegans Wake* came out, which went some way to dispelling much of the nebulosity encountered by Glasheen and Benstock. McHugh pointed out how Joyce used different [sigla](#), or signs, in his manuscripts to distinguish the different characters:

The sigla in Joyce's manuscripts began as simple abbreviations for the names of characters. Certain inhabitants of *FW* have been recognized for a long time: Frank Budgen³ explains that *FW* only concerns a few people: H. C. Earwicker and his wife Anna Livia Plurabelle, their two sons Shem and Shaun, their daughter Issy, four old men and twelve jurors. In the manuscripts these characters bear the sigla **⌚**, **Δ**, **⊞**, **Λ**, **⊣**, **×** and **○** respectively.

The Sigla of Finnegans Wake (McHugh 7)

As time went on, Joyce refined this system. He created several new sigla, but some of these were later dropped as their roles were subsumed by others. Among these new sigla was one which looked like a conflation of the Shem and Shaun sigla, and which replaced the Tristan siglum. This is the siglum I usually refer to as the Oedipal figure:

The innovation here is **⚡**, the brother of **⚡** and **⚡**. In some cases Joyce also uses this siglum to mean '⚡ and ⚡', and consequently there are entries to which either interpretation could apply. Joyce seems to have eventually incorporated the personality of Tristan into **⚡**, so **T** fades out after this stage, being omitted from the mid-1926 list of VI.B.15.27:

The Sigla of Finnegans Wake (McHugh 9)

But McHugh goes on to make an important distinction between Joyce's sigla and his characters. The following long passage is worth studying. Note, particularly, the last three lines:

92 The Sigla of *Finnegans Wake*

Arbois de Jubainville considers that the common triadic pattern in Celtic mythology, for example the three sons of Dana, 'comes from using three synonyms to express the same mythic idea.'²⁵ There exists also an Irish predilection for similar groupings in topography.²⁶

I do not propose to give a comprehensive list of *FW* triads. The butcher, baker and candlestickmaker, or Peter, Jack and Martin from Swift's *Tale of a Tub*, or numerous other threes, should be quite evident from casual reading. We should however take particular note of the constellation in I.6.11, where **⚡** is Caesar as at 271.03, threatened by two 'risicides', **⚡** and **⚡**. 'A cleopatrician in her own right she at once complicates the position while Burrus and Caseous are contending for her misstery by implicating herself with an elusive Antonius. ... This Antonius-Burrus-Caseous grouptriad may be said to equate the *qualis* equivalent with the older socalled *talis* on *talis* one' (166.34-167.05).

The most successful or individualized member of any triumvirate, Antonius here, is usually **⚡**. Thus in I.2 Hosty is **⚡**, flanked by Peter Cloran and O'Mara. The Latin *hostis*, meaning guest, or stranger and enemy, is discussed by Vico.²⁷ His first cities were composed of heroes and their guests: 'The origins herein set forth of heroic guests shed a great light on Greek history where it relates that the Samians, Sybarites, Troezenians, Amphipolitans, Chalcedonians, Cnidian and Chians had their commonwealths changed from aristocratic to popular by strangers.' Thus Hosty may provoke change by unbalancing **⚡**'s aristocratic equilibrium. The encounters of **⚡** with three little boys in I.3 probably employ **⚡**. **⚡** in fact **⚡** seems to be implicated in most of the assaults on **⚡** in book I. He must however be understood as distinct from the **⚡** of book II, just as the **⚡**s of the two sections are distinct. When both **⚡** and **⚡** have appeared at the I.4 trial over the assaults on **⚡**, the four justices 'could do no worse than promulgate their standing verdict of Nolans Brumans' (092.36-093.01), i.e. Bruno of Nola, **⚡**.

The conflict of **⚡** with **⚡** is not prominent in book III and it is hard to distinguish **⚡** anywhere there. We might however notice 'kerryjevin' formed from Jerry and Kevin at 563.34-7. VI.B.14.226 superimposes a large **⚡** on a small **⚡**, followed by the

²⁵ Marie Henri d'Arbois de Jubainville, *Irish Mythological Cycle*, tr. R. I. Best (Dublin, Gill 1903), 211.

²⁶ P. W. Joyce, *Irish Names of Places* (First Series; 6th edn, Dublin, Gill 1895; reprinted Yorkshire, EP Publishing 1972), 260-61.

²⁷ *The New Science of Giambattista Vico*, 202, para. 612.

⚡ as Unity and Triad 93

words 'either man or mouse (c'. Beneath this a large **⚡** encloses a small **⚡**, with the caption 'neither fish nor flesh (n'.

Some triadic sources are far less perspicuous than those so far considered. Let us take the sons of Noah. We might make Shem **⚡**, for he is so named in I.7, **⚡** Ham **⚡**, for he offended his father in seeing him drunk and naked, and Japhet **⚡** by elimination. Hence at 322.35-6 the tailor is the 'ham municipated of the first course'. The kabbalists interpret Noah's drunkenness as the result of 'an experiment, having set himself to fathom that sin which had caused the fall of the first man. His intention was to find a cure for the world "in place of Eve and her poison"; but he became drunken by laying bare the Divine Essence without having the intellectual strength to fathom it.'²⁸ He would thus be in a particularly susceptible position in which invasion of his privacy by his son would be tantamount to sexual attack.

There is less evidence connecting Japhet with **⚡**. Japhet is a diffuse figure, whose appearances have been catalogued by Thomas A. Cowan.²⁹ He is most prominent in I.6, whose twelve questions were asked by 'Jockit Mic Ereweak' and answered by 'Shaun Mac Irewick' (126.04-7). Japhet is here distinct from **⚡**, for at 168.05-6 the answer contains an appeal to him against **⚡**: 'would meself and Mac Jeffet, four-in-hand, foot him out?' But he is obviously not wholly distinct from **⚡**, for 143.23-4 informs us that 'Jeff's got the signs of Ham round his mouth.'

I.7 seems to neglect the correlation entirely. Joyce called it 'a description of Shem-Ham-Cain-Egan etc and his penmanship'.³⁰ At 187.22 **⚡** is called 'Tamstar Ham'; at 189.31 he is 'a jophet'. This illustrates the advantage in keeping sigla distinct from the words usually offered to gloss them. I.7 is about **⚡**; Shem is one of his components.

²⁸ A. E. Waite, *The Holy Kabbalah*, 294-5.

²⁹ 'Jeff Earwicker', *AWN* X.5 (1973), 69-75.

³⁰ *Letters* I, 208.

The Sigla of Finnegans Wake (McHugh 92-93)

Ham, therefore, is one of the components of the Oedipal siglum. But his brothers, Shem and Japhet, are part of that matrix as well. And just as the Biblical Ham (or, rather, his son Canaan) is condemned to serve his brethren, so HCE's Manservant Sackerson may be also involved. And as the Oedipal Figure overthrows HCE and becomes the new HCE, the latter too must be another component.

Don't ask me whether any of this clears things up. Sordid Sam (Treacle Tom) and Frisky Shorty (Langley) are both the Oedipal Figure, I think, but this does not necessarily mean that they are not also Shem and Shaun, or Sackerson and Shem. Or even HCE.

Welcome to the confusing world of *Finnegans Wake*, where everyone is everyone else—some of the time, at least.

Israfil the Summoner

In Islamic tradition, [Israfil](#) is the angel of music who will blow the Last Trump to announce the Day of Judgment. He is not actually mentioned in the Koran, though he may have been conjured by the allusion to the similarly named Kloran in the preceding obituary. Here, however, he summons Sordid Sam to the afterlife. Curiously, the angel of death in Islamic tradition, [Azrael](#), is mentioned later in *Finnegans Wake* at the close of the children's game in *The Mime of Mick, Nick and the Maggies* (RFW 203.38). Azrael is the Islamic Grim Reaper, so why is it Israfil who summons Sordid Sam to the afterlife?



Azrael and Israfel

Joyce may have borrowed the allusion from Stanley Lane-Poole's *The Speeches and Table-Talk of the Prophet Mohammad*, a source he is known to have used while writing *Finnegans Wake*:

The Summoner: the archangel Isrāfīl (Lane-Poole 187)

In one of his *Finnegans Wake* notebooks, N42 (VI.B.31): 61(e), Joyce spelt the name Israfil, before emending it to Israfel. This is a common variant, which Joyce probably preferred because it suggested that Israfel was a fallen angel (see below).

The Death of Sordid Sam

The manner of Sordid Sam's death is described in precise detail:

[He] passed away painlessly after life's upsomdowns one hallowe'en night, ebbrous and in the state of nature, propelled from the unwashed Behind into the unwished Beyond by footblows coulinclouted upon his oyster and atlas on behanged and behooved and behicked and behulked of his last fishandblood bedscrappers, a Northwegian and his mate of the sheawolving class. (RFW 040.11-16)

There is a lot to unpack here. It is often tempting to "translate" a piece of Wakean language back into wide-awake English, especially when the first draft of the piece was already close to good English, as was the case here:



Irish-Bred Spion Kop Wins the Epsom Derby in 1920

[He] passed away painlessly after life's ups and downs one hallowe'en night inebriated and naked, propelled into the great beyond by footblows—clouted upon his [oxter](#) and [atlas](#)—on behalf of his last flesh-and-blood bedfellows, a Norwegian and his mate of the seafaring class.

In the journey from first to final draft, 3 Norwegian sailors became a Northwegian and his mate of the sheawolving class, but otherwise the final draft retains the gist of the first draft. The three Norwegians are obviously Hosty (Osti-Fosti), Peter Cloran (A'Hara) and O'Mara (Langley). The Northwegian and his mate are, I believe, HCE and Issy. Joyce has switched from one trio involving the Oedipal siglum to another.

In the former, Oedipus is the middle term in a triad with rivals Shem and Shaun, and represents the conflation of the two brothers. In the latter, Oedipus and HCE are rivals for the love of Issy, who is the middle term in this triad (actually a love triangle). McHugh again:

Æ as Unity and Triad

It is necessary to examine here the treatment of **Æ** in the notebooks. In describing his overthrow of **Ṣ** we have largely ignored the function of **→** therein. But VI.B.44.66, written in 1936-7, is specific: '**→** betrays **Ṣ** to **Æ**', and several other notes link the three sigla:

VI.B.4.124	Ṣ → Æ statuegroup
VI.B.15.45	marriage oath Æ Ṣ →
VI.B.15.163	Æ subj } Ṣ verb } parse → object }
VI.B.18.19	Ṣ → & Æ freedom of choice tonight yesterday found

As explained in chapter 1, Joyce appears to have assimilated the siglum **T** (Tristan) into **Æ**, having made King Mark part of **Ṣ** and Isolde part of **→**. Evidence for a **□**/**Λ** bifurcation in Tristan comes from his name at 113.19, 'Treestone'. VI.B.31 is at pains to emphasize the pun:

VI.B.31.109	Tree-stone
	Tristan
VI.B.31.111	Λ stone "
	□ tree

Stories concerning triangular relationships with two males, one old, one young, comprise the *Aitheda* or Elopements in Irish folklore.¹⁷ The best known of these is the elopement of Finn Mac-Cool's wife Grainne with Diarmaid, and numerous parallels occur in other countries, for example the relationship of Arthur, Guinevere and Lancelot. The adulterer is frequently the nephew of the husband and it is often he who initially encourages the old man to consider marrying. In II.3 we observe the 'ship's husband' arranging **Ṣ**'s marriage, and as St Patrick, baptizing **Ṣ** in preparation for it. The conjunction of Patrick with Tristan is one we have already encountered, in the person of Yawn in III.3, and I think we must see both figures as integral elements in **Æ**. VI.B.21.118 notes '**Æ** Patrick'.

The Sigla of Finnegans Wake (McHugh 88)

In the tale How Kersse the Tailor Made a Suit of Clothes for the Norwegian Captain (RFW 239.27-256.32), HCE is the Norwegian Captain, Kerrse is his Oedipal rival, and the tailor's daughter is Issy.

- upsomdowns [Epsom Downs](#) is the racecourse in Surrey, England, where the Epsom Derby is run. Remember that Treacle Tom (ie Sordid Sam) first overheard the story of HCE's encounter with the Cad when he was at Baldoyle Racecourse.
- one hallowe'en night Why does Sordid Sam die on Hallowe'en? In ancient Ireland, Hallowe'en was the New Year's Festival celebrated by the pagan Druids. Its Celtic name was [Samhain](#). This is pronounced /'saʊ.wɛn/ (almost rhymes with clown). Note that Samhain begins with Sam. This, I believe, is why Joyce sets Sam's death on this particular day.
- ebbrous Italian: ebbro, drunk, inebriated, intoxicated. In the last chapter, we were told that Treacle Tom was on racenight, blotto after divers tots of hell fire, red biddy, bull dog, blue ruin and creeping jenny (on racenight, drunk after several shots of whiskey, fortified wine, bad gin and rosehip wine).
- in the state of nature In the last chapter we were told that Treacle Tom slept in a nude state, which is probably the primary meaning here. In theology, state of nature refers to a natural moral state as opposed to a state of grace, in which one is free of mortal sin. In philosophy, state of nature refers to the hypothetical stage of human innocence before the establishment of civilized society. It is a common belief that through intoxication one can regress to this state of nature. At the very least, a proverb common to many cultures asserts that drunkenness robs a man of his wits.



Edmund Spenser and Kilcolman Castle

Colin Clout

Colin Clout was a pseudonym adopted by the English poet [Edmund Spenser](#) in his pastoral poems *The Shepheardes Calendar* (1579) and *Colin Clouts Come Home Again* (1595). Spenser borrowed the name from [John Skelton's](#) political and clerical satire *Colyn Cloute* (1522), one of three poems Skelton wrote against the growing political power of Cardinal Wolsey. Henry VIII's Lord Chancellor was alluded to on the preceding page of *Finnegans Wake*.

Colinus Cloutus is the Latin form of the name used by Skelton. Colin was traditionally used to describe country bumpkins, being derived from Latin: [colonus](#), farmer, husbandman, tiller of the soil. This word was used particularly to describe a tenant farmer or sharecropper, rather than a landowner. Colin's surname Clout is simply an archaic word for a rag or cloth—indicative of Colin's poverty—but clout also means a blow with the hand, or a cuff. To clout someone is to hit them, especially with the hand—though Sam is explicitly propelled into the afterlife by footblows on either his unwashed Behind or his oyster and atlas.

Spenser's choice of Colin Clout as the supposed author of the twelve eclogues in *The Shepheardes Calendar* makes sense. Despite the pastoral setting, some of these poems deal with the abuses of the

church (May, July and September). Colin Clouts Come Home Again is also given a pastoral setting, but the subject here is Edmund Spenser's visit to his native London in 1591. It was written after his return to Kilcolman Castle in Ireland later the same year.



Colin Clout (The Shepheardes Calendar)

So much for Skelton and Spenser. But what has Colin Clout got to do with Sordid Sam? Little, as far as I can see. Joyce's emendation of clouted to colinclouted has probably more to do with his quotation a few lines later of one of Thomas Moore's Irish Melodies (see below):

The first surprise in studying the songs in *Finnegans Wake* was the discovery of nearly all of Thomas Moore's Irish Melodies in the text. To be more exact, we have found all but two of the 124 melodies: the other two are probably hidden in the text somewhere. In every case Joyce quotes them by the title, which is usually part or whole of the first line; if Moore has given the poem a separate title, that is often quoted as well as the first line; and in most cases the air to which Moore indicated the words were to be sung is given. (Hodgart & Worthington 9)

In this case, as we shall shortly see, the traditional air is The Coolin (or Coulin). Early drafts of this passage have the spellings Coolinclouted and Coulinclouted.

The footblows that propel Sam into the afterlife strike him upon his oyster and atlas. The oyster is still commonly used in Ireland to refer to one's armpit. The atlas is the first of the cervical vertebrae, named for the Greek god Atlas. Atlas supported the heavens, but he is often erroneously depicted supporting the terrestrial globe, just as the first cervical vertebra supports the human head.



Atlas Supporting the Terrestrial and Celestial Globes

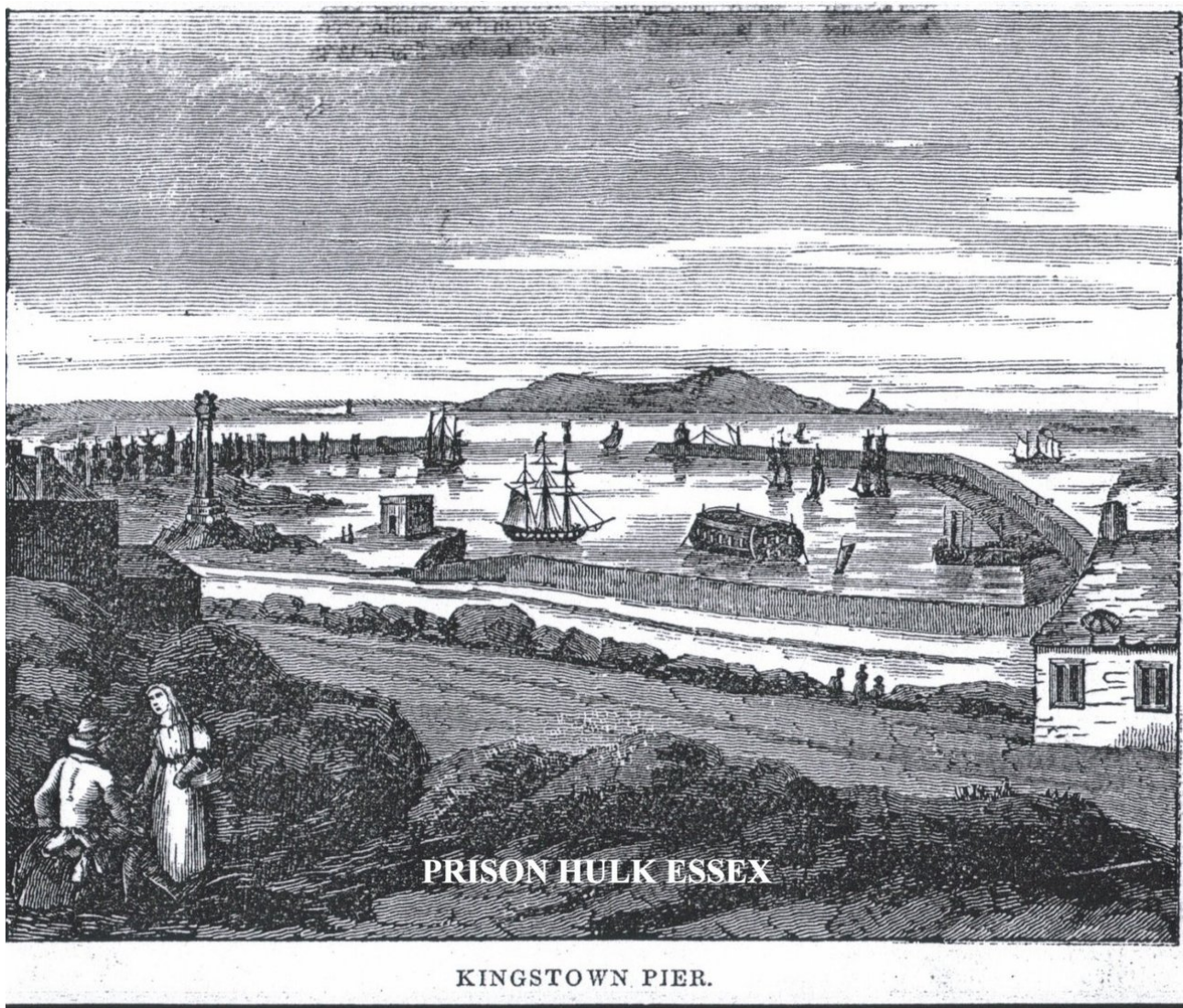
On the very opening page of *The Restored Finnegans Wake* we had the phrase oystergods gaggin fishygods! This alluded to the Ostrogoths and the Visigoths, who fought on opposite sides at the [Battle of the](#)

Catalaunian Fields. Here, we have oyster and fishandblood in close proximity. Is there a connection?

The footblows clout Sordid Sam on behanged and behooved and behicked and behulked of his last fishandblood bedscrappers—that is, on behalf of his flesh-and-blood bedfellows.

If behanged means hanged—suggested, perhaps, by the mention of Sam’s atlas—then behooved could mean **hooved**. That is, trampled by horses’ hooves. This could be an occupational hazard of the professional tipster, who earns his living passing on horseracing tips to punters.

To **hick** is to hiccup, a common symptom of drunkenness. Hence, behicked.



Prison Hulk Essex in Kingstown

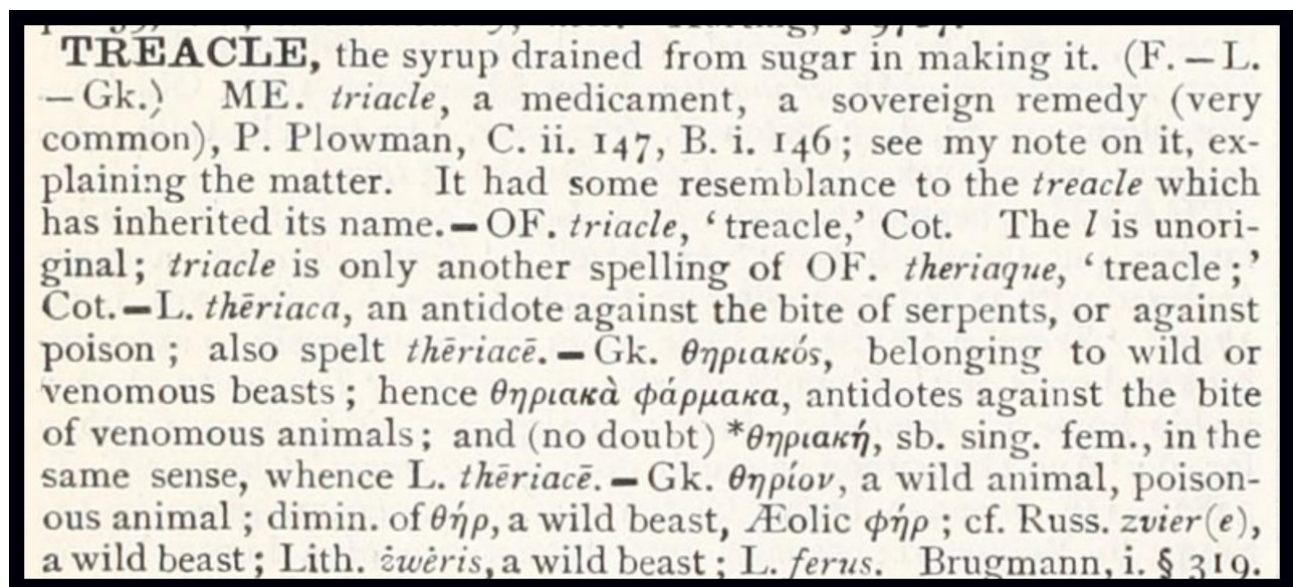
We were told in the last chapter that Treacle Tom's blood and milk brother Frisky Shorty was a tipster come off the hulks—that is, recently released from an offshore [prison ship](#). That could account for both behulked and the cluster of fishy terms (oyster ... fishandblood). Between 1824 and 1834, the former [USS Essex](#) served as a prison ship in Kingstown Harbour (now Dún Laoghaire), Dublin.

The word bedscrappers might be parsed as beds crappers—people who crap their beds?—rather than bed scrappers, which means nothing to my mind.

One last point. A note in one of Joyce's *Finnegans Wake* notebooks suggests that Treacle Tom was poisoned:

passed away [into] the Beyond / by means of poison ([N04 \(VI.B.25\): 149\(j\)](#))

This mode of dying did not make it into any of the drafts of this passage. In passing, however, it might be noted that the word [treacle](#) was once used to denote theriac, a common antidote against poisons, snakebites, etc:



Treacle (Skeat 662)

Why is the Northwegian's mate—Issy—referred to as being of the sheawolving class? The obvious allusion here is to [Kitty O'Shea](#), the married woman with whom Charles Stewart Parnell had an affair. The scandal that ensued when her husband Captain William O'Shea filed for divorce led to Parnell's downfall. In 1912, Joyce wrote an essay about Parnell in Italian for *Il Piccola della Sera*, Trieste's leading newspaper. *L'Ombra di Parnell* [The Shade of Parnell] concludes with the following words:

Parnell's fall came in the midst of these events like lightning from a clear sky. He fell hopelessly in love with a married woman, and when her husband, Captain O'Shea, asked for a divorce, the ministers Gladstone and Morley openly refused to legislate in favour of Ireland if the sinner remained as head of the Nationalist Party. Parnell did not appear at the hearings to defend himself. He denied the right of a minister to exercise a veto over the political affairs of Ireland, and refused to resign. He was deposed in obedience to Gladstone's orders. Of his 83 representatives only 8 remained faithful to him. The high and low clergy entered the lists to finish him off. The Irish press emptied on him and the woman he loved the vials of their envy. The

citizens of Castlecomer threw quicklime in his eyes. He went from county to county, from city to city, 'like a hunted deer', a spectral figure with the signs of death on his forehead. Within a year he died of a broken heart at the age of forty-five.



Charles Stewart Parnell & Kitty O'Shea

The ghost of the 'uncrowned king' will weigh on the hearts of those who remember him when the new Ireland in the near future enters into the palace *fimbriis aureis circumamicta varietatibus*; but it will not be a vindictive ghost. The melancholy which invaded his mind was perhaps the profound conviction that, in his hour of need, one of the disciples who dipped his hand in the same bowl with him would betray him. That he fought to the very end with this desolate certainty in mind is his greatest claim to nobility.

In his final desperate appeal to his countrymen, he begged them not to throw him as a sop to the English wolves howling around them. It redounds to their honour that they did not fail this appeal. They did not throw him to the English wolves; they tore him to pieces themselves. (Joyce 2013:61%)

In her doctoral dissertation *The Structural and Thematic Use of Irish History in James Joyce's Finnegans Wake*, Riana O'Dwyer makes some interesting points about the relationship between HCE and Issy:

The love affair which led to this personal disaster for Parnell is woven into the texture of *Finnegans Wake*, especially into those passages where women appear as temptresses. Katherine O'Shea's name is easily associated with the Irish word for fairy, *sídhe*, anglicized *Shee*, who were often represented in folktales as luring men to their doom. In *Finnegans Wake* she is "his mate of the Sheawolving class" (FW 049.28-29) with a "wild wishwish of her sheeshea" (FW 092.31 [RFW 074.01]) ... Parnell, the great leader and popular hero, who also has a guilty secret and is publicly pilloried for it, is an important role for HCE, but Katherine is not associated with ALP to any great extent, since hers was a love that destroyed, whereas Anna's is the love that recreates out of destruction. (O'Dwyer 278-279)

A sea-wolf is an archaic name for a pirate, but the term has also been applied to the Vikings for centuries.



Thomas Moore

Thomas Moore's Irish Melodies

As we have seen, the second obituary, that of A'Hara, included an allusion to one of Thomas Moore's Irish Melodies: Alone in Crowds to Wander On, which is sung to the traditional air Shule Aroon. Sordid Sam's obituary also contains an allusion to one of Moore's Irish Melodies:

Though the last straw glimt his baring ...

This refers to Tho' the Last Glimpse of Erin with Sorrow I See, which is sung, as we have seen, to the traditional air known as The Coolin.

- the last straw the straw that breaks the camel's back. This phrase is said to derive from an Arab proverb (cf Israfel the Summoner). In the English language, early occurrences have horse's back, which is more appropriate in this context. Joyce's original draft of this sentence was much simpler: as the last straw struck he / is said to have said as if the / thot had fell intill his head / like a bass dropt neck / fust intill a beer crate ([N26 \(VI.B.18\): 19\(b\)](#)).
- glimt Danish: glimt, glint, gleam. John Gordon suggests that this passages reads as though it should be: Through the last stray glimpse ...
- his baring Sordid Sam is naked when he dies.

The Coolin

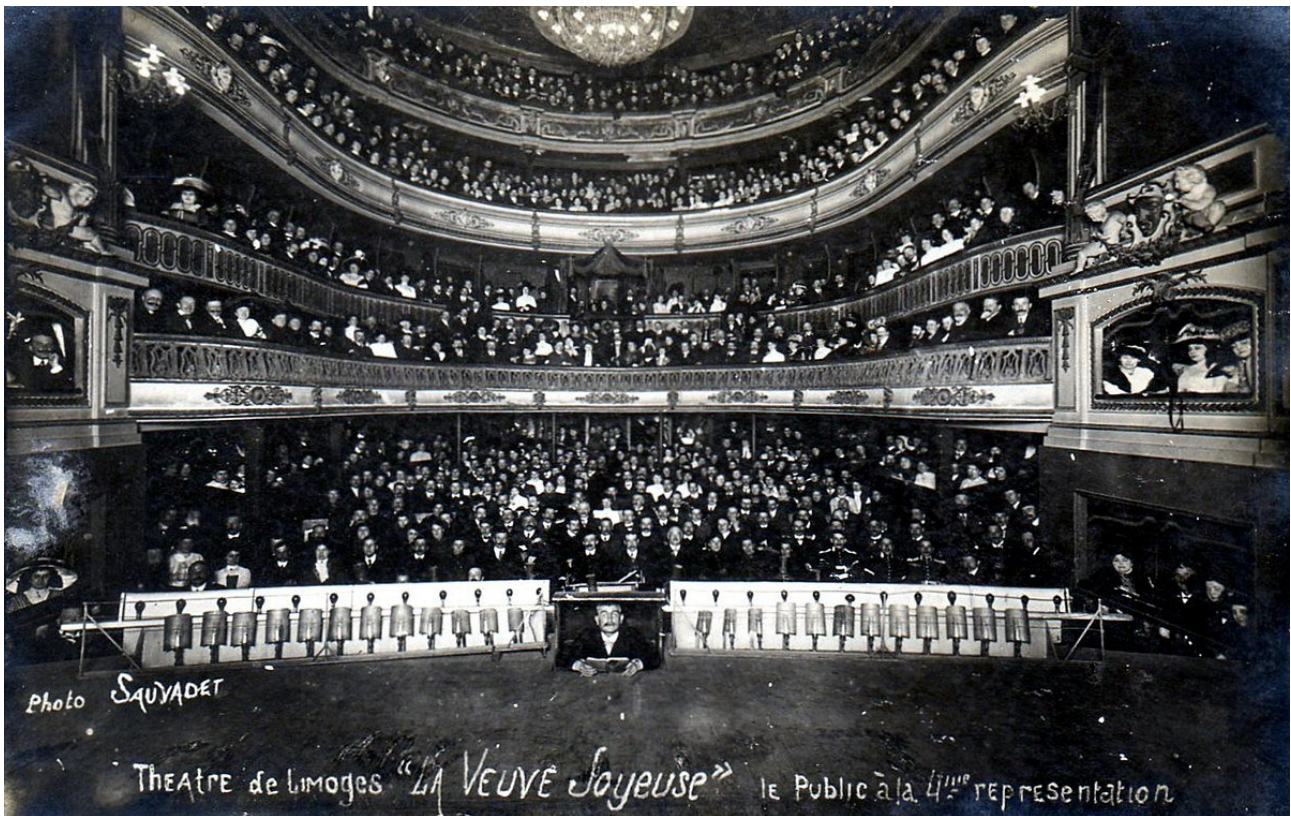
Stage Drunkard

The opening pages of this chapter contain several allusions to the stage. In the first nine lines, there are references to Blackfriars Theatre in London, where some of Shakespeare's plays received their premières, and to the Zouave Theatre at Inkerman in the Crimea. There are also

quotations from Levey & O'Rourke's Annals of the Theatre Royal, Dublin, Samuel Carlyle Hughes' The Pre-Victorian Drama in Dublin, and from the Souvenir of the Twenty-Fifth Anniversary of the Opening of the Gaiety Theatre: 27th November 1871. Hosty and Peter Cloran are commemorated as Osti-Fosti and Orani, an operatic tenor and an acting troupe's [utility man](#).

So it should come as no surprise to find Sordid Sam being described as a stage drunkard. And like a drunk man taking a fall, his landing in the afterlife is a hard one: Thunk!

- pitfallen The orchestra pit lies in front of the stage. Are the pitfallen members of the audience who have fallen into the pit? Or drunk actors who have fallen off the stage into the pit? The pit is another name for Hell, so the pitfallen are also the damned. The unwished Beyond into which Sam has been propelled can hardly be Heaven. Is there an allusion here to Satan and his minions being cast out of Heaven? In Classical mythology, Hephaestus (Vulcan) has a hard landing when he is cast out of Heaven.
- gagged him Roland McHugh glosses this as dubbed him, while FWEET has (nicknamed him). A gag is a joke, but to gag someone is to prevent him from speaking. But Sam is said ... to have solemnly said ... Is there an echo of oystergods gaggin fishygods?
- promptboxer In old theatres, the prompt box was a box that protruded from the floor of the stage near the orchestra pit. The prompter could use this box to remind performers of their lines without the audience seeing or hearing him.



The Prompt Box at the Grand Théâtre de Limoges

Another quotation from Levey & O'Rorke is also included in this allusion:

... principal second violin, Mr. Robert Barton ... Robert Barton held for years the post of repetiteur or deputy-leader at the Theatre Royal ... "Bob," as he was familiarly called by the gods, was very popular. In addition to music he cultivated what was then entitled the "noble art of self-defence" ... He therefore obtained the sobriquet of "Boxing Bob," by which title he was frequently greeted when he made his appearance in the orchestra. (Levey & O'Rorke 83-84)

The reference to the [gods](#), the audience members who sit upstairs in the gallery of a theatre, further supports the allusion to the expulsion from Heaven.

Joyce's first draft of the following clause reads:

as if the / thot had fell intill his head / like a bass dropt neck / fust intill a beer crate

- that This word is actually recorded as a Scots variant of thought. I assumed that Joyce spelt the word this way because it is a brief thought and therefore requires a brief spelling, but the original draft did not include the word brief. In fact, Joyce probably added this word when he realized that thot was a brief spelling of thought. But why did he choose thot in the first place? Is there

an allusion to German: tot, dead? Perhaps there is also an allusion to the Egyptian god Thoth. In Egyptian mythology Thoth was a psychopomp, a supernatural being who conducts the souls of the dead to the afterlife—a role he shared with Anubis.



The Fall of Hephaestus and Satan Expelled from Heaven

- a bass dropped neck fust in till a bung crate (cogged!) John Gordon suggests that this represents the sound of a bottle (of Bass ale) falling (or thrust) neck first into a beer crate (Gordon 130). A double-bass also has a neck, but I don't see how that could be relevant here. Another possible element is bankrupt.

Taking up the stage allusions, could there be a reference to George Plantagenet, 1st Duke of Clarence, who is famously murdered in Shakespeare's *Richard III* by being drowned in a butt of Malmsey wine (ie a barrel of Madeira)? Clarence was born in Dublin Castle in 1449.

- cogged is a slang term, meaning fraudulent. To cog in means to obtrude or thrust in, by falsehood or deception, to palm off. In Dublin, however, to cog primarily means to copy from someone else—"to crib from another's book, as schoolboys often do" ([OED](#)).

The implication is that the editor of this passage is accusing Sam of plagiarizing his dying words from someone else. But this article is growing too big, so let's take a break.

And that's as good a place as any to beach the bark of our tale.

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Sordid Sam - Part 2

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[Finnegans Wake - A Prescriptive Guide](#)



Sordid Sam, a dour decent deblaneer, haunted always by his ham, at a word from Israfel the Summoner passed away painlessly after life's upsomdowns one hallowe'en night, ebbrous and in the state of nature, propelled from the unwashed Behind into the unwished Beyond by footblows coulinclouted upon his oyster and atlas on behanged and behooved and behicked and behulked of his last fishandblood bedscrappers, a Northwegian and his mate of the sheawolving class ... by the coincidance of their contraries reamalgamerge in that identity of undiscernibles where the Baxters and the Fleshmans may they cease to bidivil uns and (but at this poingt though the iron thrust of his cockspurt start might have prepared us we are wellnigh stinkpotthered by the mustardpunge in the tailend) this outandin brown candlestock melt Nolan's into peese! *Han var.*

RFW 040.10-040.27

Dying Words

Sordid Sam's obituary closes with his enigmatic dying words:

Me drames, O Loughlins, has come through! Now let the centuple celves of my egourge, as Micholas de Cusack calls them, and of all of whose I in my hereinafter of course by recourse demission me, by the coincidance of their contraries reamalgamerge in that identity of undiscernibles where the Baxters and the Fleshmans may they cease to bidivil uns and ... this outandin brown candlestock melt Nolan's into peese! (RFW 040.19-27)



Therefore, the intellect must become ignorant and must be situated in a shadow if it wishes to see You. But how, my God, is the intellect in ignorance? Is it not with respect to learned ignorance? Therefore, O God, You who are Infinity cannot be approached except by him whose intellect is ignorance—i.e., whose intellect knows that it is ignorant of You ... Therefore, when I assert the existence of the Infinite, I admit that darkness is light, that ignorance is knowledge, and that the impossible is the necessary. And because we admit that there is an end of the finite, necessarily we admit the Infinite ... Hence, we admit the coincidence-of-

Nicholas of Cusa

In the last chapter, where he was called Treacle Tom, Sordid Sam slept naked and drunk and dreamt about HCE's Crime in the Park. Talking in his sleep, he was overheard by Peter Cloran (Paul Horan) and O'Mara (A'Hara). Now he is once again drunk (ebbrous), naked (in the state of nature) and dreaming (Me drames). His bedscrappers are now identified as a Northwegian and his mate. Perhaps Sam's opaque dying words are addressed to these bedfellows.

The six lines are packed with philosophical allusions. The dominant concept is [Nicholas of Cusa's](#) Coincidentia Oppositorum (Coincidence of Opposites). This idea was later adopted by [Giordano Bruno](#) of Nola ("The Nolan"), one of the "Patron Saints" of Finnegans Wake. Joyce himself once summarized this philosophical idea in the following words:

Every power in nature must evolve an opposite in order to realise itself and opposition brings reunion. (Letters 27 January 1925)

In Finnegans Wake, the sibling rivalry between Shem and Shaun embodies this Identity of Opposites. They quarrel incessantly, but ultimately they seek reunion. Each son is only half the man the father is:

Shem and Shaun are like the albumen and the yolk, while HCE is Humpty Dumpty. The Oedipal figure represents the union of Shem and Shaun.



Humpty Dumpty (Carroll 244, 248)

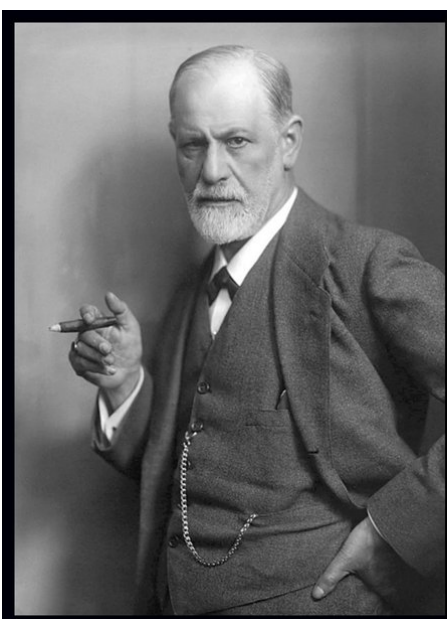
- Me drames ... has come through My dreams have come true. Joyce originally wrote me fears. The spelling drames not only reflects a common Irish pronunciation of dreams but also

incorporates the French: drames, dramas, plays. Treacle Tom's dream, which was overheard by Hosty and his sidekicks, was of HCE's encounter with the Cad.

- O Loughlins The Irish surname Ó Lochlainn, Anglicized as O'Loughlin, means Descendant of Scandinavian or Descendant of Viking. I presume Sam is addressing the Northwegian and his mate, on whose behalf he is being propelled into the afterlife.

The rest of Sam's dying words seem to express two contradictory wishes: firstly, that the multiple personalities that inhabit his flesh be all re-integrated into a single Ego in the hereafter : and secondly, that these same personalities re-emerge, splitting off from his Ego, as his identity fractures into pieces. It is the conflict between these opposing tendencies that continues to perpetuate the endless cycle of human history, as described by Giambattista Vico, another of the Patron Saints of Finnegans Wake. The Coincidentia Oppositorum, which Joyce borrowed from Giordano Bruno, is the engine that turns the wheel. This idea was first expressed by Joyce in the fourth paragraph of the book, the one that mentions the oystergods and the fishygods.

- the centuple celves of my egourge centuple means hundredfold. This precise number is taken up in the following obituary, as we shall see in the next article. celves was originally spelt orthodoxly, so I don't think there is any hidden meaning. But what of egourge?



It is easy to see that the ego is that part of the id which has been modified by the direct influence of the external world.

The ego represents what we call reason and sanity, in contrast to the id, which contains the passions.

—Sigmund Freud, *The Ego and the Id*

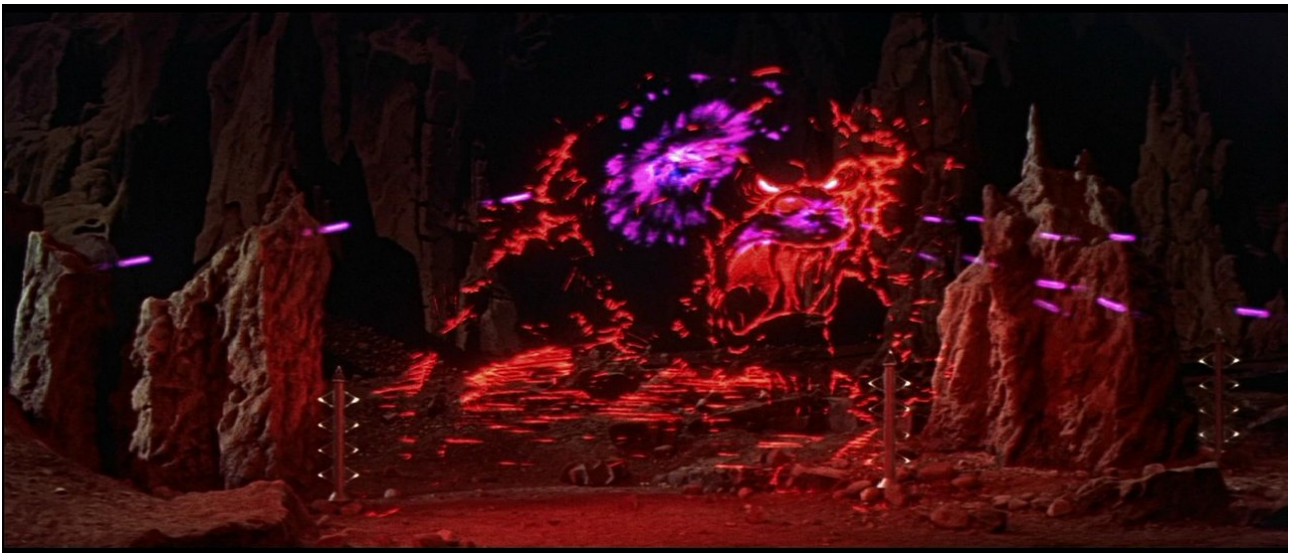
Sigmund Freud

There is an obvious allusion to Sigmund Freud's theory of the [Ego](#), which was first adumbrated around 1895 in *Studies in Hysteria: Case Histories*, which Freud wrote with his mentor Josef Breuer:

Neurotics, in whose self-feeling we seldom fail to find a strain of depression or anxious expectation, form greater numbers of these antithetic ideas than normal people, or perceive them more easily; and they regard them as of more importance. In our patient's state of exhaustion the antithetic idea, which was normally rejected, proved itself the stronger. It is this idea which put itself into effect and which, to the patient's horror, actually produced the noise she dreaded. In order to explain the whole process it may further be assumed that her exhaustion was only a partial one; it affected, to use the terminology of Janet and his followers, only her 'primary' ego and did not result in a weakening of the antithetic idea as well. (Breuer & Freud 92)

[Pierre Janet](#) was the pioneering French psychologist who introduced the concepts of dissociation and the unconscious to the field of psychoanalysis. He was two years older than Freud, and anticipated him in the use of the Latin term *ego* to refer to various self-conscious aspects of the mind. Freud's mature views on this subject were elaborated in his 1923 treatise *The Ego and the Id*, in which he analysed the mind into three agents: the Ego, the Id, and the Super-Ego. The Ego he defined thus:

The division of mental life into what is conscious and what is unconscious is the fundamental premise on which psycho-analysis is based ... In the further course of psycho-analytic work, however, even these distinctions have proved to be inadequate and, for practical purposes, insufficient. This has become clear in more ways than one; but the decisive instance is as follows. We have formulated the idea that in every individual there is a coherent organization of mental processes, which we call his ego. This ego includes consciousness and it controls the approaches to motility (Freud 1927:9 ... 15)



The Monster from the Id (Forbidden Planet)

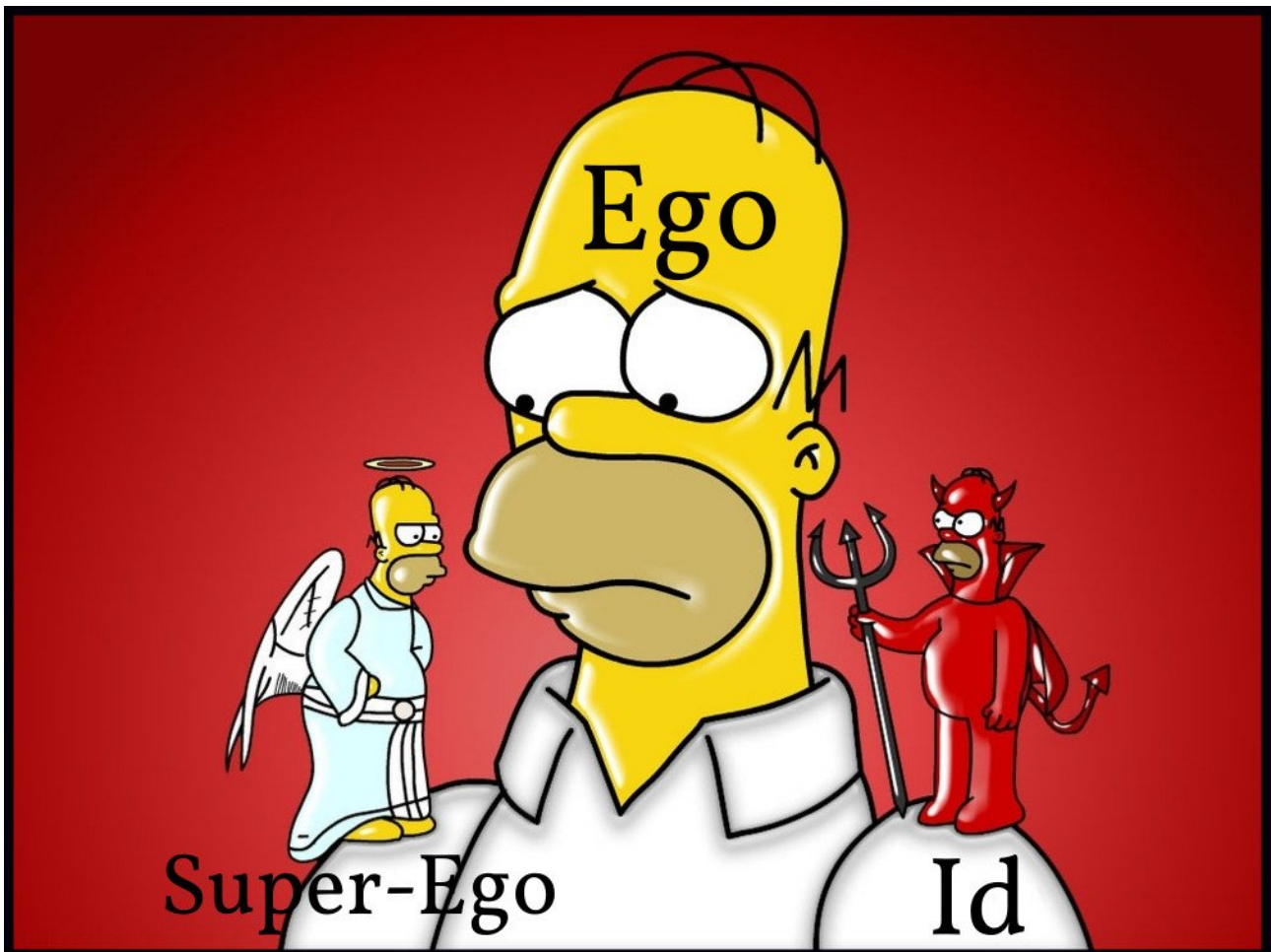
The Id is the instinctual part of the mind, an amoral force driven by a desire to avoid pain and seek pleasure. Freud's clearest definition of the Id is given in his *New Introductory Lectures on Psychoanalysis* (1933), which is particularly appropriate in our context:

You must not expect me to tell you much that is new about the id, except its name. It is the obscure inaccessible part of our personality; the little we know about it we have learnt from the study of dream-work and the formation of neurotic symptoms, and most of that is of a negative character, and can only be described as being all that the ego is not. We can come nearer to the id with images, and call it a chaos, a cauldron of seething excitement. We suppose that it is somewhere in direct contact with somatic processes, and takes over from them instinctual needs and gives them mental expression, but we cannot say in what substratum this contact is made. These instincts fill it with energy, but it has no organisation and no unified will, only an impulsion to obtain satisfaction for the instinctual needs, in accordance with the pleasure-principle. The laws of logic—above all, the law of contradiction—do not hold for processes in the id. Contradictory impulses exist side by side without neutralising each other or drawing apart; at most they combine in compromise formations under the overpowering economic pressure towards discharging their energy. (Freud 1933:103-104)

The Super-Ego is the part of the mind that passes judgment on our behaviour. It is opposed to the Id's selfishness and seeks instead to be socially acceptable. Unlike the Id, which is innate, the Super-Ego is constructed through nurture and upbringing, and is superimposed upon the other two. It represents the internalization of the moral and cultural precepts which our parents inculcate in us:

The rôle, which the super-ego undertakes later in life, is at first played by an external power, by parental authority. The influence of the parents dominates the child by granting proofs of affection and by threats of punishment, which, to the child, mean loss of love, and which must also be feared on their own account. This objective anxiety is the forerunner of the later moral anxiety; so long as the former is dominant one need not speak of super-ego or of conscience. It is only later that the secondary situation arises, which we are far too ready to regard as the normal state of affairs; the external restrictions are introjected, so that the super-ego takes the place of the parental function, and thenceforward observes, guides and threatens the ego in just the same way as the parents acted to the child before. (Freud 1933:89)

Joyce did use some of Freud's writings as sources for *Finnegans Wake*. For example, Chapter III.4 draws on several of Freud's case studies, and the importance of *The Interpretation of Dreams* to *Finnegans Wake* cannot be overstated, though Joyce always downplayed his debt to Freud. Nevertheless, I have not found any overt references to the Id or the Super-Ego, and even the Ego only puts in a few very brief appearances. Nevertheless, the popular concept of the Id and the Super-Ego as respectively a devil and an angel on the shoulders of the Ego reflects the same dynamic as the Shem-Shaun-Oedipus trio in *Finnegans Wake*:



Popular Conception of the Ego, the Id, and the Super-Ego

Latin: ego, I. This accounts for the phrase all of whose I. [Demission](#) means an act of giving up, dropping, letting fall. Here, it appears to have become a transitive verb—like decommission. The subject of this verb is all of whose I: my hundredfold personalities, all of whose egos in the hereafter cast me off, ... The main clause reads: Now let the centuple selves ... reamalgamate, where the last word means both re-emerge and re-amalgamate. The subordinate clause originally read: My centuple selves all of whose I hereby demission. Why did Joyce insert another of before all of whose? Is this a typo? It is present in both the original edition of 1939 and The Restored Finnegans Wake of 2012, but its presence prevents me from parsing this sentence.

Does the word egourge allude to the [Demiurge](#) of Platonic philosophy? In Plato's Timaeus, the demiurge is the divine "craftsman" who fashions the material world out of chaos? Sam's egourge, then, would be the creator of his multiple personalities.

Micholas de Cusack not only references Nicholas of Cusa but even embodies the coincidence of contraries by combining Mick and Nick (Michael the Archangel and Old Nick the Devil) in the one character—the Super-Ego and the Id again. There is also an obvious allusion to Michael Cusack, Joyce's principal model for the Citizen in the Cyclops Episode of *Ulysses*—but why? More than thirty years ago, Richard Beckman of Temple University, Philadelphia, thought that Sordid Sam's fervid language identifies him as Shaun, whose blustering justifies the allusion to the bigoted Citizen (Beckman 520). As we have seen, Shaun is but one element of this character.



Michael Cusack

The [Identity of Indiscernibles](#) is a philosophical principle related to the Coincidence of Contraries. It is usually attributed to the German polymath Gottfried Leibniz.

Nursery Rhymes

The remaining lines of Sordid Sam's dying words contain allusions to two nursery rhymes:

where the Baxters and the Fleshmans may they cease to bidivil uns and ... this outandin brown candlestock melt Nolan's into peese! (RFW 040.23-24 ... 26-27)

The popular nursery rhyme [Rub-A-Dub-Dub](#) depicts respectable members of society—the butcher, the baker and the candlestick-maker — in a disrespectable light, with lascivious overtones. This is precisely what Hosty's Rann does to HCE. The trio of Butcher, Baker and Candlestick-Maker may represent Shaun, Shem, and the Oedipal Figure who embodies both brothers respectively (Halper 13-14).

[Baxter](#) is an obsolete term for baker, originally a female baker. Fleshmans is from German: Fleischer, butcher, but this too has a female side to it. Marthe Fleischmann was a young Swiss woman with whom Joyce was enamoured in 1919. She was one of the models for Gerty MacDowell and Martha Clifford in *Ulysses*. An unrelated Helen Fleischman was Joyce's daughter-in-law.



*Rub-a-dub-dub,
Three men in a tub,
And who do you think they be?
The butcher, the baker,
The candlestick maker,
And all of them out to sea.*

Rub-A-Dub-Dub

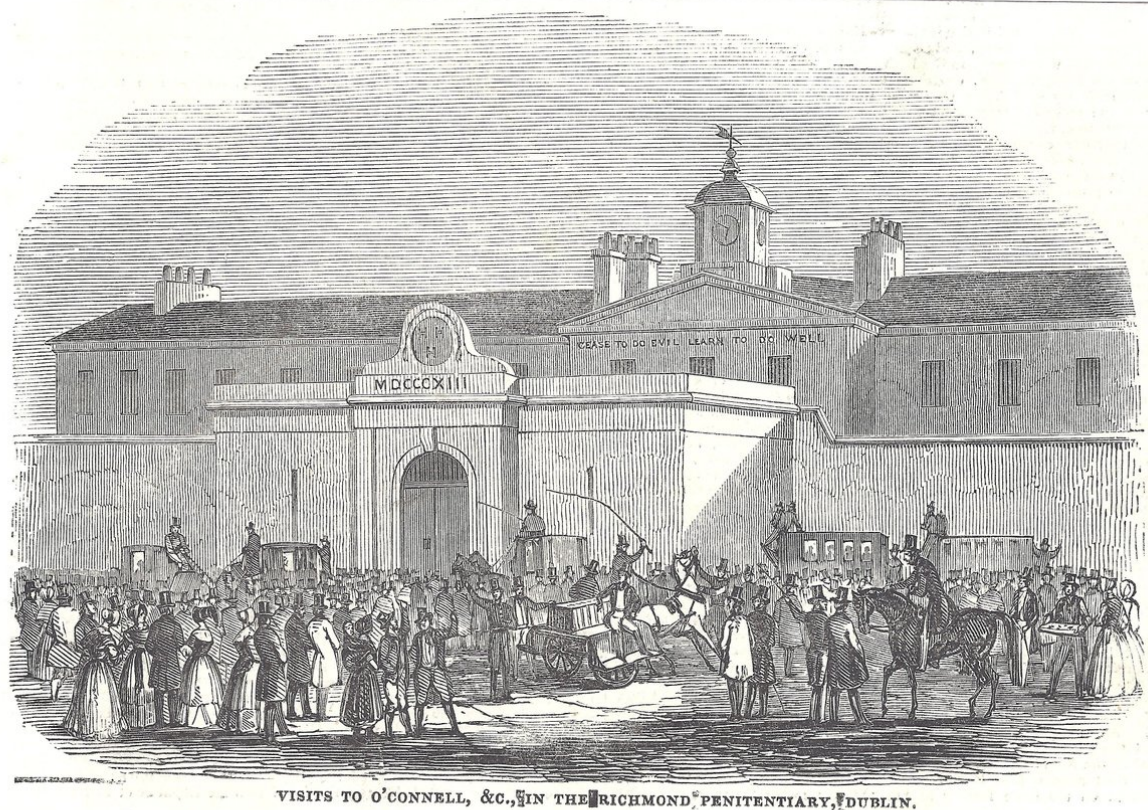
One of Giordano Bruno's plays is called *Candelaio* (literally The Candlemaker or The Candle-Bearer, but also slang for pederast). It features three protagonists, a candlemaker, an alchemist and a grammarian. Bruno means Brown, and he was known as the Nolan after his place of birth. Hence the brown candlestock melt Nolan's into peese. In *Finnegans Wake* the pairing of Brown and Nolan—Browne & Nolan was a prominent Dublin bookseller—represents the sibling rivalry between Shem and Shaun. In the Prankquean Episode, the motto with which Bruno prefaced his comedy (and which embodies the coincidence of opposites) is parodied: *In Tristitia Hilaris : In Hilaritate Tristis* [Cheerful in the Midst of Sadness : Sad in the Midst of Cheerfulness]. Finally, *Candelaio* was dedicated to a Signora Morgana, or Lady Morgan! See *Moliterno* for further comment.

Complementing the lascivious nature of the nursery rhyme, is an obscene joke alluded to by Buck Mulligan in the opening episode of *Ulysses*:

—I'm melting, he said, as the candle remarked when... But hush. Not a word more on that subject. ([Ulysses 12](#))

This accounts for melt, and also explains why outstanding has become the ithyphallic outandin.

The phrase cease to bidivil uns is taken from the Bible: "Cease to do evil, Learn to do well" (Isaiah 1:16-17). It was the motto over the door of a 19th-century prison, the Richmond Bridewell, on Dublin's South Circular Road, where Daniel O'Connell and other prominent Irish nationalist leaders were detained. In 1893 it became the Wellington Barracks, and in 1922 the Griffith Barracks. In *Ulysses* the motto is linked to the sexual act in which Bloom's son Rudy is conceived:



VISITS TO O'CONNELL, &C., IN THE RICHMOND PENITENTIARY, DUBLIN.

Richmond Bridewell, Dublin

Must have been that morning in Raymond terrace she was at the window, watching the two dogs at it by the wall of the cease to do evil. And the sergeant grinning up. She had that cream gown on with the rip she never stitched. Give us a touch, Poldy. God, I'm dying for it. How life begins. ([Ulysses 86](#))

German: uns, us. The cluster of German terms may be due to the presence of Leibniz. Note how bedevil has been altered to bidivil, because the prefixes bi- and di- both mean two-, double-. Of course, divil is a common Irish pronunciation of devil.

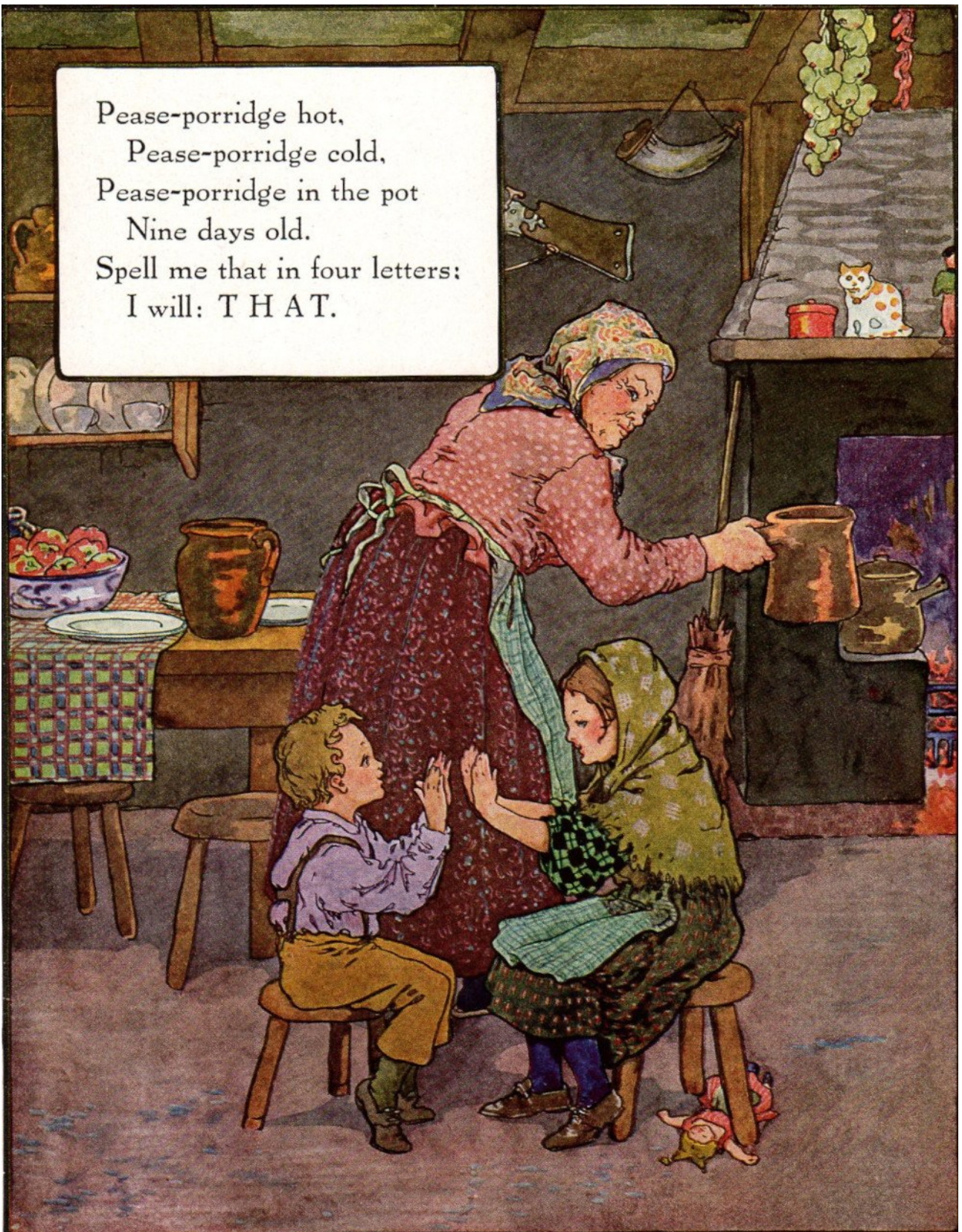
The other nursery rhyme alluded to in these lines is [Pease Porridge Hot](#). Only a single word—peese—is quoted, so the allusion is not obvious. FWEET fails to acknowledge it. Pease Porridge Hot and Pease Porridge Cold are another pair of opposites, which become one as Pease Porridge in the Pot. The simple word peese has multiple and contradictory meanings in this passage:

- peace An end to the sibling rivalry between Shem and Shaun. Peace comes when the two brothers have achieved reunion as the

Oedipal figure. The related concept of appeasement may also be relevant.

- pieces The fracturing of Sordid Sam's mind into multiple personalities, and the splitting of the Oedipal figure back into Shem and Shaun.
- peas Shem and Shaun are like two peas in a pod. For all their differences, they are ultimately one and the same—indiscernible, and therefore identical—and seek reintegration.
- pease The nursery rhyme, Pease Porridge Hot, made its first appearance in the Prankquean Episode of Chapter I.1, where it took the form of the riddle the Prankquean (ALP) asks Jarl van Hooother (HCE). In Chapter II.1, the sibling rivalry between Shem and Shaun takes the form of a children's game in which Glugg (Shem) is challenged by Chuff (Shaun) to solve a similar riddle.

Pease-porridge hot,
Pease-porridge cold,
Pease-porridge in the pot
Nine days old.
Spell me that in four letters:
I will: T H A T.



Pease Porridge Hot

In Parentheses

Sordid Sam's dying words are interrupted by a couple of lines in parentheses:

(but at this point though the iron thrust of his cockspurt start might have prepared us we are wellnigh stinkpotthered by the mustardpunge in the tailend) (RFW 040.24-26)

The ithyphallic overtones—"point ... iron thrust ... cock... spurt ... tail"—are obvious, but the principal allusion is to a story Joyce came across in Carl Crow's *Master Kung: The Story of Confucius*. This book was only published in 1937. Joyce entered a brief aide-mémoire in a notebook—N54 (VI.B.45)—that he compiled in January and February 1938, when he was in Paris, Lausanne and Zurich (Norburn 180-181). The passage in Crow concerns a rivalry between three baronial families in the vassal state of [Lu](#):

The three-cornered feud with its many ramifications had been smouldering secretly for some time and broke out into open flame very shortly after the return of [Confucius and his disciples] from [Loyang](#). The immediate occasion which brought the secret rivalries and animosities into the open was a hotly-contested cock-fight in which the backers of each bird had cheated ... The cocks of the Chi family and of the How family were in the habit of fighting ... Baron Ping of Chi concealed freshly ground mustard in the feathers of his bird, disposing the irritant so as partially to blind the other bird when he buried his beak in the neck of his adversary preparatory to delivering the fatal thrust with his spurs ... In some way the head of the How family heard about the unsportsmanlike stratagem and in retaliation he sheathed the spurs of his bird with razor-sharp metal spurs. (Crow 115)

The three-cornered rivalry is entirely appropriate in this context, in which the triangular relationship between Shem, Shaun and the Oedipal Figure takes centre stage.

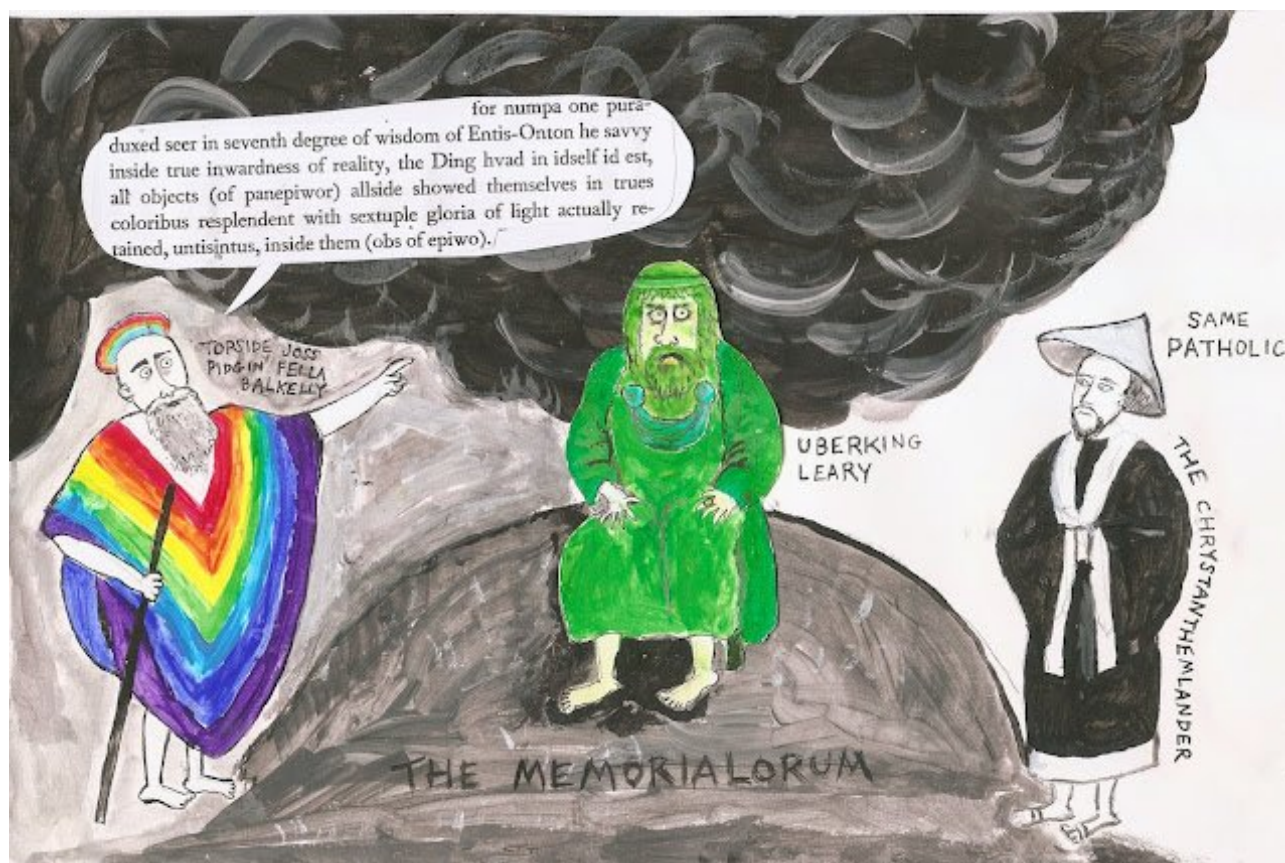


Children Observing A Cockfight

Of course, there are a host of other allusions packed into these two lines:

- poingt French: poing, fist. It also includes Baron Ping's name.
- Harry Hotspur Sir Henry Percy, a 14th-century English nobleman, who appears in Shakespeare's *King Henry IV, Part 1*. He played a significant role in the rivalry between Richard II and Henry Bolingbroke, and was instrumental in the former's deposition and the latter's accession to the throne as Henry IV. He later rebelled against Henry and died in the ensuing Battle of Shrewsbury. Roland McHugh includes this allusion in his *Annotations to Finnegans Wake*, but I am not sure that it is relevant. Adaline Glasheen does not mention Harry Hotspur in her *Third Census to Finnegans Wake*.
- Saint Patrick This allusion to Ireland's Patron Saint echoes a similar one in the opening chapter—somepotreek [RFW 010.20]—so it is not in doubt. But I can't say that I understand his relevance to this passage. In *Finnegans Wake*, St Patrick is the Oedipal Figure—the foreign invader who challenges HCE's authority and supplants him, but who ultimately becomes more Irish than the Irish themselves. In Book IV of *Finnegans Wake*, a Japanese St Patrick confronts the Archdruid of pagan Ireland, played by the

Protestant philosopher and clergyman George Berkeley (RFW 478-479). Here, though, St Patrick is paired with mustardpunge, ie Mister Punch. The hunchbacked Punch is certainly HCE, but I don't see how he is related to St Patrick. The presence of Punch may be related to the nearby French: poing, fist.



St Patrick and the Druid

- pother choking smoke : commotion, turmoil.
- bothered deafened : annoyed : confused. This word, like pother, is believed to be of Irish origin, possibly deriving from the Irish: bodhar, deaf.
- tailend Sordid Sam's unwashed Behind? Also, the end of Sam's tale.

In conclusion, Sordid Sam's dying words can perhaps be paraphrased thus:

My dreams of HCE, O Norwegians, have come true. Now let my multiple personalities—butcher, baker and candlestick-maker—merge once more into a

single Ego, only to split again into pieces, as Vico's cycle of course and recourse turns without end, propelled ever onwards by the conflict between opposite forces. Although Sam is at the point of death, his dying words envisage the act of sexual congress, in which two people of the opposite sex come together to make a single beast with two backs in order to create new life.

factus es tuus filius meus dilectus in te
bene complacuit mihi.

Ioseph erat inapiens quasi al-
iorum tringinta utputabatur filius

ioseph

pauc heu

pauc macha

pauc leui

pauc melchi

pauc iai ille

pauc ioseph

pauc macha hic

pauc amos

pauc iuui

pauc esu

pauc iasge

pauc enaade



The Book of Kells 200r (Sullivan Plate XV)

He Was

Each of the six death notices in this passage ends with the expression He was in one of six different languages. Sordid Sam's is in Danish:

- Danish (Norwegian Bokmål or Dano-Norwegian): Han var Sordid Sam (ie Treacle Tom) is propelled in the afterlife by a Northwegian, who represents the Norwegian Captain from the mock-epic tale How Kersse the Tailor Made a Suit of Clothes for the Norwegian Captain (Chapter II.3, The Scene in the Public).

According to [Rose & O'Hanlon](#), this He Was motif was inspired by a passage in Edward Sullivan's The Book of Kells:

The "Qui fuit" pages Five pages are then occupied with the Genealogy of Christ, each line beginning with "Qui fuit" [Latin: Who was] as illustrated in Plates XV., XVI. and / XVII. (Sullivan 20)

Emendations

There are several differences between this passage as it appears in Danis Rose & John O'Hanlon's The Restored Finnegans Wake (2012) and the corresponding passage in the first edition of the novel (1939).

<

No.	RESTORED FW		CLASSIC FW		NATURE OF CHANGE	COMMENTS
	LINE(S)	TEXT	LINE(S)	TEXT		
608	040.10	deblaneer,	049.22	deblancer, the unwashed,	replaced "c" with "e"; moved the words "the unwashed" (see 040.13); removed comma	
609	040.10	ham,	049.22	ham, the unwished,	removed the words "the unwished" and a comma (see 040.13)	
610	040.11	Summoner	049.23	Summoner,	removed comma	
611	040.13	the unwashed Behind into the unwished Beyond	049.25	Behind into the great Beyond	moved the words "the unwashed" (see 040.10); replaced the word "great" with the word "unwished" (see 040.10)	
612	040.16	sheawolving	049.28	Sheawolving	decapitalised "S"	
613	040.17	"Promptboxer")	049.30	'Promptboxer')	replaced single quotation marks with double quotation marks	
614	040.19	O Loughlins,	049.33	O'Loughlins,	replaced apostrophe with space	
615	040.20	egourge,	049.34	egourge	added comma	
616	040.21	and of	049.34	— of	replaced dash with the word "and"	
617	040.22	me,	049.35	me —	replaced space and dash with comma	
618	040.23	identity	049.36	indentity	removed "n"	

The Restored Finnegans Wake ([FW EET](#))

In the first edition of 1939, Sordid Sam was described as a dour decent debancer. Rose & O'Hanlon's emended form was the original version. It was added to Sam's obituary at a very late stage in the composition, when Joyce was proofreading the first set of galleys—March 1937 to February 1938. Rose & O'Hanlon identify this as [Draft Level 9](#) for Chapter I.3. It is easy to see how an e might have been misread as a c by the typesetter.

And that's as good a place as any to beach the bark of our tale.

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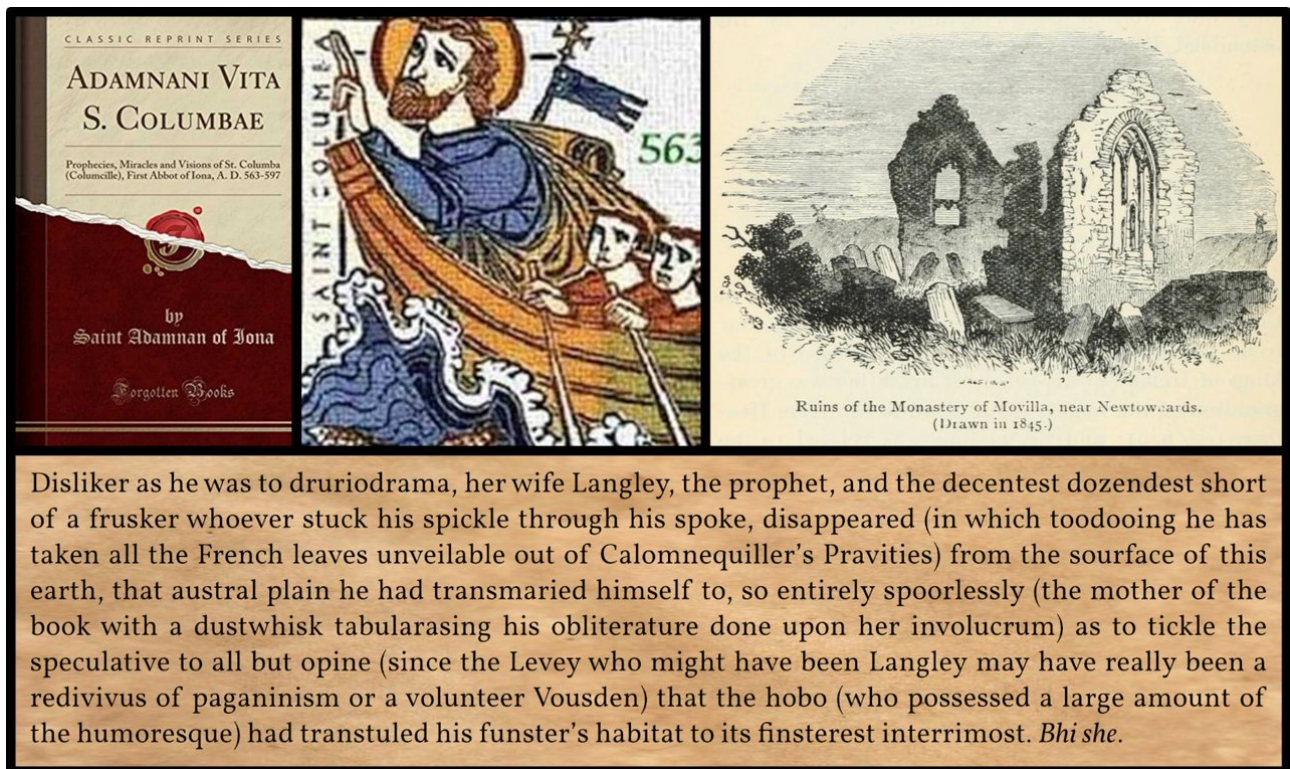
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Useful Resources

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- [The James Joyce Scholars' Collection](#)
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- [James Joyce Digital Archive](#)
- [Annotated Finnegans Wake \(with Wakepedia\)](#)
- [From Swerve of Shore to Bend of Bay](#)
- [Wake in Progress](#)
- [John Gordon's Finnegans Wake Blog](#)
- [One Year in the Wake](#)
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Her Wife Langley

	harlotscurse67 • Apr 2, 2022 (Edited)	40 MIN READ
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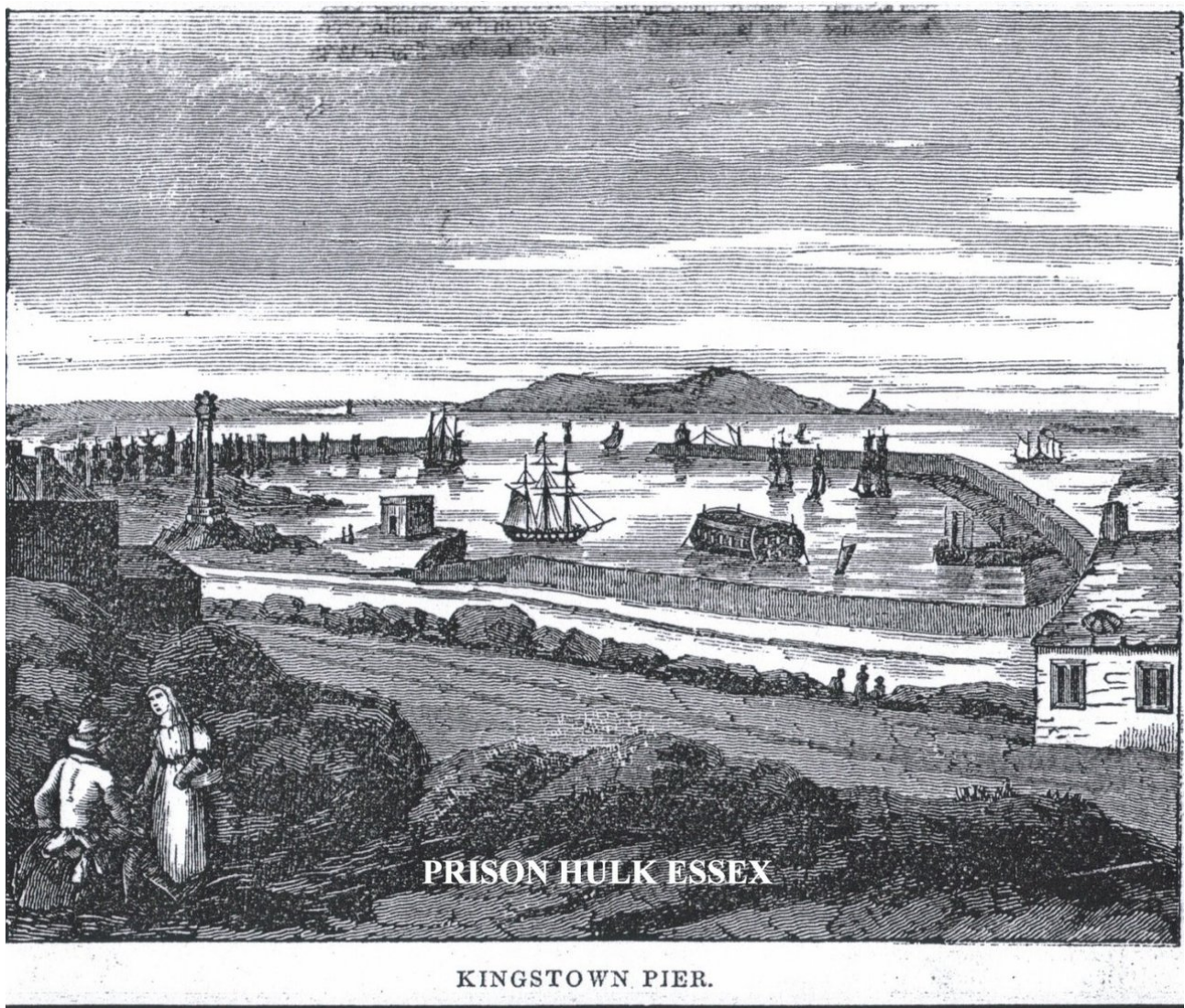
RFW 040.27-040.37

In the previous chapter of James Joyce's *Finnegans Wake*, two tinkers, Treacle Tom and his brother Frisky Shorty, were bumming around Baldoyle Racecourse when they overheard a conversation between a clergyman and a lay teacher. The subject of that conversation was HCE's encounter in the Park with the Cad with a Pipe, and Treacle Tom would play his part in circulating a garbled version of the tale:

'Twas two pisonouse Timcoves (the wetter is pest, the renns are overt and come and the voax of the turfur is hurled on our lande) of the name of Treacle Tom, as was just out of pop following the theft of a leg of Kehoe, Donnelly and Pakenham's Finnish pork, and his own blood and milk brother Frisky Shorty (he was, to be exquisitely punctilious about them, both shorty and frisky), a tipster come off the hulks, both of them awful poor, what was out on the bumaround for an oofbird game for a jimmy o'goblin or a small thick un as chanced, while the Seaforths was making the colleenbawl, to ear wick their own hears the passon in the motor clobber make use of his law language (Edzo, Edzo on) touchin the case of Mr Adams what was in all the sundays about it which he was rubbing noses with and having a gurgle off his own along of the butty bloke in the specs.

So, what have we learnt about Frisky Shorty? He is a tinker, Treacle Tom's brother, a [tipster](#), a recent inmate of a [prison ship](#), very poor, and a chancer who is ever alert for an opportunity to earn a few sovereigns. (Jimmy O'Goblin is Cockney rhyming slang for a sovereign, a gold coin worth one pound sterling. And thick 'un is slang for a crown, a coin worth five shillings.)

In the last article, we saw that between 1824 and 1834 the former [USS Essex](#) served as a prison ship in Kingstown Harbour (now Dún Laoghaire), Dublin.



Prison Hulk Essex in Kingstown

Like the other characters who were featured in the Humphriad I (Chapter I.2), Frisky Shorty is given a new identity in the Humphriad II (Chapter I.3): Langley, who is described as her wife. This seems to imply that both Frisky Shorty and his brother Sordid Sam (Treacle Tom's new identity) have experienced a change of sex. But in the rest of his obituary, Langley is given exclusively male pronouns, making Langley bisexual.

The first-draft of Langley's death notice was just two lines long:

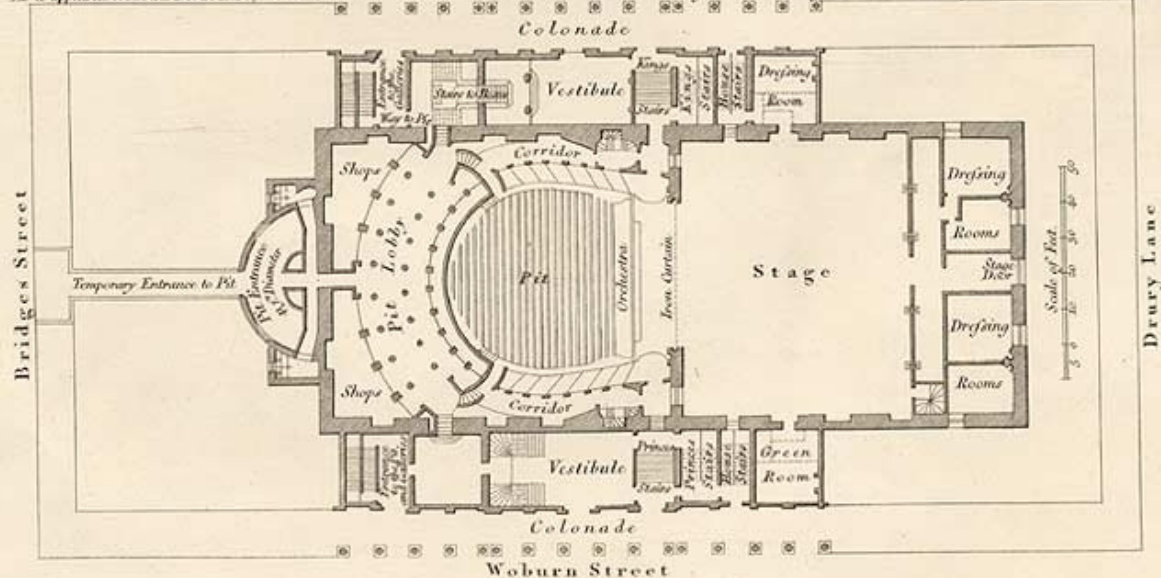
Shorty disappeared from the surface of the earth so completely as to lead one to suppose that his habitat had become the interior. ([Hayman 69](#))

Frisky Shorty has lost the first part of his name, but otherwise his original identity has been preserved. In *The Restored Finnegans Wake*, these two lines have been expanded fivefold, but the gist of the first draft remains unchanged. I presume his habitat had become the interior is just another way of saying he died and was buried. Or has Frisky Shorty become a subterranean dweller?

Let's take a look at the details.



THE THEATRE ROYAL, DRURY LANE.
 Built by the late Henry Holland Esq. R.A.
 As it appeared from the North East; Antecedent to its destruction by Fire, on the Night of the 24th February, 1809. With a Plan.



London, Published July 27th 1809 by F. & W. Johnson, N^o 58, Cornhill.

The Third Theatre Royal, Drury Lane (1809)

Disliker as he was to druriodrama

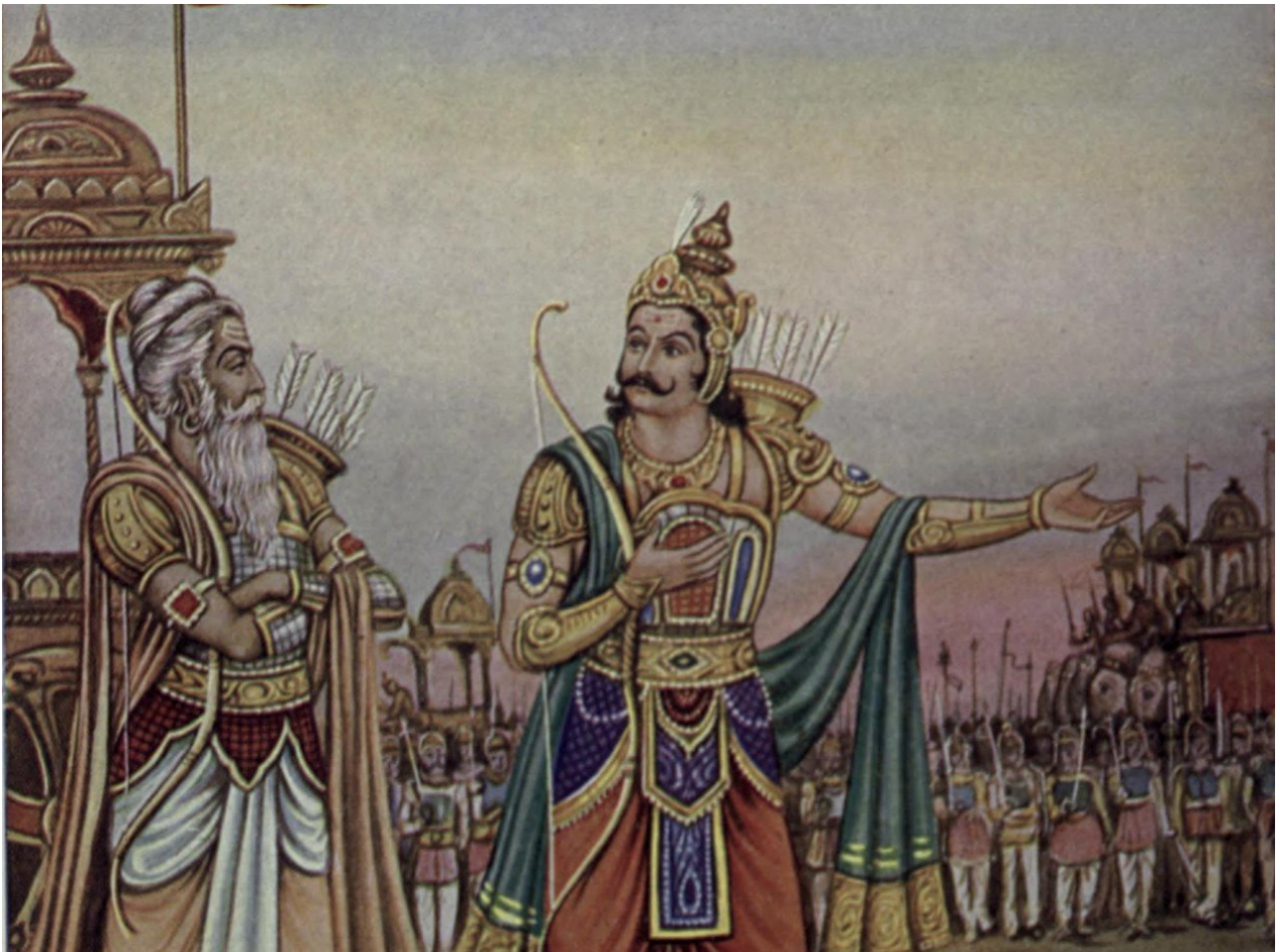
According to the first four obituaries, Frisky's associates were all associated with the stage: Osti-Fosti was an operatic tenor : A'Hara served in the Crimea, scene of the Zouave Theatre at Inkerman : Paul Horan was the utility man in a troupe of actors : and Sordid Sam played a stage drunkard. Frisky too is associated with the stage, though he is a disliker of it. In *The Restored Finnegans Wake*, Rose & O'Hanlon have reverted the published disliken to Joyce's earlier disliker.

The coinage druriodrama refers to Drury Lane, London, site of the [Theatre Royal](#)—which is often known simply as Drury Lane. Dublin, too, had a Theatre Royal—five of them, in fact—and it still has a Drury Street. Both Drury Lane and Drury Street were named for [William Drury](#), Lord Justice of Ireland in 1578-79.

The Irish playwright Richard Brinsley Sheridan was the owner of the Third Theatre Royal, Drury Lane, which opened its doors in 1794 but burnt down fifteen years later. He had also owned the Second Theatre Royal for the last thirteen years of its existence (1778-91).

- dreary drama Tragedy, as opposed to comedy?

[FWEET](#) also identifies in druriodrama an allusion to [Duryodhana](#), the principal antagonist of the Sanskrit epic Mahabharata. He was one of the Kauravas, the 100 sons of the blind king Dhritarashtra. Sordid Sam's obituary referred to my centuple selves, which strengthens this allusion.



Duryodhana and the Elderly Preceptor Drona

her wife Langley

As we have seen, Frisky Shorty's new identity makes both him and his brother female. His new surname is surely intended to be an antonym for Shorty.

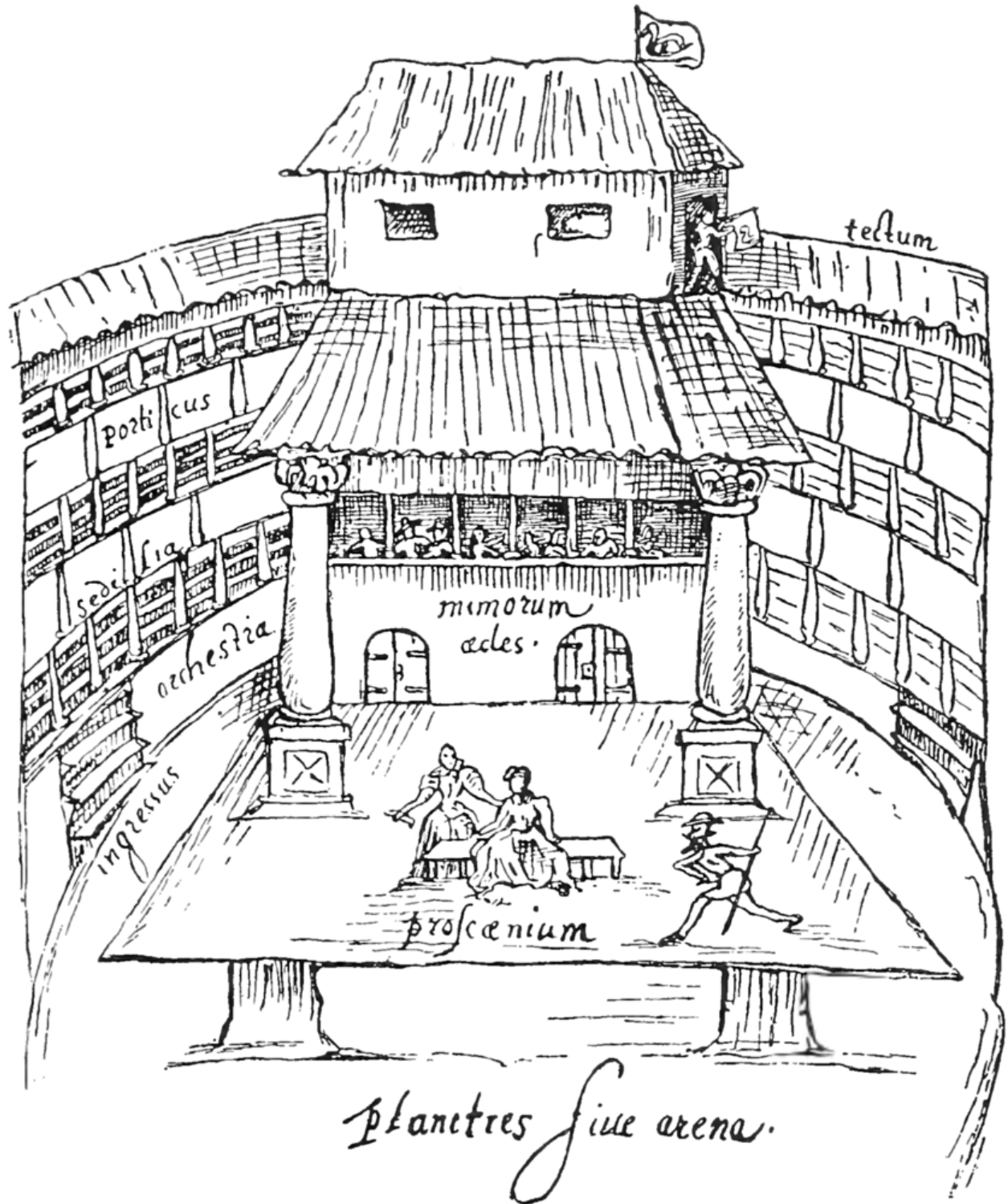
- German: lang, long.

Does Langley refer to a particular person of that name?

Langley—maybe Francis Langley, builder and proprietor of the Swan theater. ([Glasheen 159](#))

The [Swan](#) was one of the Bankside theatres in Elizabethan England. A reference to Francis Langley would certainly be appropriate here, given the prevalence of theatrical allusions in all the obituaries. Incidentally, Joyce spelt the name Langly on a loose notesheet when he was proofreading the galleys for *Finnegans Wake* in late 1937, but I think this was just a careless misspelling on his part ([FW Sheet 8 : p. 3\(k\)](#)). I

believe this name was chosen simply because it sounded like an antonym of Shorty.



The Swan (London)

The feminine element in her wife Langley naturally raises the possibility that Langley also represents one of the Wake's female characters. John Gordon, Professor Emeritus of English at Connecticut College, thinks so. As we saw in the last article, Gordon identifies Sordid Sam with Sackerson, HCE's elderly servant:

Then comes fellow-servant Kate, as 'her wife Langley, the prophet', identified first with 'Levey'—that is, a variant of the Liffey—then one of 'Padre Don Bruno's' 'yarnspinners' (cf. 620.35-6 [RFW 487.15-16]). As at 38.09-39.13 [RFW 030.20-031.15], the combination of old woman and priest is enough to get the scandal circulating. (Gordon 130)

This identification of Langley with Kate, ALP's elderly maid, is confirmed by a passage in the next chapter:

Kate Strong (tip!), a widow (tiptip!)—she pulls a lane picture for us in a dreariodreama setting ... (RFW 063.30-31)

lane and dreariodreama are clear echoes of Langley and druriodrama, though of course there is more to them than that.



The Tipster

The Prophet and the Decent Sort

Why is Langley called the prophet? The word anticipates allusions to Colmcille's Prophecies and Mohammad (see below), but otherwise I do not understand what relevance it has to Frisky Shorty. He is a tipster—someone who makes money at the racetrack by advising punters which horses to bet on—that's a sort of prophet, I suppose.

Langley is also described appositionally in the following terms:

... and the decentest dozendest short of a frusker whoever stuck his spickle through his spoke ... (RFW 040.28-29)

In the previous chapter, Frisky Shorty's brother Treacle Tom repeated a garbled version of HCE's encounter with the Cad when he was sleeping in a rooming house in the Liberties. He was overheard by three other bums: the busker Hosty, and his two associates Peter Cloran and O'Mara. The following morning, this trio made a prolonged visit to the Old Sots' Hole, a public house in the parish of Saint Cecily, where they were joined by two other unnamed down-and-outers, one of whom stood them a round of drinks:

... the trio of whackfolthediddlers was joined by a further-intentions-apply-tomorrow casual and a decent sort of the hadbeen variety who had just been touching the weekly insult, phew it, and all figblabbers (who saith of noun?) had stimulants in the shape of gee and gees stood by the damn decent sort ... (RFW 042.01-05)

This decent sort cannot be Frisky Shorty, who is unlikely to have ever stood anyone a drink, but the coincidence of the expressions decentest ... short and short of a frusker in the present passage inextricably links the two characters. And frusker also seems to echo busker, which draws Hosty into the mix. The Decent Sort takes part in the first performance of Hosty's Rann, where he is named as a Mr Delaney (Mr Delacey?), horn who piped out of his decentsoort hat (RFW 034.35-37). To talk out of one's hat, however, is to talk nonsense.



Christ Healing the Mother of Simon Peter's Wife

Why is the Decent Sort described as dozendest? In *Finnegans Wake*, the regulars at HCE's tavern often appear as a jury or chorus, known as The Twelve. Perhaps that is the point of the allusion: the Decent Sort meets Hosty and his associates in a pub. But the presence of The Twelve is usually flagged by the concatenation and syllabification of sesquipedalian Latinisms—Our Exagmination Round His Factification for Incamination of Work in Progress, for example.

Or is Frisky Shorty being compared to one of the Twelve Apostles? John P Anderson thinks he is. Anderson is the author of *Joyce's Finnegans Wake: The Curse of Kabbalah*, a multi-volume study of *Finnegans Wake* from a non-academic point of view:

As much as the misogynist St. Peter disliked a two-part drama, disliked sharing the spotlight particularly with a woman ... he was the most decent one of the 12 apostles short of a frusker whoever stuck his spickle through his spoke [had relations with a female]. (Anderson 76-77)

Peter Cloran and Paul Horan are clearly Saints Peter & Paul, but I do not see how Frisky Shorty or Langley can be equated with any of the Apostles. There is a tradition, however, that when he went into exile, Colmcille was accompanied by twelve companions—his Twelve Apostles (Spence-Jones 67).

The phrase stuck his spickle through his spoke seems to allude to the expression [a pig in a poke](#), meaning something one buys without first checking that it is what one thinks it is. There may also be an echo of the related expression [like a stuck pig](#), meaning to squeal like a pig being slaughtered. Another possible element may be the phrase [in a pickle](#), which in turn brings to mind the tongue-twister about Peter Piper and his peck of pickled peppers—and we are back to both St Peter and the Decent Sort piping out of his hat during the first performance of Hosty's Rann.



St Peter's Square, Vatican City

Frisky Shorty is certainly the sort of confidence man who would try to pass off a cat for a suckling pig. It is also possible that spickle through his spoke repeats the sexual innuendo of the outandin ... candlestock of the preceding obituary. Anderson compares this image with the

ithyphallic obelisk that is “stuck” into [St Peter’s Square](#)—which is not a square at all, but a giant wheel with spokes—like a penis penetrating a vagina.

There is no such word as spickle. Perhaps this coinage comes from the Latin: spicula, a small spike, a pointed fleshy appendage (eg a penis?). And what about the verb: speak, spoke?

Joyce added this passage about the decentest dozendest short of a frusker whoever stuck his spickle through his spoke at a very late stage in the composition—between March 1937 and February 1938—when he was proofreading the first set of galleys ([JJDA](#)).

The First Parenthesis

Joyce was very fond of repeatedly interrupting the flow of his text with passages in parentheses. There is hardly a page of *Finnegans Wake* that does not include at least one such interpolation. For all its ten lines or so, Langley’s death notice contains no fewer than four sets of parentheses. The first of these was another late addition:

(in which toodooing he has taken all the French leaves unveilable out of Calomnequiller’s Pravities) (RFW 040.29-31)



Tattooed Pict

There's a lot to unpack here. The first neologism, toodooing, is multifaceted:

- so doing When he disappeared, Langley took with him all the French leaves ...
- toodleloo Goodbye! Farewell! From the French: à tout à l'heure, see you soon. This is the death notice of the recently departed, who is taking his leave.
- Te Deum An early Christian hymn of praise. The Te Deum is generally sung to give thanks on celebratory occasions: births, marriages, birthdays, anniversaries, jubilees. It is not associated with deaths. Hosty's Rann can hardly be described as a Te Deum. Far from praising HCE, it scandalizes him. Incidentally, the French composer [Jean Langlais](#) (Langley?) composed a Te Deum in 1934, a few years before Joyce added this parenthetical passage to his obituary. But Frisky Shorty's new identity, Langley, made its first

appearance in March 1927, so an allusion to this particular L'anglais is unlikely ([JJDA](#)).

- tattooing The Picts, the ancient pagan Celts of northern Britain, tattooed their bodies. Colmcille was the Apostle to the Picts.

The next phrase, taken all the French leaves unavailible, is similarly multifaceted:

- to take a leaf out of someone's book To model one's actions on the example set by another person. The phrase can also be interpreted literally, as we shall see below.
- to take French leave To depart suddenly without permission or notice. The French, however, say *filer à l'anglaise* (to leave in the English manner), which suggests that Langley conceals the French *L'anglais* (see below).
- French loaves available Baguettes? But why would Langley abscond with all the bread that was available?
- to take one's leave To depart. Langley is departing to the next world.



Apparition of St Michael the Archangel to St Aubert

French leaves can also mean the leaves of a French book. This reminds me of an earlier reference to the pages of a French manuscript:

So, how idlers' wind turning pages on pages ... (RFW 011.17)

In one of Joyce's *Finnegans Wake* notebooks, the following entry occurs:

wind turns over pages ([VI.B.14.18](#))

The reference is to a passage Joyce read in *Les Grandes Légendes de France* [The Great Legends of France] by Édouard Schuré. The legend in question concerns an apparition of the Archangel Michael to Saint Aubert, the 8th-century monk who is alleged to have founded Mont St-Michel:

L'apparition tourna vers lui son épée et Aubert eut peur. Il pencha la tête vers les saintes écritures ouvertes sur ses genoux. Aussitôt un ouragan passa sur le livre et en froissa toutes les feuilles. Il resta ouvert au XII^e chapitre de l'Apocalypse. La

pointe de l'épée s'arrêta sur un passage, et Aubert lut à la lumière de l'ange: «Alors il y eut un combat dans le ciel, Michel et ses anges combattaient contre le dragon et le dragon combattait contre eux avec ses anges ...

The apparition turned his sword towards him and Aubert was afraid. He bent over the Holy Scripture, which was open upon his knees. Immediately a hurricane passed over the book and crumpled all its leaves. It remained open at the 12th chapter of the Apocalypse. The point of the sword stopped at a passage, and Aubert read by the light of the angel: "And there was war in heaven: Michael and his angels fought against the dragon; and the dragon fought and his angels ..." (Schuré 162)

You may recall that this Bible verse is the very one that is illustrated by the picture above the fireplace in HCE's bedroom (RFW 435.14-15). It is possible, however, that the image depicted is actually of St George and the Dragon. HCE is a Protestant and considers himself a loyal British subject, so he is more likely to hang a print of St George on his bedroom wall than an icon of St Michael.



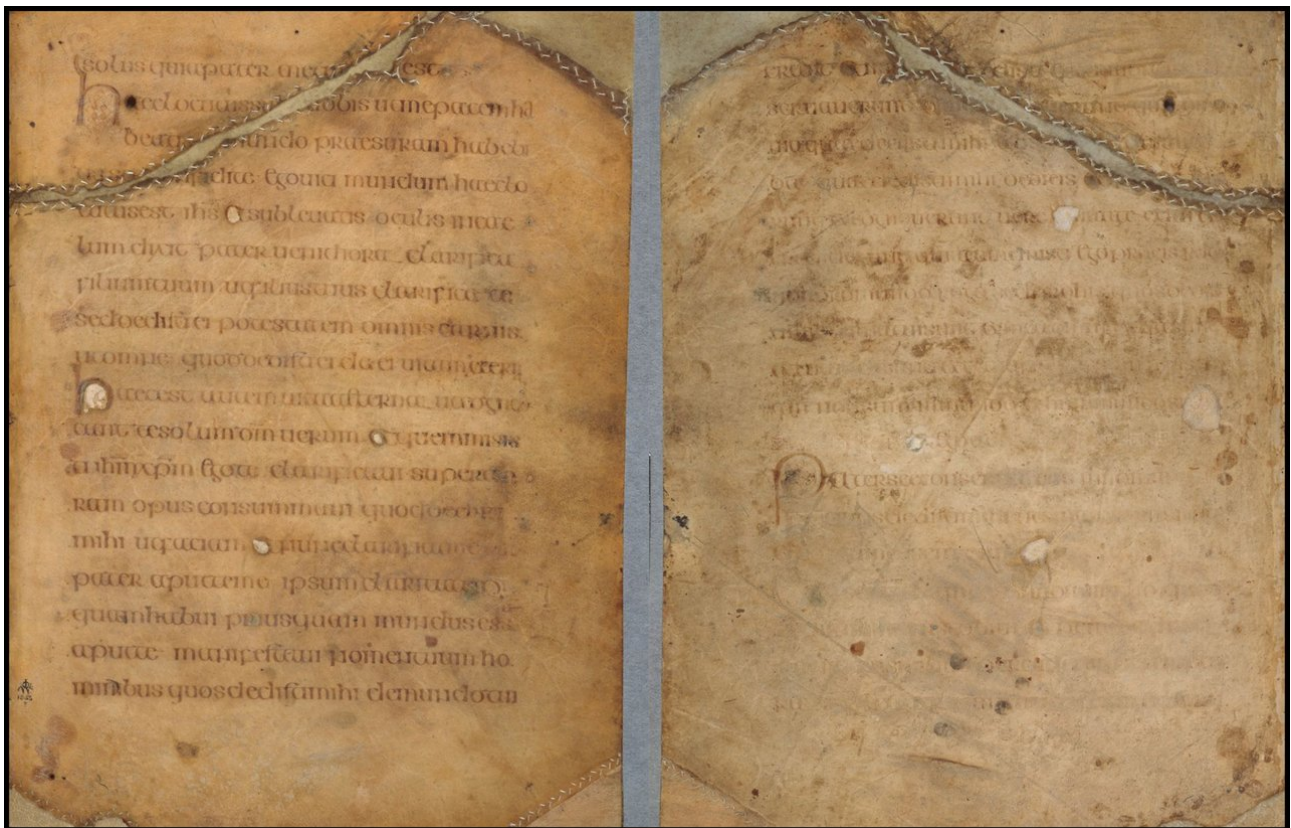
Michael the Archangel and the Dragon

The French element in this passage raises the possibility that Langley also conceals the French: L'Anglais, the Englishman. Or, perhaps: L'anglais, the English language (Yared 421).

The words Calomnequiller's Pravities comprise one of the Wake's characteristic portmanteau expressions, into which Joyce has managed to cram a plethora of competing allusions:

- Colmcille's Prophecies The Book of Kells was also known as the Book of Colmcille. In his Latin Life of Columba, [Adomnán](#) attributes several prophecies to Colmcille (Adamnan & Reeves 4-37).
- Column-filler A journalist, who fills the columns of a newspaper.
- quiller A professional writer, who works with a quill.

- calamus A quill. From Latin: calamus, reed, reed pen, quill.
- calumniator One who calumniates, or slanders, another person. For example, a dishonest journalist.
- depravities Yellow journalism. Also, the pages of French novels (French leaves) were widely suspected of being full of depraved matter. Such pages ought not to be unveiled, but their obscenity cannot be concealed (Atherton 63). Compare this with the familiar expression [Pardon my French](#).



The Book of Kells (339r and 339v)

The French leaves that Langley has taken with him are the missing leaves from the Book of Kells:

Whether or not the famous Book of Kells, or as it is often called the Book of Colum Cille, was written and illuminated in the ancient town of Kells is a question still unsolved. The last few leaves of the Manuscript, which in all probability would have furnished us with full information as to scribe, illuminator, and place of origin, have been missing for many years ... Having regard to the average number of lines and words contained in each page of the Book of Kells, we find by a simple calculation

that at least twenty-four leaves of text alone have disappeared from the book. (Sullivan 4 ... 23)

These missing pages—Sullivan's final estimate is that as many as 29 folios were actually lost—have, as it were, taken French leave. I give the final word to James Atherton:

The first unmistakable mention of The Book of Kells in the Wake is 'all the French leaves unvailible out of Calomnequiller's Pravities' (50.9). 'French leaves' means missing leaves—there are at least sixty leaves missing from the extant manuscript, but it also means 'obscene pages'—the depravity of which cannot be veiled or concealed. 'Pravities' must derive from pravus, crooked, depraved; and 'Calomnequiller' must mean a writer of calumnies. This sets the tone for all the allusions to The Book of Kells in the Wake. Like all other acts of creation it has something sinful about it; indeed, it is something crooked and depraved. (Atherton 62)

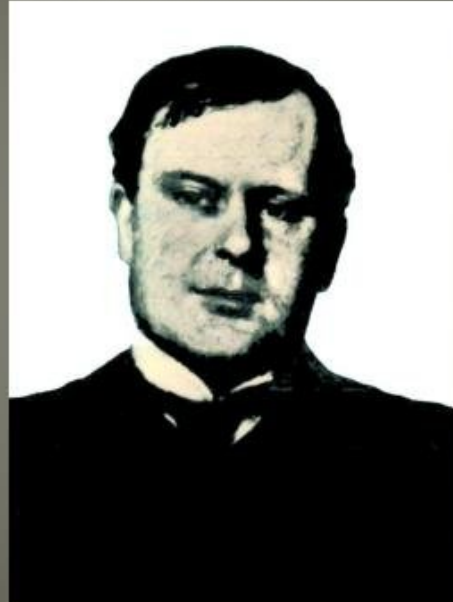
the sourface of this earth

The next passage refers to the surface of the Earth, from which Langley has disappeared:

Langley ... disappeared ... from the sourface of this earth, that austral plain he had transmaried himself to, so entirely spoorlessly ... (RFW 0.40.28 ... 29 ... 31-32)

D.P. Moran and the Catholic Identity

- Middle class Catholic journalist.
- Invented the terms 'Irish Ireland', 'West Briton' and 'Seonin' (little John Bull)
- 1905 started weekly newspaper 'The Leader'. Good articles made it a financial success.
- Supported cultural nationalism and 'buy Irish'
- Criticised the writers of the Irish Literary movement for using Irish culture to become popular in England.
- Criticised corruption in the Home Rule Party
- Opposed republicanism.
- A bitter rival of Griffith
- Believed that the Irish language and Catholicism were marks of Irishness.
- Wanted the language to insulate us from 'evil' English ideas.



David Patrick Moran

- surface
- sourfaces According to John Gordon, the Irish journalist [D P Moran](#) referred to the English as “sourfaces” ([John Gordon's Finnegans Wake Blog](#)). If this allusion is accepted, it strengthens the probability that Langley conceals L'Anglais, the Englishman.
- austral plain Astral plane. In Helena Petrovna Blavatsky's *The Theosophical Glossary*, we read:

Astral Body, or Astral “Double”. The ethereal counterpart or shadow of man or animal. The *Linga Sharira*, the “Doppelgänger”. The reader must not confuse it with the ASTRAL SOUL, another name for the lower Manas, or Kama-Manas so-called, the reflection of the HIGHER EGO.

Astral Light (*Occult.*). The invisible region that surrounds our globe, as it does every other, and corresponding as the second Principle of Kosmos (the third being Life, of which it is the vehicle) to the *Linga Sharira* or the Astral Double in man. A subtle Essence visible only to a clairvoyant eye, and the lowest but one (*viz.*, the earth), of the Seven Akâsic or Kosmic Principles. Eliphas Lévi calls it the great Serpent and the Dragon from which radiates on Humanity every evil influence. This is so; but why not add that the Astral Light gives out nothing but what it has received; that it is the great terrestrial crucible, in which the vile emanations of the earth (moral and physical) upon which the Astral Light is fed, are all converted into their subtlest essence, and radiated back intensified, thus becoming epidemics—moral, psychic and physical. Finally, the Astral Light is the same as the *Sidereal Light* of Paracelsus and other Hermetic philosophers. “Physically, it is the ether of modern science. Metaphysically, and in its spiritual, or occult sense, ether is a great deal more than is often imagined. In occult physics, and alchemy, it is well demonstrated to enclose within its shoreless waves

not only Mr. Tyndall’s ‘*promise* and potency of every quality of life’, but also the *realization* of the potency of every quality of spirit. Alchemists and Hermetists believe that their astral, or sidereal ether, besides the above properties of sulphur, and white and red magnesia, or *magnes*, is the *anima mundi*, the workshop of Nature and of all the Kosmos, spiritually, as well as physically. The ‘grand magisterium’ asserts itself in the phenomenon of mesmerism, in the ‘levitation’ of human and inert objects; and may be called the ether from its spiritual aspect. The designation *astral* is ancient, and was used by some of the Neo-platonists, although it is claimed by some that the word was coined by the Martinists. Porphyry describes the celestial body which is always joined with the soul as ‘immortal, luminous, and star-like’. The root of this word may be found, perhaps, in the Scythic *Aist-aer*—which means star, or the Assyrian *Istar*, which, according to Burnouf has the same sense.” (*Isis Unveiled.*)

Astral Body, Astral Light (Blavatsky 1918:35-36)

The exact phrase astral plane is never explicitly defined in any of her writings, though she does use it on occasions (eg Blavatsky 39). In another of her works, *The Key to Theosophy*, she makes clear the distinction between the physical world of our senses and the astral plane:

Mediumship: A word now accepted to indicate that abnormal psycho-physiological state which leads a person to take the fancies of his imagination, his hallucinations, real or artificial, for realities. No entirely healthy person on the physiological and psychic planes can ever be a medium. That which mediums see, hear, and sense, is “real” but untrue; it is either gathered from the astral plane, so deceptive in its vibrations and suggestions, or from pure hallucinations, which have no actual existence but for him who perceives them. (Blavatsky 1910:230)

The Astral Plane is the title and subject of an 1895 book by [Charles Webster Leadbeater](#), a pupil of Blavatsky’s. It is also clear from his account that the astral plane is not the physical plane to which the surface of the Earth belongs, though that seems to be implied by Joyce’s usage here.

- Australia In *Finnegans Wake*, Australia seems to double as the Underworld, or Hell, while America is the Promised Land. Australia is associated with Shem and America with Shaun. Elsewhere, I have suggested—very tentatively—that in the “real world”, the two adult sons of the landlord of the Mullingar House in Chapelizod have emigrated, one to Australia and one to America.



Clive Hart

In his classic study *Structure and Motif in Finnegans Wake*, Clive Hart, one of the pioneers of Joycean studies, writes:

Shaun will eventually reach the New World but, like Joyce's own son Giorgio (who made two trips there), he will always be disappointed and return. Nevertheless, in spite of constant disillusionment the United States is the only Promised Land that *Finnegans Wake* can offer and it even comes to symbolise a second-grade

Heaven ... While Shaun's east-west journey is quasi-horizontal, Shem's displacement is in the vertical north-south direction. Shem is the thinker, the artist who plumbs the depths and loses his soul in the process ... A Miltonic Satan, though less attractive, Shem finds his Pandemonium in the hot and hellish antipodes of Australia—'down under', as it is popularly called ... Shem's and Shaun's cycles intersect in the first place in Dublin, where a conflict between the two always takes place, just as Christ and Satan find common ground on earth, midway between Heaven and Hell ... The hierarchy of worlds in *Finnegans Wake* is now seen to be complete: the three united 'states' of God (Trinity) in the Heaven of America; Patrick's Purgatory and the earthly mean in Ireland; and a torrid austral Hell. (Hart 115-118)

Hart later retracted most of what he had written in *Structure and Motif in Finnegans Wake* ([Chrisp](#)), but I think there is still much to be learnt from this remarkable book.



St Columba and His Twelve Apostles Departing from Ireland

- transmaried Latin: mare transire, to cross the sea. Of course, it is impossible to reach Australia from Ireland without crossing the sea, but there is probably also a reference to Colmcille crossing the sea to Iona when he went into exile.
- married After all, Langley is identified as her wife.
- spoorlessly German: spurlos, without a trace. There is also the English: spoorless, without leaving a spoor or track, which is generally applied to a hunted animal. The Humphriad is bookended by two foxhunts.

The Second Parenthesis

Like the first passage in parentheses, the second is about Colmcille:

(the mother of the book with a dustwhisk tabularasing his obliteration done upon her involucrum) (RFW 040.32-33)

The phrase the mother of the book alludes to an early instance of copyright involving Colmcille. The story is worth recounting in full:



Movilla Abbey, Newtownards

On a time Columcille went to stay with [Finnen](#) of [Druim Finn](#), and he asked of him the loan of a book, and it was given him. After the hours and the mass, he was wont to tarry behind the others in the church, there transcribing the book, unknown to Finnen ... And when Finnen heard that his book had been copied without leave from him, he accused Columcille and said it was not lawful for him to copy his book without his leave.

“I shall require the judgment of the King of Erin between us,” saith Columcille, “to wit, the judgment of [Diarmaid, son of Cerball](#).”

“I shall accept that,” saith Finnen.

Anon withal they went together to Tara of the Kings, to Diarmaid son of Cerball. And Finnen first told the King his story, and he said:

“Columcille hath copied my book without my knowing,” saith he, “and I contend that the son of my book is mine.”

“I contend,” saith Columcille, “that the book of Finnen is none the worse for my copying it, and it is not right that the divine words in that book should perish, or that I or any other should be hindered from writing them or reading them or spreading them among the tribes. And further I declare that it was right for me to copy it, seeing there was profit to me from doing in this wise, and seeing it was my desire to give the profit thereof to all peoples, with no harm therefrom to Finnen or his book.”

Then it was that Diarmait gave the famous judgment: “To every cow her young cow, that is, her calf, and to every book its transcript. And therefore to Finnen belongeth the book thou hast written, Columcille.” (O'Donnell & O'Kelleher 177-179)



Le ṡach bó Δ lao.
Le ṡach leabhar Δ chóip.

*To every cow its calf.
To every book its copy.*

—Diarmait Mac Cerbaill (attributed)

Diarmait Mac Cerbaill, High King of Ireland

Colmcille's kinsmen, [Cenél Conaill](#) and [Cenél nEógain](#), rallied to his side in the dispute, which was put to a trial of arms in County Sligo in the Battle Of Cúl Dreimhne. In the battle the High King was defeated, but Colmcille was visited by St Michael the Archangel and commanded to go into perpetual exile.

This, at least, is the tradition handed down by Manus O'Donnell in his 16th-century Life of Colmcille. There are, however, some indications that the story is to be taken with a grain of salt. For example, O'Donnell identifies Colmcille's adversary as Saint Finnen of Druim Finn, but the patron saint of Dromin, County Louth, was [Fintan](#), another saint altogether—allegedly. The saint who was associated with Colmcille

was [Finnian of Movilla](#) (Parlin 341-343). Moreover, the story is not recounted in Adamnán's Life of Columba. On the other hand, the [Cathach of St. Columba](#), which is traditionally identified as the infamous copy of Finnian's Psalter, does date back to the 6th century. It is, in fact, the [oldest surviving Irish manuscript](#). It is made of [vellum](#), a type of parchment made from calfskin—whence Diarmait's famous analogy.



The Cathach of St Columba (Folio 19r) and its Cumdach

- mother of the book In Islam, the Quran is said to be a copy of The Mother of the Book, which is preserved under the throne of Allah in Heaven. Joyce's source for this tidbit of information is Stanley Lane-Poole's The Speeches & Table-Talk of the Prophet Mohammad:

Preserved Book: Mohammad taught that every "revelation" in the Korān was but a transcript from the pages of a great book, known as the "Mother of the Book," "preserved" under the throne of God. (Lane-Poole 186)

Here, Preserved Book is a quotation from Surah 56:77-78, [Al-Waqi'a](#), of the Quran.

- dustwhisk A dust-whisk is a traditional Chinese [fly-swatter](#). It was usually made of horsetail and was carried by Buddhist masters as a symbol of their authority. They were also used by Taoist masters. Here, however, it is being used as an eraser to wipe out all trace of Langley's existence.

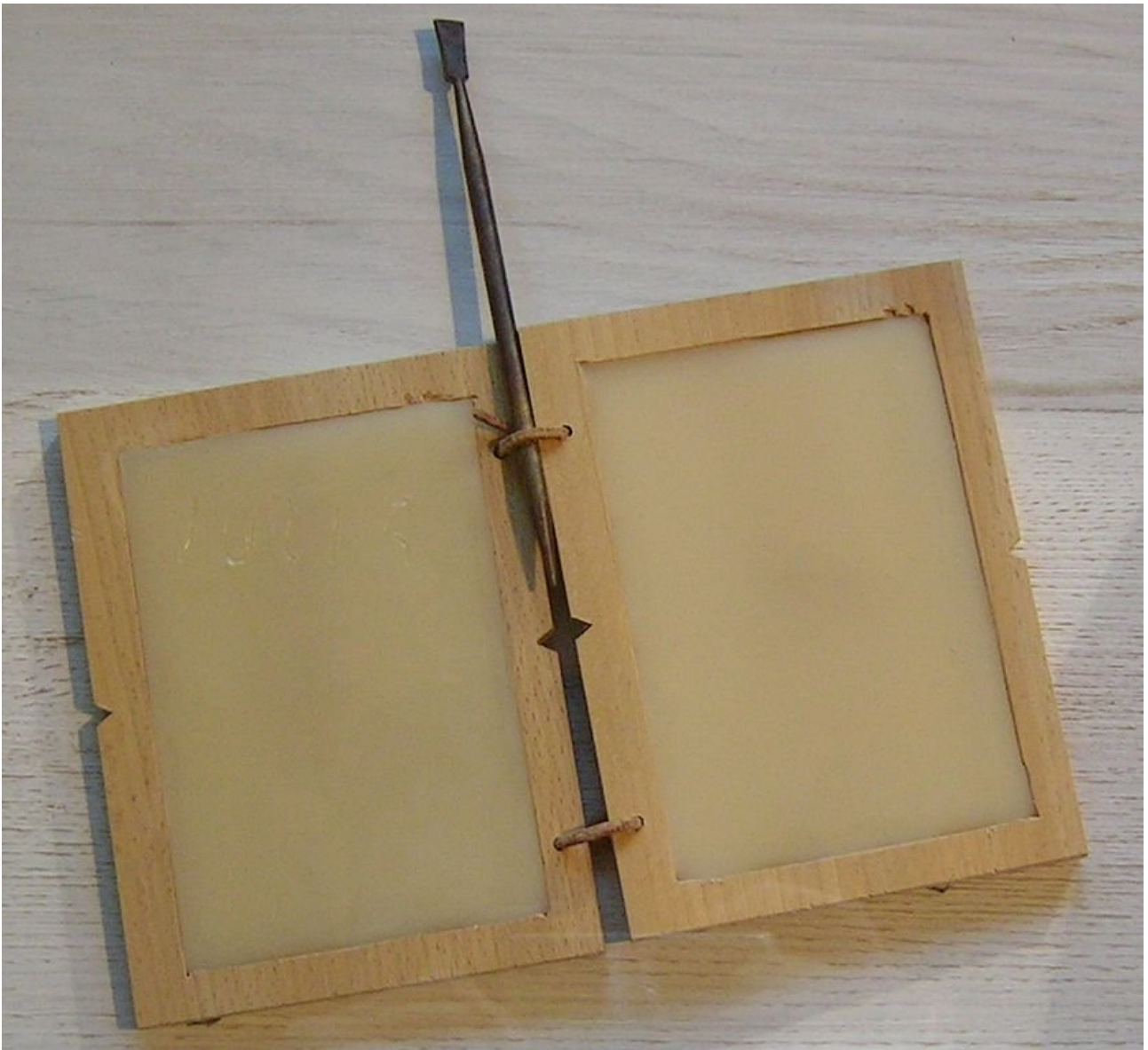


A Chinese Buddhist Dust-Whisk

- dustwhisk Dust cover. The Cathach of Saint Columba does not have a dust cover, but it is protected by a [cumdach](#), or book shrine, an oblong, hinged wooden box covered with decorative bronze and

gilt-silver plates. Before the construction of this cumdach in the 11th century, the manuscript was kept in a leather satchel, or [tíag](#). It is proverbial that one should not judge a book by its cover.

- tabularasing Latin: tabula rasa, blank slate, scraped tablet, erased writing-tablet. This expression has been used in Western philosophy to describe the theory that the human mind is a blank slate at the point of creation, which is then imprinted with knowledge and experience acquired through the senses. This concept has been traced back to Aristotle, though the Latin phrase only dates back to the Middle Ages. In modern times, the English 17th-century philosopher John Locke adopted the idea in his Essay Concerning Human Understanding, though his actual words were “white paper”, not tabula rasa ([2:1:2](#)). Locke did use the Latin *rasae tabulae* in the third of his nine Essays on the Law of Nature, which were written in Latin. The form *rasa tabula* occurs in Draft B of the Essay Concerning Human Understanding, but it was replaced by white paper and blank cabinet before publication (Goldie 96).



A Roman Writing-Tablet and Stylus

Later philosophers have been critical of the idea. The most elaborate and sustained criticism of the theory came from the pen of Immanuel Kant, who believed that we humans are created with certain, fundamental a priori ideas or intuitions, without which we cannot even begin to make sense of our own perceptions. For example, we are compelled by nature to interpret our sense perceptions of the world in terms of space, time and causality, which are “prior” to any and all sensations. That is to say, we do not deduce from sense perception that space and time exist and that causality is a fact of nature. These intuitions are already imprinted on our minds before we have any experience of the world.

- obliteration Obliteration of literature? Curiously, this is actually a real word, albeit an archaic one: it is a synonym of **obliteration**. It derives from the Latin: obliterātūrus, about to erase, going to erase, which ties in with tabularasing. But did Joyce know this? The word is not listed in the Oxford English Dictionary (First Edition) or in Samuel Johnson's Dictionary of the English Language. The first edition has obliteration.
- d o n e u p o n h e r
involucrum Latin: involucrum, wrapper, covering, case, envelope.
If her refers to the Mother of the Book (both Finnian's Psalter and Allah's Quran), then it would appear that the original is erasing the copy with a dust-whisk. The book's dust jacket represents the surface of the Earth.

“The tidings of the earth are these—she will bear witness to the actions of every man and woman done upon her surface.”—Tradition of Mohammad. (Lane-Poole 184)



Tickling the Speculative

Where the first draft has as to lead one to suppose the published version reads:

as to tickle the speculative to all but opine ... (RFW 040.34)

This is good King's English. To tickle can be used transitively to mean to prompt or impel someone to do something, though this meaning is flagged as obsolete in the [Oxford English Dictionary \(II.7.b\)](#). As a noun, speculative generally denotes a [speculator](#) or a [speculatist](#), though here it probably refers to the speculative faculty of the mind. And [all but](#) is an adverb, splitting the infinitive [to opine](#), meaning to express an opinion. Joyce has added nothing new here. He has simply given the first draft a whimsical new garb.

The Third Parenthesis

The third passage in parentheses is not obviously connected with Colmcille—the theatrical element is the dominant one—but the saint is in the mix, nonetheless.

(since the Levey who might have been Langley may have really been a redivivus of paganinism or a volunteer Vousden) (RFW 040.34-36)



The chief violinist in Dublin was a great character, with a face which might have been the model for the typical Irishman of the comic papers. He was a rough player, but an admirable leader of an orchestra and often as a conductor managed to make sows' ears resemble silk purses. Though he was by force of circumstances essentially provincial, he had sharp eyes and kept them open, and he was the first musician in his own town to be a whole-hearted Wagnerian. His name quarrelled with his face; it was incongruous to hear the servant announce "Mr. Levey," and see, not dark hair and a pronounced nose, but an unmistakable Paddy enter the room. The Gallery at the theatre knew better, and greeted him every night as he entered the orchestra with shouts of "The top of the mornin' to ye, O'Shaughnessy," the good old Irish name, which he had dropped for what he considered to be a more musical one. Joachim was much amused to see a Levi, of whom he knew many in Germany, with a snub nose and a most Hibernian grin. Levey distinguished himself (or perhaps it is an honour of which his better half should share the credit) by increasing the population of Dublin with three sons at a blow, an event which is immortalized in an autograph in my possession signed by Mario, "Cento figli e felicità!" Two of these "Triolen" were afterwards well known in musical circles, one of them as conductor at Drury Lane, the other as a curious but certainly gifted violinist, who went one better than his father and changed his name to Paganini Redivivus. The sons of Levi however were the sons of O'Shaughnessy, and so they remained in physiognomy, in nature and in wit.

—Charles Villiers Stanford

Richard Michael Levey

- Levey [Richard Michael Levey](#) was the stage name of Richard Michael O'Shaughnessy (1811-1899), a violinist with the Theatre Royal Orchestra, Dublin, from 1826 to 1880. This was Dublin's third Theatre Royal, on Hawkins Street.

Levey was the Leader of the Orchestra from 1834 until 9 February 1880, when the theatre burned down. He was also the theatre's musical director, which saw him conduct the orchestra, compose overtures and incidental music for dozens of plays and pantomimes, and direct operatic performances. In addition to his onerous duties at the Theatre Royal, he was also leader of the orchestras of the Antient Concerts Society and the Philharmonic Society, and Secretary of the Dublin Madrigal Society and the Irish Musical Fund. Levey was also a prominent violin teacher, and a co-founder of the Royal Irish Academy of Music. He was the RIAM's Professor of Violin until his retirement in 1897. He was married three times and fathered twenty children. He died in Dalkey, County Dublin, in 1899 at the age of 87 (Grove 153-154).

Levey's son's Richard Michael Levey Junior (some sources give his name as Richard C Levey) and William Charles Levey—two of a set of triplets born in 1837—were also prominent members of the Theatre Royal Orchestra. From 1868 to 1874, the latter conducted the orchestra at Drury Lane Theatre, London. Later, he was Musical Director of the Adelphi Theatre in London and a Member of the Society of Artists and Musicians of Paris. He was also a successful composer of operettas.



The Third Theatre Royal, Dublin (1821)

In the Annals of the Theatre Royal, Dublin, a Miss Levey is listed in the credits in the role of Ines (soprano) in an 1868 performance of Verdi's *Il Trovatore*. Was she one of Levey's many daughters?

R M Levey Senior was an intimate friend of the Irish composers [Michael William Balfe](#) and [William Vincent Wallace](#). Among his pupils were two other prominent Irish composers: [Charles Villiers Stanford](#) and [Robert Prescott Stewart](#).

In 1880, R M Levey Senior co-authored the Annals of the Theatre Royal, Dublin with John O'Rorke, whose father had been a 'cellist with the orchestra from 1823. This book was used by Joyce as a source for more than [two dozen bits of theatrical trivia](#) in *Finnegans Wake*. Nine of these occur in the opening pages of Chapter I.3, which we are currently analysing.

- Liffey Identifying Langley with Dublin's River Liffey confirms the female element in her wife Langley. If Langley is Kate, "she" is also ALP.

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- a redivivus of paganinism Richard Michael Levey Junior, violin virtuoso and son of the prominent Musical Director of the Theatre Royal, was popularly known as Paganini Redivivus ("Paganini Restored to Life"), in honour of the famous Italian virtuoso [Niccolò Paganini](#). In London, in the early 1860s, Levey had played the title role in an entertainment called The Temptation of Paganini, in which the virtuoso's daemon appeared as a [Pepper's ghost](#). Other sources refer to The Demon of Paganini and Paganini's Ghost, which may have been alternative names for the same skit. Levey subsequently adopted Paganini Redivivus as his stage name and gave numerous concerts and recitals under this name between

1865 and 1885. His twin brother, W C Levey, often accompanied him on the pianoforte during recitals.

- recidivist One who relapses into crime.
- Paganinism In the early 19th century, the term Paganinism was coined to describe the mania for the man and his music. In a letter addressed to her sister in 1831, the English socialite [Harriet Leveson-Gower, Countess Granville](#), wrote:

Paganini is the idée dominante just now. They say there is a new religion called Paganinism, and talk nonsense, when [exaltés](#) (Granville 93)



Saint Columba Converting the Picts

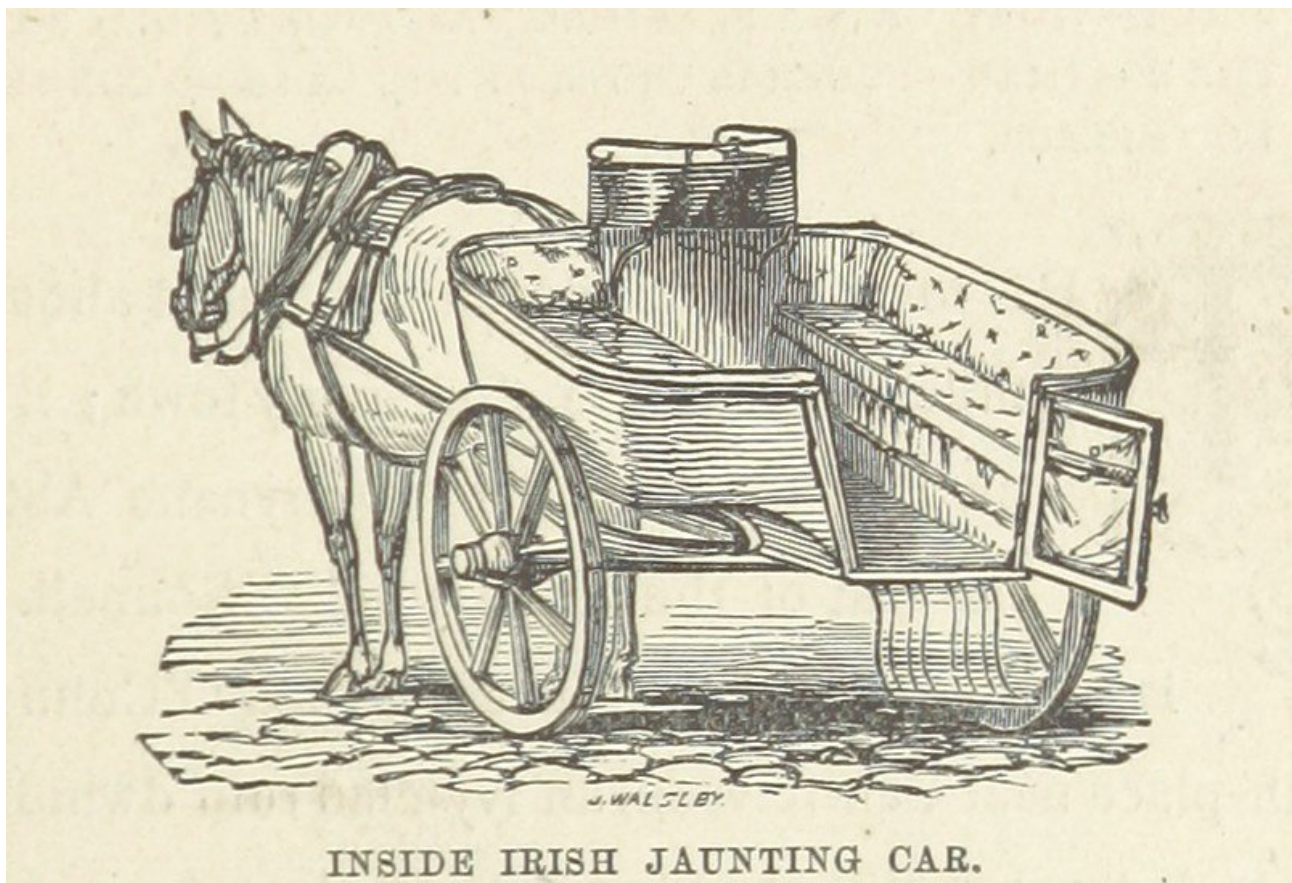
- paganism Colmcille is known as the Apostle to the Picts. After he emigrated to Iona, he became a missionary to the pagan Picts of northern Britain. In the opening episode of Ulysses, Stephen Dedalus recalls the “new paganism” promoted by the Scottish writer [William Sharp](#). Sharp also wrote under the feminine

pseudonym Fiona Macleod, which makes his appearance here particularly appropriate.

- volunteer Vousden [Valentine Vousden](#) was a multi-talented popular entertainer of the 19th century. He was born on Moore Street, Dublin, in 1821. Vousden is best known for his song The Irish Jaunting Car, which he wrote in the 1850s, shortly after Queen Victoria visited Ireland and, it seems, rode in a [jaunting car](#). This is an Irish form of the sprung cart, a light, horse-drawn, two-wheeled open vehicle, with seats placed lengthwise, so that the passengers ride either back to back (outside jaunting car) or face to face (inside jaunting car). It was a popular mode of transport in the 19th century. The Irish jaunting car will soon make a prominent appearance in this chapter of Finnegans Wake (RFW 043.03).

A later entertainer, William McNevin, adopted the stage name [Val Vousden](#) in honour of the 19th-century performer.

- hobo A homeless vagrant worker. The term is American rather than Australian, but it is an apt description of Treacle Tom and Frisky Shorty. Later, in Chapter III.1 (The First Watch of Shaun), Shaun will identify himself as a hobo (318.05). As we have seen, Shaun is associated with America.



INSIDE IRISH JAUNTING CAR.

An Irish Inside Jaunting Car

- oboe Given the musical associations with Hosty's Rann, this allusion is just about possible. As we have seen, the Decent Sort accompanies Hosty on the horn, piping out of his hat. Elsewhere in *Finnegans Wake*, Joyce connects oboes with horns (eg RFW 006.07 and 318.05-06). The English horn, or cor anglais, is a species of oboe—Langley = L'anglais.

The Fourth Parenthesis

The fourth and final passage in parentheses does not appear to have any connection with Colmcille. As it is a subordinate relative clause, whose antecedent is hobo, it could just as easily have been marked off with commas. But Joyce chose to place it between parentheses. Why?

(who possessed a large amount of the humoresque) (RFW 040.36)

- humoresque This is another musical term, generally denoting a light-hearted composition. It was first used in this sense—in the German form [Humoreske](#)—by Robert Schumann in 1839 for his Op 20, a suite of seven movements for piano. The musical allusion

is appropriate, considering the proximity of Valentine Vousden, R M Levey and Paganini, not to mention Hosty's Rann.

- humorous The modern sense of funny or provoking laughter may not be the dominant one intended here. The word originally referred to the bodily [humours](#), which were thought to control a person's mood and health—both physical and mental. Langley's disappearance may be the result of his moodiness or ill-humour, rather than mere caprice or his sense of humour. But note the occurrence of funster's in the next line.



Niccolò Paganini

Last Words

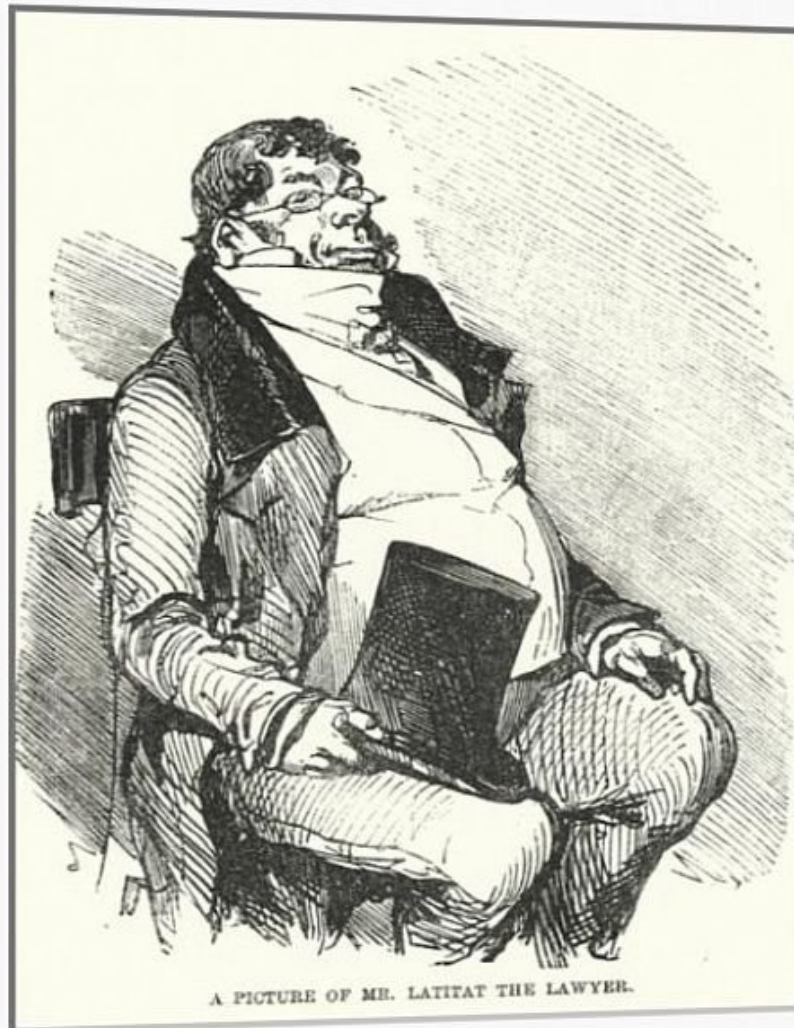
The final part of Langley's obituary is another example of Joyce reclothing his first draft in whimsical garb without really changing the original meaning:

[that the hobo] had transtuled his funster's habitat to its finsterest interrimost. (RFW 040.37)

Compare this to the first draft:

that his habitat had become the interior.

- transtuled Latin: transtulit, he transferred. The four principal parts of this Latin verb are fero, ferre, tuli, latum. So, to transtule means the same as to transfer and to translate.
- funster's A funster is simply one who makes fun, just as a punster is one who makes puns. Understandable, coming right after humoresque. It suggests that Langley's disappearance is a comedy rather than a tragedy. This too makes some sense, as Langley has already been described as a disliker of dreary dramas.
- German: Fenster, window. I don't see the relevance, but FWEET includes it.
- habitat The published version of Finnegans Wake has latitat, but Rose & O'Hanlon have restored the original habitat.



Mr Latitat the Lawyer

- latitat A writ of latitat is a court order summoning an accused person who is presumed to be in hiding to answer in the King's Bench. Latin: latitat, he lies hidden, he is in hiding. This word makes sense in this context, in which Langley has disappeared from the surface of the Earth. Were Rose & O'Hanlon really justified in restoring the original version?

According to FWEET, latitat is also slang for attorney, while Roland McHugh gives latitat as dialect for idle talk & chatter. I don't see how the former could be relevant here, but the latter does make some sense (cf Mr Delacey talking out of his hat, as discussed earlier).

- latitude
- German: finster, dark. Hence, finsterest, darkest (though the correct German would be am finstersten).
- Cape Finisterre A headland near the northwestern tip of Iberia. The name comes from the Latin: finis terrae, the end of the earth—Land's End, if you like. This is reminiscent of one of the fourteen names of Ireland according to the 17th-century historian Geoffrey Keating:

The second name was Críoch na bhfuineadhach from its being at the limit or end of the three divisions of the world which had then been discovered; fuin indeed, from the Latin word finis, being equivalent to 'end'. (Keating 99)



Cape Finisterre

- interior To match the superlative suffix -est which has been tacked on to finster another superlative suffix -most is added to interior. Langley has disappeared into the darkest, most interior part of the earth. In Latin, interior is actually the comparative degree of inter, though it is construed as the positive form.
- inter To bury in a grave. This is, after all, Langley's death notice.

He Was

Each of the six death notices in this passage ends with the expression He was in six different languages. Langley's epitaph is in Irish:

- Irish: Bhí sé Langley (ie Frisky Shorty) plays Kersse the Tailor to Sordid Sam's Norwegian Captain—native Irishman to foreign invader.

The Irish: sé, he, is pronounced shay, while the Irish: sí, she, is pronounced shee. So Joyce's spelling of Langley's epitaph, Bhe she, is fittingly bisexual.

According to [Rose & O'Hanlon](#), the He was motif was inspired by a passage in Edward Sullivan's *The Book of Kells*:

The "Qui fuit" pages Five pages are then occupied with the Genealogy of Christ, each line beginning with "Qui fuit" as illustrated in Plates XV., XVI. and / XVII. (Sullivan 20)

factus es tuus filius meus dilectus in te
bene complacuit mihi.

Ioseph erat inopiens quasi ali
horum triginta utputabatur filius

ioseph

pauc heu

pauc macha

pauc leui

pauc melchi

pauc iai ille

pauc ioseph

pauc macha hic

pauc amos

pauc iuuen

pauc esu

pauc iasge

pauc enaach



The Book of Kells 200r (Sullivan Plate XV)

And that's as good a place as any to beach the bark of our tale.

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- [Joyce Tools](#)
- [FWEET](#)
- [The James Joyce Scholars' Collection](#)
- [FinnegansWiki](#)

- [James Joyce Digital Archive](#)
- [From Swerve of Shore to Bend of Bay](#)
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The Sodality Director

harlotscurse67 • Apr 26, 2022 (Edited)

28 MIN
READ

Finnegans Wake - A Prescriptive Guide



Again, if Father Dan Browne, tea and toaster to that quaintest of yarnspinners, is Padre Don Bruno, treu and troster to the queen of Iar-Spain, was the reverend, the sodality director, that eupeptic viceflayer, a barefaced carmelite, to whose palpitating pulpit (which of us but remembers the rarevalent and hornerable Fratomistor Nawlanmore and Brawne?) sinning society sirens (see the—Roman Catholic—presspassim) fortunately became so enthusiastically attached and was an objectionable ass who very occasionally cockaded a raffles ticket on his hat which he wore all to one side like the hangle of his pan (if Her Elegance saw him she'd have the canary!) and was semiprivately convicted of malpractices with his hot-washed tableknife (glossing over the cark in his pocket) that same snob of the dunhill, fully several yearschaums ripper, encountered by the General on that redletter morning or maynoon jovesday? Were they? *Fuitfuit*.

RFW 040.38-041.10

In the previous chapter of James Joyce's *Finnegans Wake* (I.2, the *Humphriad I*), the Cad with a Pipe told his wife about his encounter with HCE in the Phoenix Park. She passed on her version of the story to her confessor—her particular reverend, the director—who relayed yet another version to a lay teacher Philly Thurnston at Baldoyle Racecourse. This conversation was overheard by a local bum, Treacle Tom, who passed it on in his sleep to the street busker Hosty. And Hosty was inspired by what he heard to compose *The Ballad of Persse O'Reilly*.

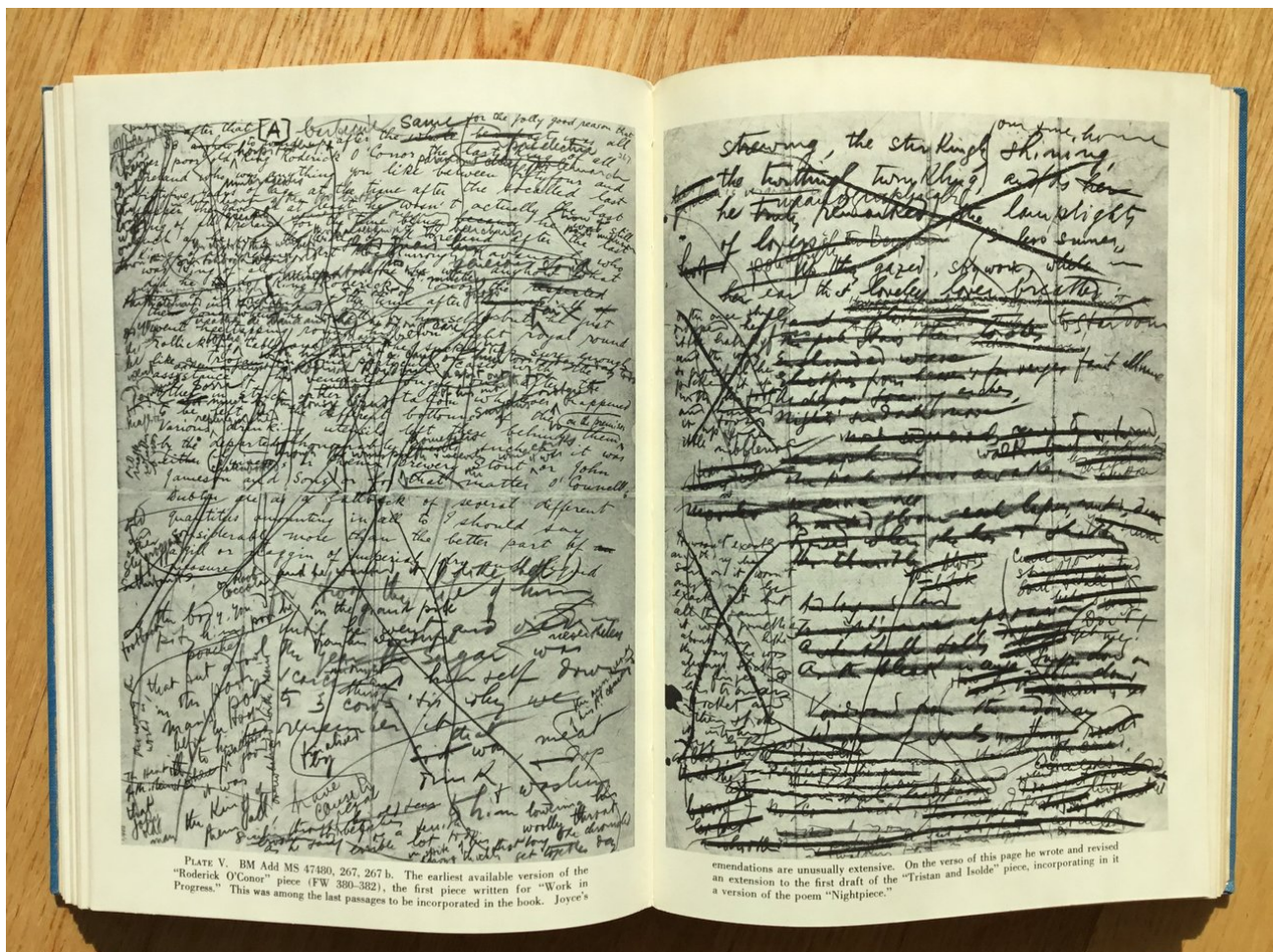
The opening paragraph of this chapter (I.3, the *Humphriad II*) comprises the obituaries of Hosty and five of the people involved in this chain of Chinese whispers. The final obituary is the death notice of the Sodality Director—ie the clergyman with whom the Cad's wife gossiped.

First Draft

As usual, Joyce's first draft is much shorter than the final, published version:

Then was the reverend, the sodality director that fashionable vice preacher to whom society ladies often became so enthusiastically attached and was a nondescript who sometimes wore a raffle ticket in his hat & was openly guilty of malpractice with his tableknife the cad with a pipe encountered by HCE? ([Hayman 69](#))

In short: Were the Sodality Director and the Cad with a Pipe one and the same person?



Joyce Emending Joyce

The grammatical structure of this first draft is already muddled in a very un-Joycean way:

- Should there be a comma after the sodality director?
- Should there be another comma after tableknife?
- Is the misspelling of enthusiastically intentional? This was corrected in later drafts.
- What is the subject of and was a nondescript?

I would like to amend this draft thus:

Then, was the reverend, the sodality director—that fashionable vice preacher to whom society ladies often became so enthusiastically attached and who was a nondescript who sometimes wore a raffle ticket in his hat & who was openly guilty of malpractice with his tableknife—the cad with a pipe encountered by HCE?

In expanding this brief passage to a dozen or so lines, Joyce has separated the two ends of the query by several more lines, making it

even more difficult to parse. The poor beleaguered reader also has to juggle four interpolated passages in parentheses. Nevertheless, despite all these elaborate incrustations, this obituary still asks the same simple question: Was the Sodality Director the same person as the Cad with a Pipe?



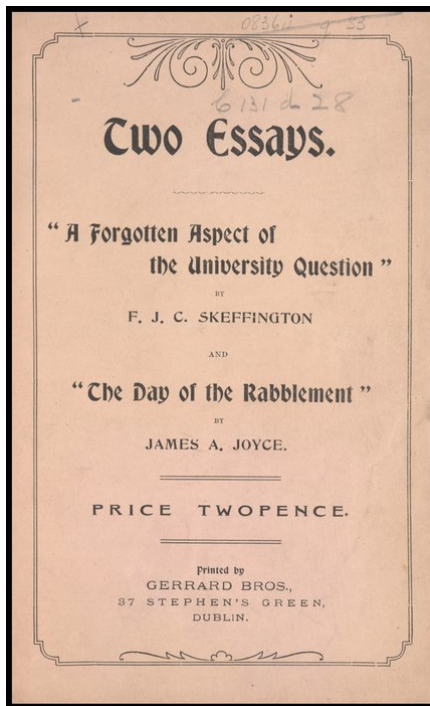
Gabriele D'Annunzio

Browne & Nolan

In the previous chapter, the Sodality Director was described as an overspoiled priest, Mr Browne, who visits Baldoyle Racecourse disguised as a layman: his secondary personality as a Nolan. In *Finnegans Wake*, the pairing of Browne and Nolan—Browne & Nolan was a prominent Dublin bookseller—represents the sibling rivalry between Shem and Shaun. This pairing is revisited in the Sodality Director's obituary.

Again, if Father Dan Browne, tea and toaster to that quaintest of yarnspinners, is Padre Don Bruno, treu and troster to the queen of Iar-Spain ... (RFW 040.38-40)
Father Dan Browne The published version has San Browne. Italian: san, saint. San is also an honorific in Japanese, but it is always used as a suffix. In English, Dan is an archaic title of honour or respect. In *Ulysses*, Stephen Dedalus refers to the 14th-century Franciscan philosopher [William of Ockham](#) as Dan Occam ([Ulysses 40](#)).

[Henry Martyn Browne](#) The English Jesuit priest who advised the editor Hugh Kennedy not to publish the 19-year-old Joyce's pamphlet *The Day of the Rabblement* in University College, Dublin's undergraduate magazine *St Stephen's*. This broadside in favour of artistic freedom opens with the words: "No man, said the Nolan, can be a lover of the true or the good unless he abhors the multitude; and the artist, though he may employ the crowd, is very careful to isolate himself." Joyce had the work published privately in a pamphlet entitled *Two Essays*, alongside fellow student Francis Skeffington's *A Forgotten Aspect of the University Question*. Ironically, an essay about censorship was censored because it contained a reference to Gabriele D'Annunzio's *Il fuoco*, which had been placed on the Vatican's Index of prohibited books.



No man, said the Nolan, can be a lover of the true or the good unless he abhors the multitude; and the artist, though he may employ the crowd, is very careful to isolate himself ... Until he has freed himself from the mean influences about him—sodden enthusiasm and clever insinuation and every flattering influence of vanity and low ambition—no man is an artist at all. But his true servitude is that he inherits a will broken by doubt and a soul that yields up all its hate to a caress; and the most seeming-independent are those who are the first to reassume their bonds. But Truth deals largely with us. Elsewhere there are men who are worthy to carry on the tradition of the old master who is dying in Christiania. He has already found his successor in the writer of *Michael Kramer*, and the third minister will not be wanting when his hour comes. Even now that hour may be standing by the door.

The Day of the Rabblement

tea and toaster Tea and toast are both brown. In the previous chapter, the Cad's wife met the Sodality Director over a hup a' chee ... teatoastally. A [tea-and-toaster](#) is an elderly person with poor dietary habits.

quaintestest of yarnspinners The Cad's Wife, who spins a yarn about HCE. The literal spinning of yarn was traditionally a wife's duty—whence one speaks of the [distaff side](#), meaning the female side of a family. Quaint formerly meant cunning, crafty, or artfully contrived. The published version has quaintesttest.

Padre Don Bruno A Spanish translation of Father Dan Browne. Dan and Don both derive from the Latin: Dominus, Lord. The switch from Dan to Don is an example of the [A/O Motif](#). Alpha and Omega are the first and last letters of the Greek alphabet. Like Browne & Nolan, therefore, they represent the two opposites, Shem & Shaun.

Spanish and Italian: bruno, dark brown. [Giordano Bruno](#)—"Brown Jordan"—was also known as the Nolan after his place of birth, Nola.



56 Dawson Street, Original Home of Browne and Nolan

treu and troster An echo of tea and toaster.

- German: treu, loyal.
- German: Tröster, comforter.

the queen of lar-Spain There have been a number of allusions to Spain in the first five obituaries. A'Hara's obituary referred to [Joseph Blanco White](#), a Spanish priest of Irish extraction. He was born in Seville, in the southwest of Spain. And Langley's obituary mentioned Cape Finisterre, which is in the northwest of Spain.

- Irish: lar-Spáinn, West Spain.

However, I don't understand why the Cad's wife is called the queen of lar-Spain. Obviously, this is a variation of quaintest of yarnspinnings, and perhaps that is all there is to it. Or perhaps lar-Spain is a pun on ear's pain. In the previous chapter, we were told that her gossip (gossip, gospel) was delivered in his epistolar (epistle, ear), though there is no indication that it caused the

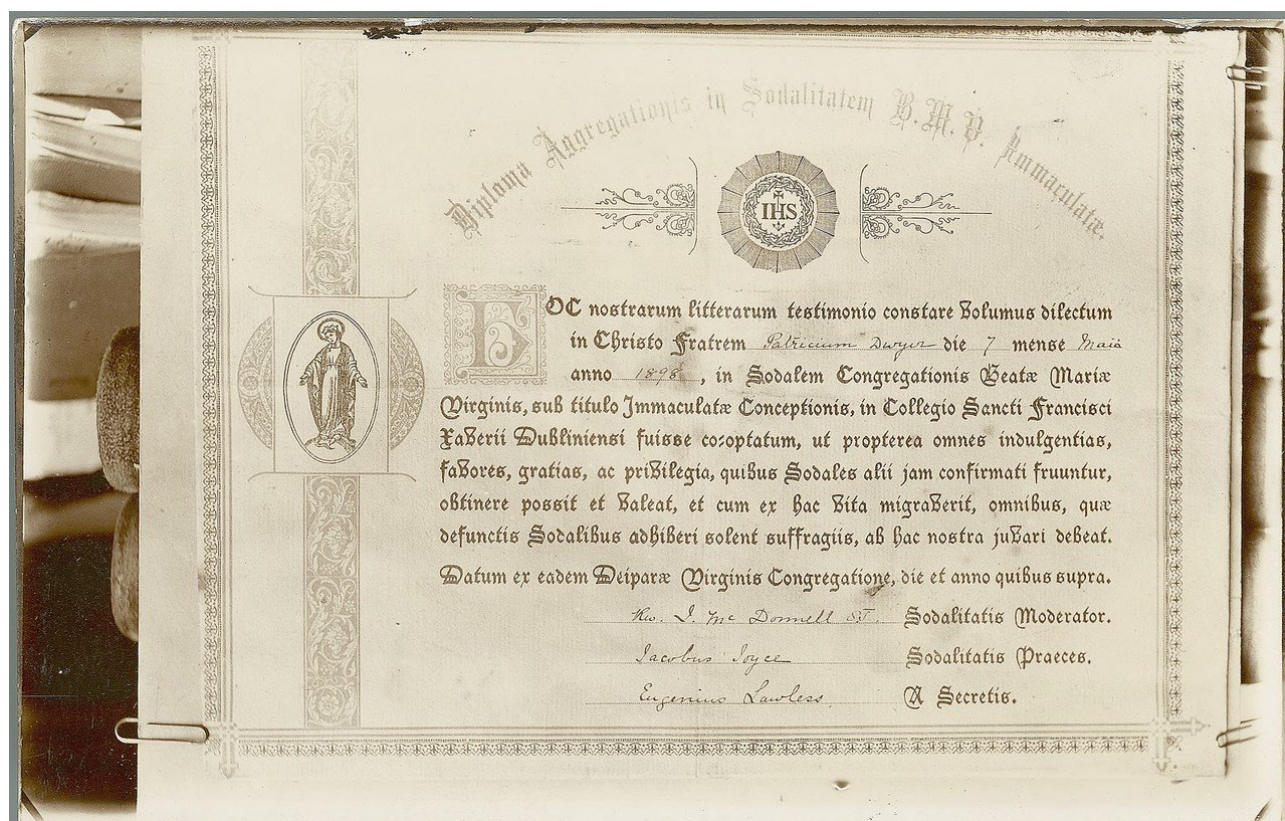
Director any pain. On the contrary, the passage is full of hints that the Cad's wife was sexually pleasuring him.

Eupeptic Viceflayer

The next section, which is interrupted twice, begins to ask the question:

was the reverend, the sodality director, that eupeptic viceflayer, a barefaced carmelite, to whose palpitating pulpit ... sinning society sirens ... fortunately became so enthusiastically attached (RFW 040.40-041.04)

the reverend, the sodality director This phrase echoes a similar phrase describing the same individual in the previous chapter: her particular reverend, the director (RFW 030.28). A sodality is a religious confraternity. Although the members of such confraternities are generally lay people, sodality directors are clergymen. On 7 December 1895, James Joyce joined the Sodality of the Blessed Virgin Mary at Belvedere College. The following year he was appointed its Prefect, or head (Norburn 4). The director of the sodality was a Jesuit priest from the college. Fr Browne is also a Jesuit (RFW 030.33).



A Sodality Certificate Signed by James Joyce, Prefect

eupeptic viceflayer The first draft has that fashionable vice preacher. The term eupeptic refers to good digestion. Is it the tea and toast he has to digest? Or the yarn spun by the Cad's wife? And what exactly does viceflayer mean? Does the Sodality Director flay vices, or people who commit vices? Or is flaying one of his vices? He does gamble on horse races, after all. Perhaps he is also a diceplayer. An obsolete meaning of [raffle](#) refers to a game of dice. John Gordon suggests an allusion to vice-mayor, though I don't see the relevance.

a barefaced Carmelite The [Discalced Carmelites](#), or Order of the Discalced Carmelites of the Blessed Virgin Mary of Mount Carmel, was founded in the 16th century by Saint Teresa of Ávila and Saint John of the Cross: Latin *discalceātus*, barefoot, unshod. In Dublin, Saint Teresa's Church on Clarendon Street is run by the Discalced Carmelites, who first came to Ireland around 1622, forty years after the death of St Teresa. The Carmelites are also known as the White Friars after their characteristic white cloaks. Whitefriar Street Church is associated with the original Order of the Brothers of the Blessed Virgin Mary of Mount Carmel, which was founded in the 12th century. These Carmelites first settled in Dublin in 1274.



Saint Teresa's Church, Clarendon Street

barefaced liar Lying is another of the Sodality Director's vices.

to whose palpitating pulpit ... sinning society sirens ... fortunately became so enthusiastically attached Joycean scholar Chrissie Van Mierlo has correctly identified an allusion in this passage to the Anglo-Welsh Jesuit preacher [Bernard Vaughan](#). In 1906 Vaughan delivered a series of fiery sermons in Mayfair, London, which attracted large audiences. They were subsequently published as *The Sins of Society*.

Joyce was familiar with Vaughan. In a letter to his brother Stanislaus, dated 18 October 1906, he wrote:

As you may have seen a Russian general has been following his wife and wife's lover all over the world with intent to shoot them. Many eminent persons were consulted as to whether this was right of the said general. Among them was Father Bernard Vaughan. He said, 'If it were my case I would simply "chuck" the woman'. I suppose he was mis-reported by a reporter with a sense for verse. Fr. B.V. is the most diverting public figure in England at present. I never see his name but I expect some enormity. (Letters 2:182 : 18 October 1906)



Bernard Vaughan

Vaughan is mentioned twice in *Ulysses*, once by Bloom and once by Fr Conmee:

Father Bernard Vaughan's sermon first. Christ or Pilate? Christ, but don't keep us all night over it ...

Yes, it was very probable that Father Bernard Vaughan would come again to preach. O, yes: a very great success. A wonderful man really ...

Father Conmee walked and, walking, smiled for he thought on Father Bernard Vaughan's droll eyes and cockney voice.

— Pilate! Wy don't you old back that owlin mob.

A zealous man, however. Really he was. And really did great good in his way. Beyond a doubt. He loved Ireland, he said, and he loved the Irish. Of good family too would one think it? Welsh, were they not? ([_Ulysses_79](#) and [Ulysses 210-211](#)) In Greek mythology, the sirens used their birdsong voices to draw men to their doom, like the two sirens in Ulysses who use their sexual attractions to lure men into the bar. But here it is the fire and brimstone of the preacher's sermons which prove irresistible to the sirens of Mayfair's fashionable society.

Ancient Greek: ἐνθουσιασμός [enthousiasmos], inspired by a god's essence, divine possession.



Gerald Ames as Raffles in Mr Justice Raffles (1921)

Raffles

The following description of the Sodality Director draws several literary associations into the mix:

and was an objectionable ass who very occasionally cockaded a raffles ticket on his hat which he wore all to one side like the hangle of his pan (RFW 041.04-06)
objectionable ass A cad is an objectionable ass. If the Sodality Director is the Cad, then he is an objectionable ass. In the first draft, he is simply called a nondescript. This expression may have been lifted by Joyce from Margaret Piper Chalmers' 1921 novel *Wild Wings: A Romance of Youth*:

He fell asleep again and presently re-awoke in a kind of shivering panic. What if Carlotta would not marry Philip after all? What if it was too late already? What if his grandson turned out to be a second Herbert Lathrop, an unobjectionable, possibly even an objectionable ass. Perspiration beaded on the millionaire's brow. (Chalmers 239)

Another possible source is Beatrice May Butt's 1901 novel *An Episode on a Desert Island*:

'He,' exclaimed Don fiercely, 'is an objectionable ass. But, whatever he may be—and she says he's only silly—he has behaved to her in a beastly way. (Butt 78)



The Mad Hatter's Tea Party

raffles ticket In Lewis Carroll's *Alice's Adventures in Wonderland*, the Mad Hatter's top hat has a price tag on it, labelled: In this Style 10/6 (ie ten shillings and sixpence). The Sodality Director did hear of HCE's Encounter in the Park at a tea party, so this allusion is probably relevant, even though a price tag is not a raffle ticket.

In the final draft, raffle becomes raffles and the hat is worn all to one side. A J Raffles was a gentleman thief created in 1898 by [E W Hornung](#), the brother-in-law of Arthur Conan Doyle.

which he wore all to one side Raffles was partly inspired by Hornung's friend Oscar Wilde. One of [Napoleon Sarony's](#) celebrated photographs of Oscar Wilde depict him wearing a fedora all to one side. The photograph was taken in Sarony's studio in New York in 1882, the year of Joyce's birth.



Oscar Wilde in 1882

like the hangle of his pan An entry in one of Joyce's *Finnegans Wake* notebooks reads:

all to 1 side / like the handle / of the pan (N42 (VI.B.31): 134(b))

pen Like the angle of his pen? As pen literally means feather (like a quill used for writing), there may also be an allusion to the song *Yankee Doodle*, whose hero "stuck a feather in his cap and called it Macaroni." *Yankee Doodle* also reminds me of a cockcrow: cock-a-doodle-doo. Sordid Sam's obituary included a reference to cockfighting.

pan As John Gordon points out, pan is also slang for face, so this might mean that the Sodality Director's face is lopsided—but why?

hangle As it happens, the word hangle is in the dictionary: a hangle is a hook in a chimney place for hanging a pot. Then pan must mean saucepan. In rural Ireland, the commonest form of hangle is the iron pothook, from which a pot can be hung over an open fire. But I still don't understand why wearing a hat all to one side should bring a hangle to mind, or even the handle of a pan:



cockaded a raffles ticket on his hat which he wore all to one side like the hangle John Gordon suggests: “he wore his hat cocked at a raffish angle.”

Malpractices

As in the first draft, the Sodality Director is found guilty of malpractice with a tableknife:

and was semiprivately convicted of malpractices with his hotwashed tableknife (RFW 041.07-08)

semiprivately convicted In the first draft, he was simply guilty. Why is he now semiprivately convicted? Does this refer to a semi-private ward in a hospital?

malpractices with a hotwashed tableknife What are these malpractices? One theory is that this phrase refers to the performance of illegal abortions, though I don't see the connection. The current meaning of hotwash—an evaluation of an agency's performance following an exercise, training session, or emergency—is probably post-Joycean. I presume hotwashed refers to the use of boiling water to sterilize surgical implements in emergency situations. This and the fact that the scalpel is a tableknife suggest that Joyce is referring to an irregular medical operation. The term malpractice refers specifically to the improper treatment of a patient by a physician, and more generally to improper or unethical conduct by a professional in the course of his professional duties—in other words, professional negligence.



Semi-Private Room in a Hospital

The Cad with a Pipe

The final section of this lengthy question finally identifies the person who is thought to be the same as the Sodality Director:

that same snob of the dunhill, fully several yearschaums riper, encountered by the General on that redletter morning or maynoon jovesday? (RFW 041.08-10)

This is clearly the Cad with a Pipe, who accosted HCE in the Phoenix Park in the previous chapter.

snob Someone who considers himself a member of the upper class and looks down on those of lower status. In the previous chapter, the Cad supped on a dish of potage which he snobbishly dabbed Peach Bombay (RFW 030.08-09).

snob of the dunhill [Alfred Dunhill](#) was an English tobacconist and pipe manufacturer. In 1904, he designed a special hands-free pipe for motorists that could be attached to the dashboard of an automobile. In the previous chapter, when the Sodality Director, Fr Browne, visited Baldoyle Racecourse disguised as a layman called Nolan, he was dressed in motor clobber.



An Alfred Dunhill Dashboard Pipe

Irish: snab an choinnle, the stub of the candle, the snuff of the candle. Sordid Sam's obituary alluded to Giordano Bruno's play *Il Candelaio* (The Candlemaker or The Candlebearer).

Dun Hill One of the hilltops on Howth Head.

dunghill The kitchen midden, or rubbish tip, behind HCE's tavern in Chapelizod. Its proximity to cockaded leads John Gordon to comment: "Probably tracing to the saying that even the most negligible of persons is cock of his own dunghill."

fully several yearschaums riper In FW VI.B.3.051c, Joyce wrote fully 10 yrs older.

German: Meerschaum, meerschaum, sepiolite, a soft white mineral from which tobacco pipes are sometimes made.

meerschaum pipe A smoking pipe made from Meerschaum.

encountered by the General HCE, who encountered the Cad in the Phoenix Park. One of HCE's most important roles in *Finnegans Wake* is the Russian General. The meeting of HCE and the Cad in the Park foreshadows the military encounter between Buckley and the Russian General in the Crimea.



Dun Hill, Howth

on that redletter morning A red-letter day is a religious festival, traditionally marked on ecclesiastical calendars in red letters. Hence, any significant or special day worthy of celebration. According to the account given in the previous chapter, HCE's encounter with the Cad fell on his birthday: the anniversary, as it fell out, of his first assumption of his mirthday suit (RFW 028-01-02). It was also the Ides of April, a feast day in the ancient Roman calendar. 13 April was the anniversary of the dedication of the [Temple of Jupiter Victor](#) on the Palatine Hill. Another important festival, the [Cerealia](#), took place around the same time.

maynoon jovesday HCE encountered the Cad on the Ides of April (13 April), more than two weeks before the beginning of May. However, noon did strike when he and the Cad were still talking: on the same stroke, hearing above the skirling of harsh Mother East old Fox Goodman, the bellmaster, over the wastes to south, at work upon the ten ton tonuant thunderous tenor toller in the speckled church (Couhounin's call!), told the inquiring kidder, by Johova, it was twelve of em sidereal and tankard time (RFW 028.24-28)

Maynooth College St Patrick's College in Maynooth, County Kildare, is the National Seminary for Catholic priests in Ireland. The Sodality Director probably attended Maynooth.



St Patrick's College, Maynooth

Latin: Dies Iovis, Jove's Day, Thursday. In Roman mythology, Jove (Jupiter) was The Thunderer. In Norse mythology, the corresponding deity was Thor, for whom Thursday is named. The bell in the speckled church, which struck midday during HCE's encounter with the Cad, was described as thunderous.

The First Parenthesis

This long question has been made even longer by the interpolation of four passages in parentheses. The first of these follows the mention of the Sodality Director's palpitating pulpit:

(which of us but remembers the rarevalent and hornerable Fratomistor Nawlanmore and Brawne?) (RFW 041.01-02)

rarevalent reverend, relevant : rarely of value

Latin: rare valens, rarely strong, rarely healthy, rarely vigorous.

hornerable Honourable. Also an allusion to E W Hornung, the creator of Raffles.

Colloquial: ornery, ordinary : coarse, unpleasant



Ernest William Hornung

Irish: mór, big, great. In personal names it can also mean Senior.

The Reverend and Honourable Fra (or Mr) Nolan Senior & Browne In
FW VI.B.44.128b, Joyce wrote: Rev M Nolanmore / & Brown

Italian: Fra, Brother, the traditional term used when addressing or referring to a friar or monk.

Italian: frate, friar. Giordano Bruno, the Nolan, was a Dominican friar.

Latin: frater, brother.

Latin: mistor, mixer. O'Hehir includes it in A Classical Lexicon for Finnegans Wake. I suppose the Sodality Director is a mixture of Browne & Nolan.

brawn Physical strength, muscularity. If Nolan Senior is rarely strong, his alter ego Browne makes up for it by being full of brawn.



Farm Street Church, Mayfair

The Second Parenthesis

The next interpolation is in apposition to the phrase sinning society sirens:

(see—Roman Catholic—presspassim) (RFW 041.03)

see press passim In other words, refer to the society pages of the newspapers to find out who these sirens are. Presumably, the Cad's wife is among them. But why does Joyce join the two words together? Does presspassim allude to another word? Or does it simply reflect the way in which the society sirens became attached to the Director's palpitating pulpit?

— Roman Catholic — The published version had [Roman Catholic], and another early draft had (Roman Catholic).

Latin: passim, here and there. In English, the term is used to indicate that a reference can be found at many places throughout the work cited —too many to be listed individually.

The Third Parenthesis

The third interpolation follows the description of the Cad's hat being worn all to one side like the hangle of his pan:

(if Her Elegance saw him she'd have the canary!) (RFW 041.06-07)



The Atlantic Canary (*Serinus canaria*)

His Eminence The traditional title for a Roman Catholic Cardinal. The Sodality Director is a clergyman, though not a Cardinal. Dose Her Elegance refer to the Cad's wife?

HEC A common permutation of HCE.

to have a canary to be worried, angry or anxious about something.

canary fit A highly emotional state of distress, anger, anxiety, etc. This, I presume, is the source of the expression to have a canary. It probably originated in Shakespeare's *The Merry Wives of Windsor* (2:2:61), where Mistress Quickly uses the word as a blunder for quandary: "You have brought her into such a Canaries, as 'tis wonderfull : the best Courtier of them all could never have brought her to such a Canarie."

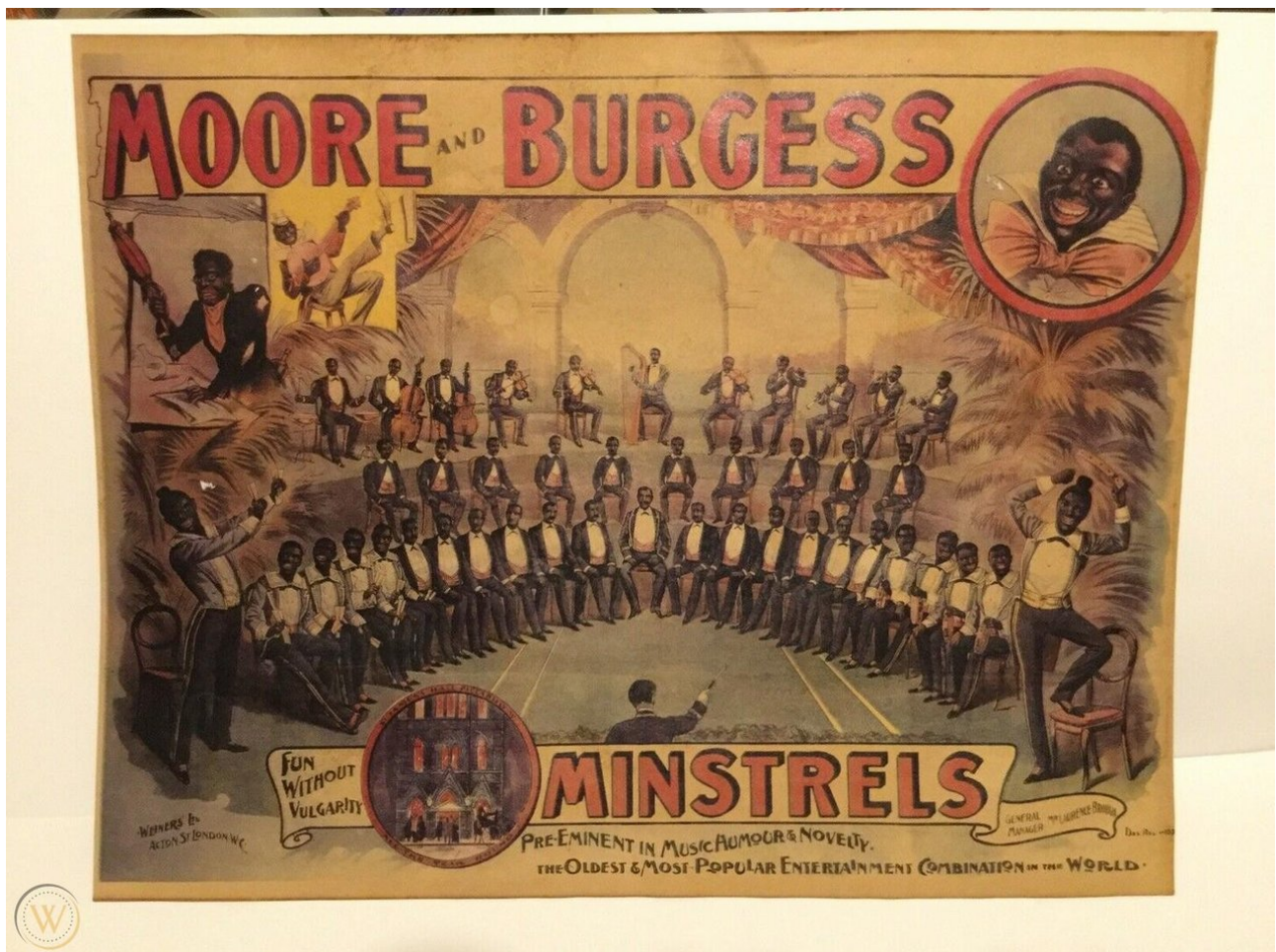
Canary Islands Spanish islands off the northwest coast of Africa. Possibly relevant following the earlier allusion to Iar-Spain and Cape Finisterre. The bird is named for the islands, while the islands are

named for the large dogs (Latin: canis, dog) which were once common on Gran Canaria.

The Fourth Parenthesis

The final interpolation follows the mention of the Cad's hotwashed tableknife:

(glossing over the cark in his pocket) (RFW 041.08)



Moore & Burgess Minstrels

FW VI.B.6.41e “woke with cork in pocket”. The first word is hard to read. FWEET gives it as “work”, but I think Rose & O’Hanlon’s reading is correct ([FWDA](#)).

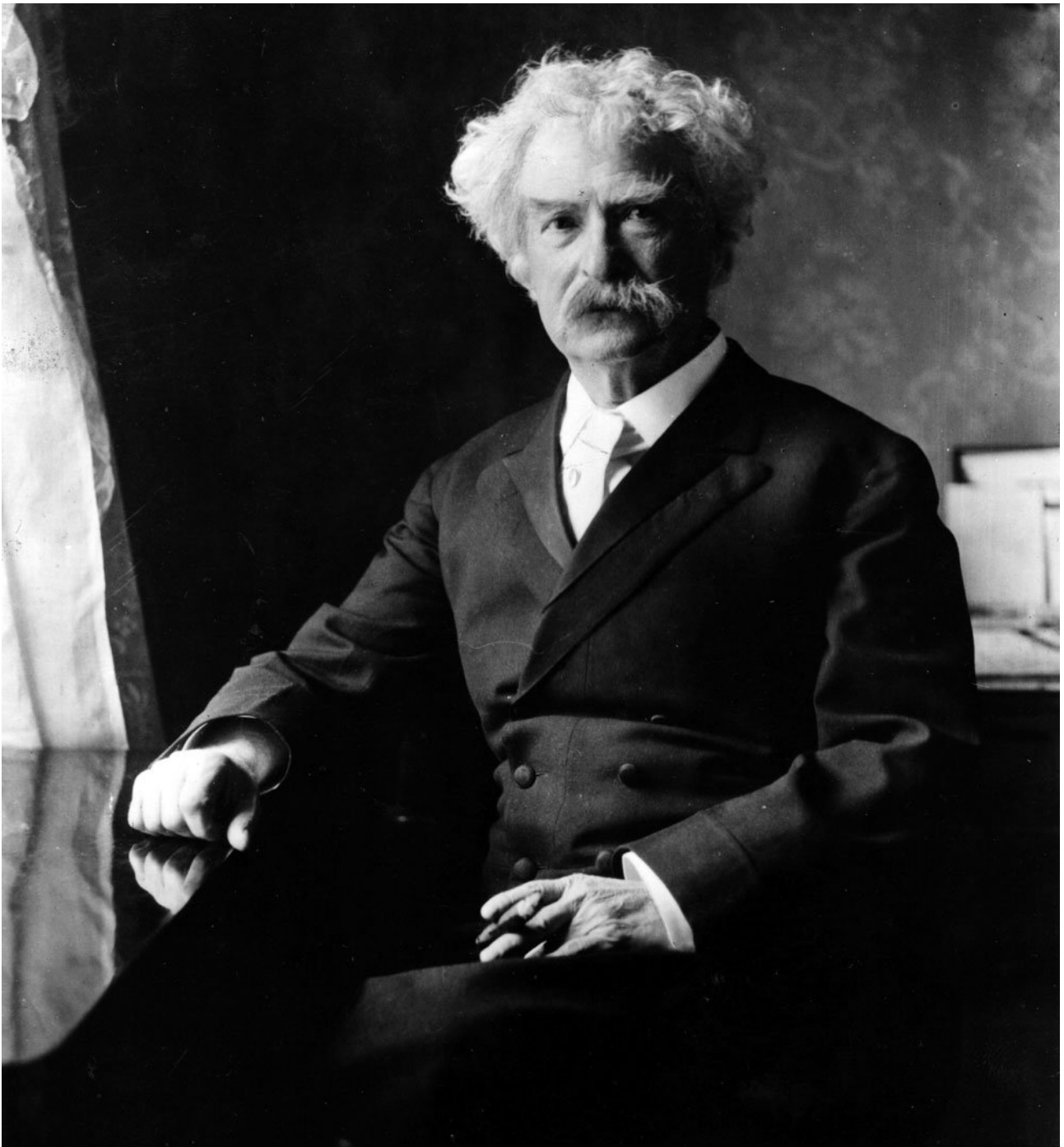
cark (archaic) trouble, worry, anxiety, mental distress : care, heed, pains : a load : a weight of 3-4 hundredweight (150-200 kg). The first

acceptation is the most relevant, as it is more or less the same as that of canary in the preceding line.

Irish: cearc, cock. Possibly relevant following cockaded three lines above, and the reference to cock fighting in Sordid Sam's obituary.

What is the meaning of this parenthesis? What is Joyce's source for the note in VI.B.6? I don't know. I did come across the following extract from Andrew Lang's *The Lilac Fairy Book* (New York 1910), but it is a long shot. The story in question is called "How Brave Walter Hunted Wolves":

He did not forget to arm himself quite to the teeth with his pop-gun, his bow, and his air-pistol. He had a burnt cork in his pocket to blacken his moustache, and a red cock's feather to put in his cap to make himself look fierce. He had besides in his trouser pocket a clasp-knife with a bone handle, to cut off the ears of the wolves as soon as he had killed them, for he thought it would be cruel to do that while they were still living. (Lang 68-69)



Mark Twain (c 1895)

Mark Twain's *Pudd'nhead Wilson*, a much more likely source, also refers to the use of a burnt cork to blacken one's face:

He pulled down his window-blinds and lit his candle. He laid off his coat and hat and began his preparations. He unlocked his trunk and got his suit of girl's clothes out from under the male attire in it and laid it by. Then he blacked his face with burnt cork and put the cork in his pocket. (Twain 200)

Each of these extracts has elements that recur in this section of *Finnegans Wake* (the cock's feather to put in his cap, the knife, the candle, the change of sex from male to female), but neither explains why Joyce wrote “woke [work] with cork in pocket”. [Christy's Minstrels](#), and their successors the Moore and Burgess Minstrels, who are occasionally mentioned in *Finnegans Wake*, used burnt cork to blacken their faces.

Whatever the source, the implication seems to be that the presence of a cork in the Cad's pocket can only mean that he is up to no good and possibly intends to pass himself off as someone else (such as the Sodality Director).

Were they?

In *The Restored Finnegans Wake*, the long question we have just analysed is followed by a much shorter one:

Were they? (RFW 040.10)

In the original edition of 1939, these words were part of the long question:

... encountered by the General on that redletter morning or maynoon jovesday and were they?

This shorter question means, I think: Were they—the Sodality Director and the Cad—the same as each other? Reversing the order of these two words gives us *They were*, which echoes the epitaphs that follow each of the obituaries.

Dixitque Deus: "Fiat lux!" Et facta est lux...

Genesis 1:3 (Latin Vulgate)

He Was

Each of the six death notices in this passage ends with the epitaph He was in one of six different languages:

- Italian: Ei fù Hosty, as Osti-Fosti, is a tenor singer of Italian opera.
- Russian: Byl A'Hara fights in the Crimean War in Russia, where, as Buckley, he shoots the Russian General.
- English: He was Paul Horan is associated with the northern counties (ie Northern Ireland), so he is commemorated with the King's English. James Horan was the Lord Mayor of Dublin in 1784-85. In the Humphriad I, Paul Horan is called Peter Cloran. Peter Paul MacSwiney was another Lord Mayor of Dublin (1864).
- Danish (Norwegian Bokmål or Dano-Norwegian): Han var Sordid Sam (ie Treacle Tom) is called a Northwegian. Does this mean he represents the Norwegian Captain, who will feature in Chapter II.3 (The Scene in the Public) in the mock-epic tale How Kersse the Tailor Made a Suit of Clothes for the Norwegian Captain?
- Irish: Bhí sé Langleigh (ie Frisky Shorty) plays Kersse the Tailor to Sordid Sam's Norwegian Captain—native Irishman to foreign invader.
- Latin: Fuit Father Dan Browne is a clergyman in the Roman Catholic Church, the traditional language of which is Latin. I

presume this epitaph is geminated because this is the obituary of two people—the Sodality Director and the Cad—who may, however, be one and the same. The doubling also echoes Mutt's interjection Fiatfuit! in the opening chapter (RFW 014.20), and two parenthetical interjections in the preceding chapter: (pfuit! pfuit!) and (pfiat! pfiat!) (RFW 027.05 and 027.13). The origin of this motif is probably Genesis 1:3: "Let there be light, and there was light". The Latin Vulgate translates this as: Fiat lux et facta est lux, but Fiat lux et lux fuit is also a valid translation.

According to [Rose & O'Hanlon](#), this motif was inspired by a passage in Edward Sullivan's *The Book of Kells*:

The "Qui fuit" pages Five pages are then occupied with the Genealogy of Christ, each line beginning with "Qui fuit" [Who was] as illustrated in Plates XV., XVI. and / XVII. (Sullivan 20)

Fiatfuit, therefore, alludes to both the origin of the World at the beginning of the Old Testament and the origin of Jesus Christ at the beginning of the New Testament.

factus es tuus filius meus dilectus in te
bene complacuit mihi.

Ioseph erat inapiens quasi al-
iorum tringinta utputabatur filius

ioseph

pauc heu

pauc macha

pauc leui

pauc melchi

pauc iai ille

pauc ioseph

pauc macha hic

pauc amos

pauc iai

pauc esu

pauc iai

pauc macha



The Book of Kells 200r (Sullivan Plate XV)

Omissions

Why does Joyce give us only six obituaries? The Cad's wife is missing. So is the lay teacher, Philly Thurnston. Are they still alive? Frisky Shorty is included, even though he was not part of the chain of transmission.

Questions Questions

By questioning the very identity of the deceased, this obituary is significantly different from the five that preceded it. This is no accident. The rest of this chapter is essentially a journalistic inquiry into the HCE affair: Just what happened in the Phoenix Park that happy-go-gusty Ides-of-April morning when HCE encountered the Cad with a Pipe? By ending this paragraph with a question, the narrator sets us off on a hunt for the truth—beginning with the Cad's side of the story, as we shall see in the next article in this series.

And that's as good a place as any to beach the bark of our tale.

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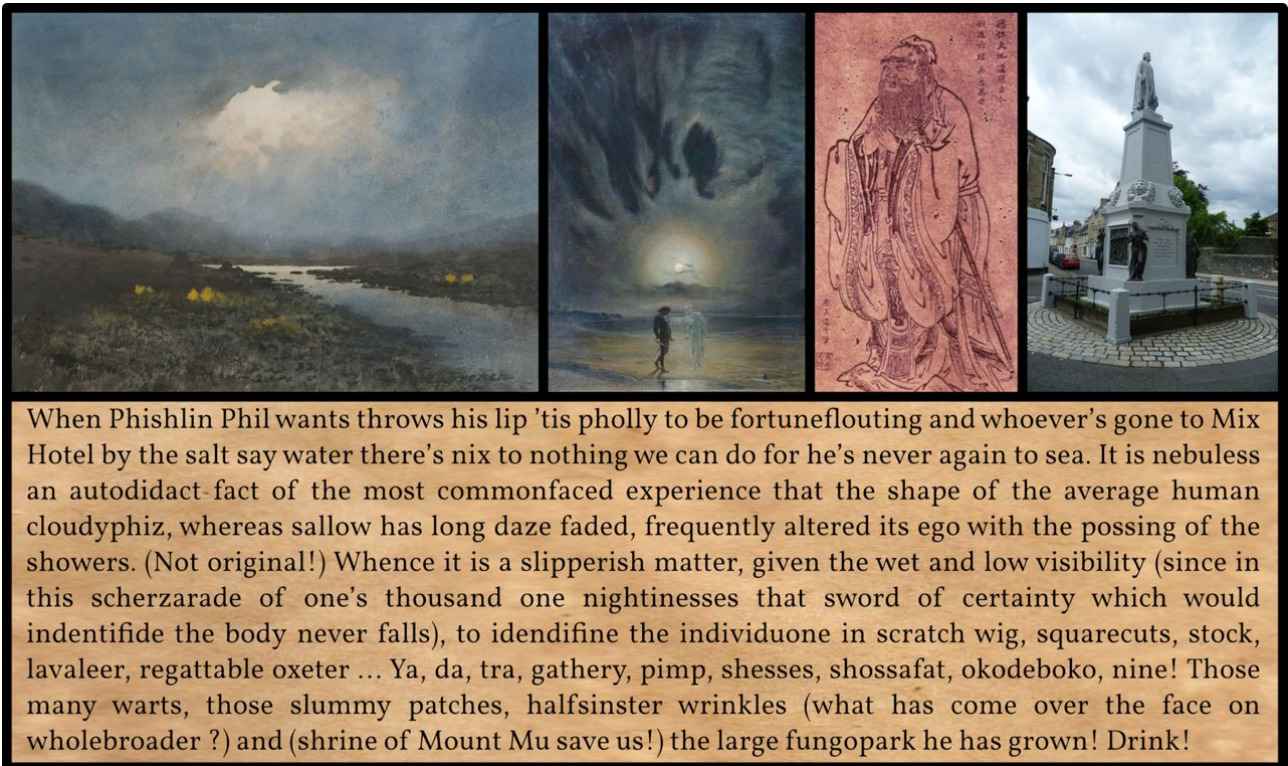
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RFW 041.11-041.31

The obituary of the Sodality Director suggested that Father Dan Browne was none other than the Cad with a Pipe encountered by HCE in the Phoenix Park on the Ides-of-April morning. This theme is taken up in the following five pages of James Joyce's *Finnegans Wake*. RFW 041.11-046.16 have been interpreted by some readers as the Cad's Side of the Story. The composition of this chapter was quite complicated. The various sections were not drafted in the order in

which they appear in the final version, though they were all drafted in November 1923. The obituaries began as:

an account of the obscure fates of the ... Rann-makers ... Information about the characters themselves also slips: the narrator ends this part wondering if “the reverend, the sodality director” was in fact “the cad with a pipe encountered by HCE” ... With the first drafts completed ... Joyce copied them, adding to the copy, however, a long addition [RFW 041.11-046.15] to come between the fates of the Rann-makers and the fate of HCE’s reputation ... The long addition takes its cue from the mistaking of the sodality director for the cad (though confronters of and commentators on HCE *are* always in some sense the cad), and the addition is the cad’s retelling of the original encounter in so different a style that it too exemplifies the decay of information that at first seemed clear. (Crispi & Slote 69) Bill Cadbury, Professor Emeritus of English at the University of Oregon, who wrote this, goes on to say:

And now in the long addition that Joyce places to follow the fates of the Rann-makers in the first section of chapter 3 the cad himself, “although it is no easy matter to identify” him, becomes a tawdrier but still pompous “individual in baggy pants” with Dublin accent but English “headquarters,” speaking patronizingly and self-revealingly to “some broadfaced boardschool children on a wall,” lower in age if not in station ... He gets a “cad encounter” of his own, and the succession of social levels becomes thus a succession of generations, with “boardschool children” becoming types of the next generation, Shem and Shaun’s. Throughout the rest of the book they always look back and up at their father and recapitulate his story while at the same time between themselves emulating the relation between him and them—exactly like HCE with the king, like the cad and then the Rann-makers with HCE, like the children with the clown in baggy pants. (Crispi & Slote 70)



Bill Cadbury

First Draft

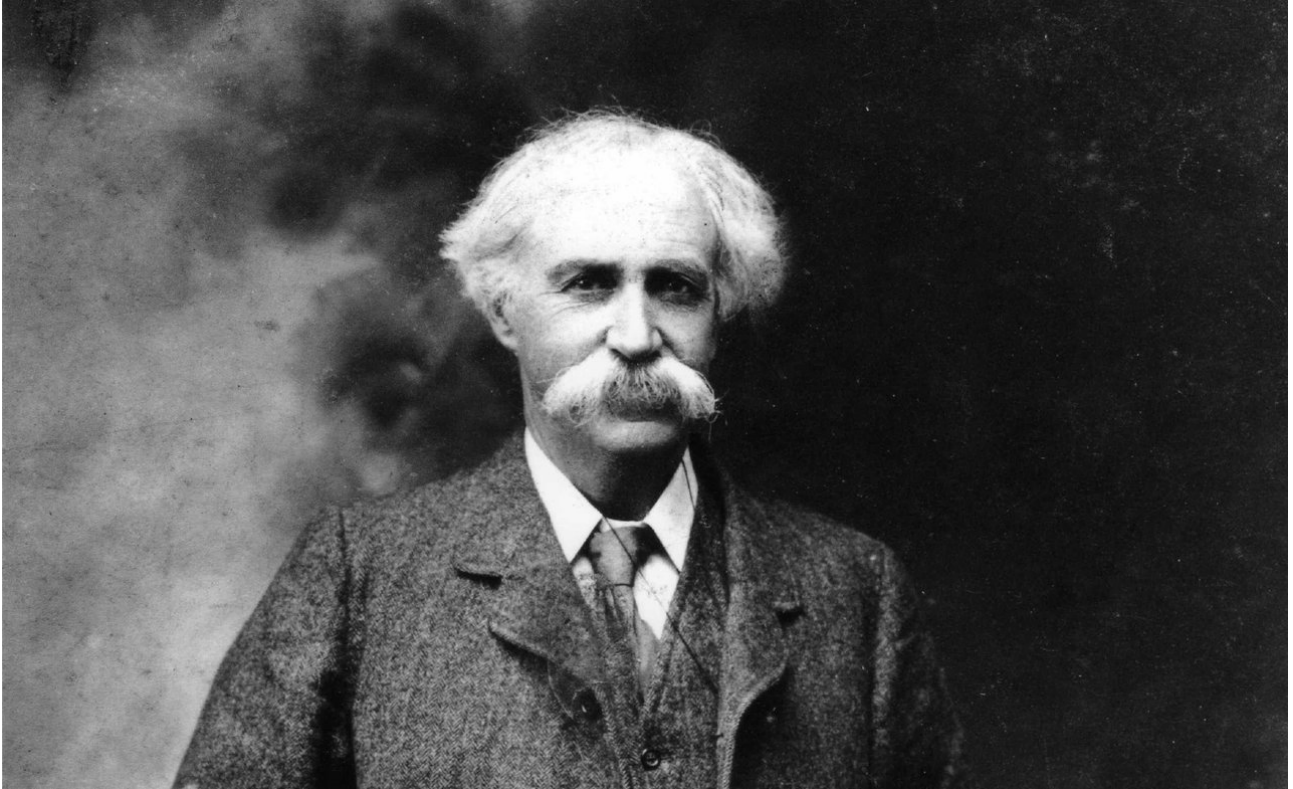
Joyce's first draft of this paragraph is only about four lines long, or one fifth as long as the final version:

It is a well authenticated fact that the average human face changes its shape with the passing of years. Hence it is no easy matter to identify the individual with already an inclination to baldness who was asked by some boardschool children to tell them the story. ([Hayman 69-70](#))

That we are about to hear yet another version of HCE's Oedipal Encounter is flagged at the very outset by Joyce's use of the phrase **a well authenticated fact**. When HCE's original roadside brush with royalty was recounted, the tale we were spun was referred to as **the best authenticated version** (RFW 024.09).

As usual, when Joyce expanded the first draft, he could not resist interrupting himself with a plethora of parentheses. This paragraph has no less than seven of these interpolations.

When reading the following pages, we should bear in mind that the public reappraisal of this encounter in the Phoenix Park refashioned it as an unspeakable crime—HCE’s Original Sin in the Garden of Eden—involving a pair of innocent maidens and three soldiers.



Percy French

Percy French

When revising the first draft of this section, Joyce prefaced what he had written with a single sentence that alludes to several songs by [Percy French](#):

When Phishlin Phil wants throws his lip 'tis pholly to be fortuneflouting and whoever's gone to Mix Hotel by the salt say water there's nix to nothing we can do for he's never again to sea. (RFW 041.11-13)

Phistlin' Phil McHugh and ***Mick's Hotel*** are the principal songs alluded to. Both involve characters who have departed, possibly never to return. In the former, Phil McHugh beguiles Little Mary Ann Mulcahy with his tuneful whistling. She passes the rest of her days standing in the doorway listening for his return. The chorus runs:

Oh, Mary, you're contrary—
Come in an' shut the door;
Phil's a rover, sure 'tis over,
And he'll not come back, ashore.
But she's listnin' for the phistlin'
And she's waitin' by the shore,
For that arrum to be warum
Round her waist once more.

In modern editions, French's *Phistlin'* is sometimes emended to *Whistlin'* (Healy 62).

The phrase **wants throws his lip** does not resemble any of the song's lyrics. Roland McHugh annotates the first word as *once*. While this clarifies the syntax, it does not explain why Joyce chose this unusual expression to describe Phil's whistling. *Finnegans Wake* Notebook 52 contains the following note:

threw his lip (VI.B.42:15c)

This phrase, in fact, was borrowed from another of Percy French's songs: ***Come Back, Paddy Reilly, to Ballyjamesduff***:

The night that we danced by the light of the moon,
Wid Phil to the fore with his flute.
When Phil threw his lip over "Come again soon"
He'd dance the foot out o' yer boot!

This song is about a man from a town in County Cavan, who has crossed the sea, never to return:

The Garden of Eden has vanished they say,
But I know the lie of it still;
Just turn to the left at the bridge of Finea,
And stop when half-way to Cootehill.
'Tis there I will find it; I know sure enough.
When fortune has come to me call.
Oh! the grass it is green around Ballyjamesduff.
And the blue sky over it all;
And the tones that are tender, and tones that are gruff
Are whispering over the sea,

“Come back, Paddy Reilly, to Ballyjamesduff,
Come home, Paddy Reilly, to me.”

In this context, the name Paddy Reilly calls to mind that of HCE’s alter ego Persse O’Reilly, which in turn brings us back to Percy French. That Persse O’Reilly echoes the French: **perce oreille**, *earwig* is just the icing on the cake.

Another song from Percy French’s Cavan period—a civil engineer by profession, French was the county’s Inspector of Drains from 1881 to 1888—is ***Phil the Fluther’s Ball***, whose eponymous hero is surely the same Phil who throws his lip in Ballyjamesduff. It is said that this song is alluded to more often than any other in *Finnegans Wake*. This and other facts have even led some scholars to suggest that Percy French is, in some respect, the real hero of *Finnegans Wake* (see [Frank McNally](#)).

Joyce’s amendment of *Phistlin* to **Phishlin** suggests that Phil is a fisherman.

’tis pholly to be fortuneflouting is generally seen as an allusion to Thomas Gray’s *Ode on a Distant Prospect of Eton College*:

Where ignorance is bliss
’Tis folly to be wise.

It may also echo some lines from the song:

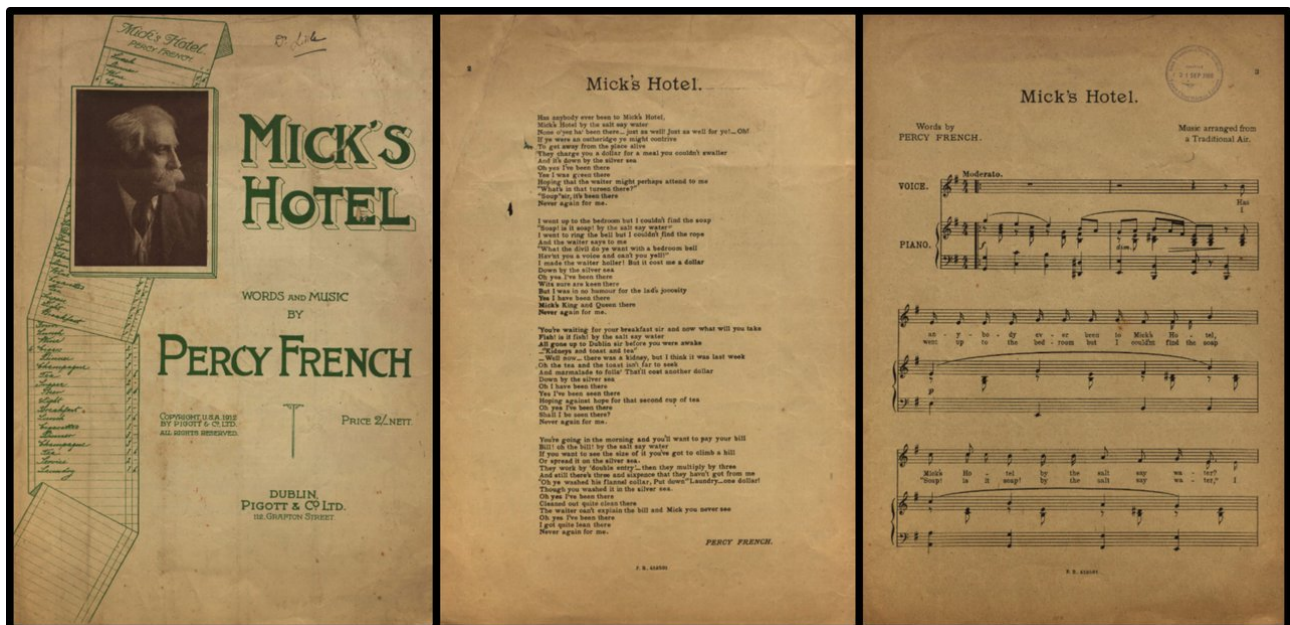
’Tis wisdom’s golden rule
I do teach her till I tire,
That every girl’s a fool,
Ay, and every man’s a liar.

Mary Ann Mulcahy does flout the fortunes flaunted by a string of wooers—Ten-Acre Thady of the Cows, with his fine new slated house, and Danny Michael Dan, six-feet tall and a very proper man. But the song has a happy ending when Phil returns:

Oh, Mary, you’re contrary—
Come in and bar the door;
What’s that scufflin’? Phil, you ruffian;

Sure I know he'd come, ashore.
 She's been settin' there and frettin',
 But now her grievin's o'er
 And the singin' will be ringing
 In her heart once more.

In the original edition of 1939, the phrase read: **fortune flouting**, which seems to include a deliberate conflation of *flouting* and *flaunting*. There might even be an allusion hidden there to *flautist*. However, Joyce's *u* and *n* are notoriously difficult to distinguish, so perhaps Joyce wrote **fortune flouting**.



Mick's Hotel

Mick's Hotel was inspired by an unfortunate sojourn French made in an Irish “Fawltly Towers” somewhere on the west coast of the country—mercifully, its identity remains a mystery.

Has anybody ever been to Mick's Hotel,
 Mick's Hotel by the salt say water?
 None o' yez ha' been there?—just as well!
 Just as well for ye!—Oh!
 If ye were an osteridge ye might contrive
 To get away from the place alive;
 They charge you a dollar for a meal you couldn't swaller,
 And it's down by the silver sea.
 Oh yes, I've been there,

Yes, I was green there,
Hoping that the waiter might perhaps attend to me.
“What’s in that tureen there?”
“Soup, sir;” it’s been there
Never again for me.
Unlike Phil, Percy will never be returning to this particular establishment.

say In some parts of rural Ireland, a not uncommon way of pronouncing *sea*.

nix to nothing Next to nothing. Slang: **nix**, *nothing*. The Latin: **nix**, *snow*, may also be relevant. This passage—indeed, this whole chapter—is replete with references to bad weather, leading to poor visibility.

he’s never again to sea implies that **whoever’s gone to Mix Hotel** is now blind, never again to see. Poor visibility, indeed.



Rain is Coming over the Bog

Shifting Features

The second sentence in this paragraph expands the opening sentence of the first-draft by adding some meteorological details and an allusion to another song:

It is nebulless an autodidact fact of the most commonfaced experience that the shape of the average human cloudyphiz, whereas sallow has long daze faded, frequently altered its ego with the possing of the showers. (RFW 041.13-15)

It is interesting to compare this to the first draft:

It is a well authenticated fact that the average human face changes its shape with the passing of years.

n e b u l e s s N e v e r t h e l e s s a n d n e b u l o u s (c l o u d y) .
Latin: **nebula**, *mist, fog, cloud, vapour*.

autodidact An autodidact is a self-taught individual. Presumably this emendation was suggested by the first draft's **authenticated**. But why? How is this fact self-taught? What does that even mean?

of the most commonfaced experience The first edition read: **of the commonest**. A note in VI.B.11 (N06:130d) indicates that Joyce is referring to *common knowledge*. His second draft of this sentence read **of the commonest knowledge** (Hayman 69).



Thomas Moore

cloudy More bad weather, hindering visibility.

Colloquial: **phiz**, *physiognomy*, *face*, *countenance*. Phiz was also the pseudonym of [Hablot Knight Browne](#), the illustrator of several of Charles Dickens' books, but I don't think he is relevant here. Glasheen does not record it (Glasheen 233).

whereas sallow has long daze faded *Has Sorrow Thy Young Days Shaded*. This is one of Thomas Moore's *Irish Melodies*, a lament for the passing of youth. The [lyrics](#) compare the loss of youth to the effects of bad weather. The song is set to the traditional air known as *Sly Patrick*, which is alluded to six lines below in the third parenthesis.

sallow, daze, faded These words all carry overtones of murkiness, dimness, poor visibility, etc.

alter ego In *Finnegans Wake*, characters often turn out to be alter egos of other characters.

Hiberno-English (Anglo-Irish): **possing wet**, *saturated*.

showers Bloody weather, again!

Has Sorrow Thy Young Days Shaded

Seven Items of Clothing

The next sentence in this paragraph elaborates the second sentence in the first draft:

Whence it is a slipperish matter, given the wet and low visibility ... to idendifine the individuone in scratch wig, squarecuts, stock, lavaleer, regattable oxeter, baggy pants and shufflers ... with already an incipience ... in the direction of area baldness ... who was asked by free boardschool shirkers in drenched coats overawall, Will, Conn and Otto, to tell them overagait, Vol, Pov and Dev, that fishabed ghoatstory of the haardly creditable edventyres of the Haberdasher, the two Curchies and the three Enkelchums in their Bearskin ghoats! (RFW 041.16-27)

Not only does Joyce expand a couple of lines fourfold, he also interpolates four parentheses. The first draft, you may recall, reads:

Hence it is no easy matter to identify the individual with already an inclination to baldness who was asked by some boardschool children to tell them the story. Every element of this simple sentence has acquired an incrustation of adventitious details.

slipperish A rare but genuine [word](#), meaning somewhat slippery. The first edition had slopperish, which is not a real word, though the Oxford English Dictionary defines [sloppery](#) as sloppy matter. The original meaning of sloppy was very wet and splashy.

to idendifine the individuone to identify the individual, as in the first draft.

idendifine Joyce's emendation of identify introduces both the English: end and the Italian: fine, end. Why? Perhaps this is just fortuitous and idendifine is actually a conflation of identify and define.

individuone The unusual ending, -duone, may be a conflation of Latin: duo, two and English: one. Are the Sodality Director and the Cad two people or one and the same? And what of HCE and the Cad? Two or one?



William G Fay

The next element in this sentence is a list of items of clothing:

scratch wig, squarecuts, stock, lavaleer, regattable oxeter, baggy pants and shufflers

Twenty times throughout *Finnegans Wake*, HCE is identified by the enumeration of the seven items of his clothing. This usually occurs during a retelling of the Oedipal Event. For example, four of the five previous occurrences were:

- The Museyroom Episode (RFW 007.14-16)
- The Prankquean Episode (RFW 018.16-19)
- HCE's Roadside Encounter with the King (RFW 024.20-21)
- HCE's Encounter in the Park with the Cad with a Pipe (RFW 028.06-08)

Sometimes this laundry list is associated with the seven colours of the rainbow. In *Finnegans Wake*, as in *Genesis*, the rainbow is a symbol of the resurrection following a fall, redemption after sin—an assurance that Giambattista Vico's cycle of history will continue to turn.

In the first edition, there was no comma between stock and lavaleer, with the result that the list had only six items. Rose & O'Hanlon have restored Joyce's original comma, which was inadvertently dropped at a late stage in the composition.

Joyce borrowed some of these items of clothing from William George Fay's *A Short Glossary of Theatrical Terms*, which also provided a few terms that appeared in the prologue to Hosty's Rann (Glass crash and Music cue at 044.16 and 044.22). Fay was one of the co-founders of the Abbey Theatre, Dublin.



Two-Tailed Wig, Scratch Wig, and Macaroni Wig

scratch wig “Scratch Wigs.— Rough, untidy, short-haired wigs used for comedy parts” (Fay 26). A scratch wig is a short wig that only covers part of the head.

squarecuts “Square Cuts.— The skirted coats used by men in plays of the eighteenth century” (Fay 27).

stock “A kind of stiff, close-fitting neckcloth, formerly worn by men generally, now only in the army” ([OED Def 44](#)). Samuel Johnson defined it thus: “Something made of linen; a cravat; a close neckcloth” ([Johnson 788](#))

lavaleer French: lavallière, a necktie or cravat secured with a large knot.

regattable oxeter Regatta, regrettable. Hiberno-English (Anglo-Irish): oxter, armpit. How do these elements combine to create an item of clothing? Uttoxeter is a town in Staffordshire, England, famous for its racecourse. See the next entry in the list.

baggy pants The succession oxeter, baggy suggests Oxford bags, a type of trousers wide at the ankles.

shufflers To shuffle is :“To move the feet along the ground without lifting them, so as to make a scraping noise” ([OED Def 1](#)). I

presume shufflers could, then, refer to a pair of slippers ideal for shuffling, though no such meaning is listed in the dictionary.



Squarecuts

To be continued in Phishlin Phil - Part 2

And that's as good a place as any to beach the bark of our tale.

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- [FWEET](#)
- [The James Joyce Scholars' Collection](#)
- [FinnegansWiki](#)
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Phishlin Phil - Part 2

	harlotscurse67 • May 25, 2022 (Edited)	29 MIN READ
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[Finnegans Wake - A Prescriptive Guide](#)



When Phishlin Phil wants throws his lip 'tis pholly to be fortuneflouting and whoever's gone to Mix Hotel by the salt say water there's nix to nothing we can do for he's never again to sea. It is nebuless an autodidact-fact of the most commonfaced experience that the shape of the average human cloudyphiz, whereas sallow has long daze faded, frequently altered its ego with the passing of the showers. (Not original!) Whence it is a slipperish matter, given the wet and low visibility (since in this scherzarade of one's thousand one nightinesses that sword of certainty which would indentifide the body never falls), to idendifine the individuone in scratch wig, squarecuts, stock, lavaleer, regattable oxeter ... Ya, da, tra, gathery, pimp, shesses, shossafat, okodeboko, nine! Those many warts, those slummy patches, halvesinster wrinkles (what has come over the face on wholebroader ?) and (shrine of Mount Mu save us!) the large fungopark he has grown! Drink!

RFW 041.11-041.31

Baldness

The mysterious subject of this paragraph is going bald:

with already an incipience ... in the direction of area baldness (RFW 041.21-22)

This adds little to the first draft other than a touch of whimsicality:

with already an inclination to baldness

incipience beginning, first stage.

area baldness Crown area baldness, or male-pattern hair loss, is a form of alopecia in which a man suffers hair loss on the front or crown of the head, or both. It is characterized by a receding hairline, a bald patch on the top of the head, or a combination of both. As John Gordon points out, in the Circe episode of *Ulysses*, Dr Mulligan says of Bloom:

He is prematurely bald from selfabuse ... ([Ulysses 465](#))

A Trio of Whackfolthediddlers

This balding individual is accosted by three boys, who ask him to tell them the story of his encounter in the Park:

who was asked by free boardschool shirkers in drenched coats overawall, Will, Conn and Otto, to tell them overagait, Vol, Pov and Dev, that fishabed ghoatstory of the haardly creditable edventyres of the Haberdasher, the two Curchies and the three Enkelchums in their Bearskin ghoats! (RFW 041.23-27)

Compare this to the spare first draft:

who was asked by some boardschool children to tell them the story.



Clongowes Wood College

free Three. Obviously, the three children represent the trio of male characters who regularly feature in HCE's story: his two sons Shem & Shaun, and the Oedipal Figure who embodies both of them in the one flesh. Why are they free? An earlier draft described them as broadfaced (Hayman 70).

boardschool Boarding-school. Joyce's first school, [Clongowes Wood College](#) in County Kildare, is a boarding school.

shirkers Truants. Gordon comments that at Eton—another boarding school—students were obliged to “shirk” (avoid meeting or being seen by) a master or upper-form boy if they were “out of bounds” ([OED Def 3b](#)). Perhaps this is why the boys are described as free.

drenched coats More wet weather. A trench coat is a type of waterproof coat originally developed for British Army officers before the First World War. It was worn in the trenches on the Western Front. The fact that this trio are wearing trench coats reminds us that they are essentially the three soldiers who accosted HCE in the Park when he was interfering with the two maidens.

overawall over a wall. HCE's Original Sin in the Park is often associated with the wall of the Magazine Fort—probably a reference to Humpty Dumpty's fall from a wall. Overalls are are a species of garment usually worn as protective clothing while working.

Will, Conn and Otto Will, Can and Ought To.



HCE's Guilt and The Cad with a Pipe

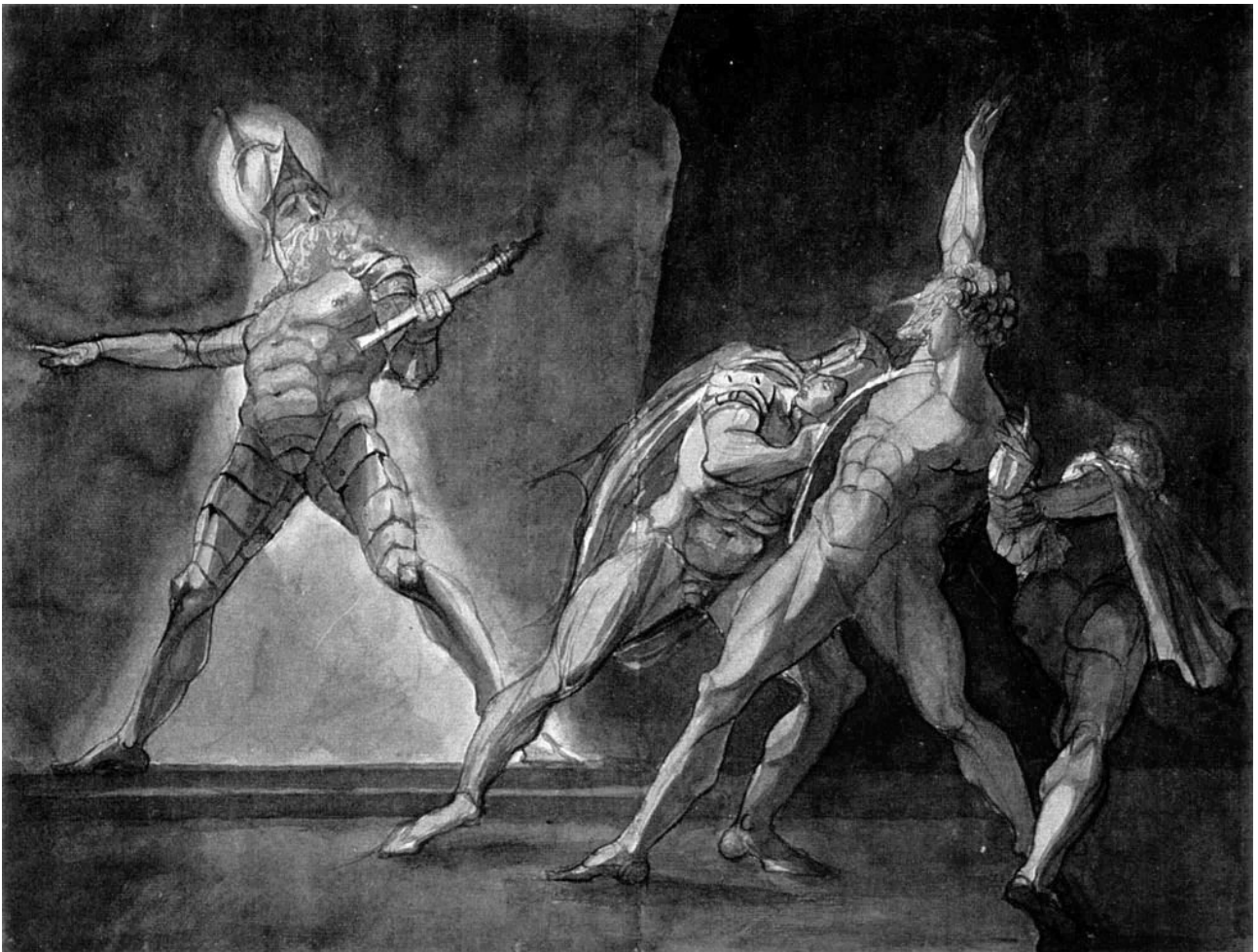
overagait over a gate, over again. Rose & O'Hanlon connect this with an entry—tell once again—in VI.B.14.52(d), which Joyce lifted from Dean Kinane's biography of Saint Patrick:

The care, the learning, the deeply religious spirit, betrayed in almost every page of your admirable work on “the Life, Virtue, and Labours” of the great Apostle of Ireland, tell once again of the safe and pious hands into which have been entrusted such a mission, such virtues, and such results as you, with such patience and devotedness, so edifyingly and loving record. ([Kinane 12](#))

In *Finnegans Wake*, the same stories are told over and over again.

Vol, Pov and Dev French: Vouloir, Pouvoir and Devoir, Will, Can and Ought To (infinitives). The three soldiers who accost HCE in the Park are believed to have been inspired by the three soldiers—trois espions bien armés [three well-armed spies]—who spy on Tristan in Joseph Bédier's French retelling of the story of Tristan and Isolde (see below).

that fishabed ghoatstory that fishy ghost story. In [Ulysses](#), Stephen is urged by a group of boys to tell a ghost story. He later does tell a ghost story—[Hamlet](#)—to a group of men in the National Library. The fourth parenthesis (see below) also alludes to this particular ghost story. In Ibsen's play *Ghosts*, refers to the way in which the younger generation repeats the sins of the former generation, children becoming in effect their own parents' ghosts. This is the very theme of *Finnegans Wake*.



Hamlet and His Father's Ghost


that ... bed ... story It's a bedtime story, like the one retold early in bed and later on life (RFW 003.16). In an intermediate draft, Joyce emended the story to that bedtime story (Hayman 70).

A goat story is a tragedy, from the Greek: τραγωδία, goat song. We do not know how tragedy took its name from the humble goat. Nietzsche (The Birth of Tragedy) assumed that it was named for the goat-like satyrs who made up the chorus. Horace (The Art of Poetry) believed that the ancient tragedians competed for a prize goat. Whatever the truth, the lascivious nature of satyrs is appropriate here, given the sexual overtones of HCE's Original Sin.

fish and ghoti Although he did not coin the word [ghoti](#) and is not known to have ever used it, George Bernard Shaw—an indefatigable champion of English spelling reform—is often associated with it. The word is a whimsical spelling of fish, the gh being pronounced as in enough,

the o as in women and the ti as in nation. The ghoti is also invoked in one of Issy's footnotes in Chapter II.2 (RFW 230.F3-4).

The final words of this sentence leave us in no doubt that the story the three boys wish to hear is the story of HCE's Original Sin in the Park.

	<p>And here an experiment in orthography, which it may amuse some of our readers to carry further at this season of puzzles and charades, and kindred jovial perplexities:—"My son William has hit upon a new method of spelling Fish. As thus:—G.h.o.t.i., <i>Ghoti</i>, fish. Nonsense! say you. By no means, say I. It is perfectly vindicable orthography. You give it up? Well then, here is the proof. <i>Gh</i> is <i>f</i>, as in <i>tough</i>, <i>rough</i>, <i>enough</i>; <i>o</i> is <i>i</i> as in <i>women</i>; and <i>ti</i> is <i>sh</i>, as in <i>mention</i>, <i>attention</i>, &c. So that <i>ghoti</i> is <i>fish</i>."</p> <p>—Charles Ollier to Leigh Hunt (1855)</p>
---	---

The Ghoti

Earwicker's original sin, never precisely described, occurred in the Phoenix Park and involved exhibitionism, or voyeurism, with two nursemaids as accomplices, and three soldiers (imported perhaps from the Circe episode of Ulysses) as witnesses, quite possibly themselves involved in the offense through promiscuity with the girls or homosexuality with each other. (Ellmann 555)

The two nursemaids and three soldiers may in fact have been lifted from Joseph Bédier's retelling of the romance of Tristan and Isolde, [Le Roman de Tristan et Iseut](#), which Joyce is known to have read while he was living in [Trieste](#). The library of books that he left behind when he moved to Paris in June 1920 includes both the original French edition as well as Florence Simmonds' English translation of 1910:

The varlets kept the fool [Tristan, who has lost his wits] for their amusement on the steps of the hall, like a dog in a kennel. He bore their jests and blows patiently, for sometimes, restored to his own shape and comeliness, he passed from his lair to the Queen's chamber. But when some days had passed, two of the serving-maids suspected the fraud. They warned Andret, who placed three spies well armed at the door of the women's chambers. When Tristram would have entered they cried : "Back, fool, return to thy bundle of straw." "What! fair gentlemen," said the fool,

“must I not go this evening to embrace the Queen? Know you not that she loves me?” Tristram brandished his club. They were afraid, and let him enter. (Simmonds 202-203, Bédier 264-265)



Tristan and Isolde

haardly creditable edventyres hardly credible adventures. An acrostic for HCE. The Danish: haard, hard and eventyr fairy tale draw Hans Christian Andersen’s Fairy Tales into the mix.

the Haberdasher, the two Curchies and the three Enkelchums in their Bearskin ghoats HCE, the two maidens (representing his schizophrenic daughter Issy), and the three soldiers (representing his twin sons Shem & Shaun and the Oedipal Figure). Another acrostic for HCE.

Slang: haberdasher, publican. HCE is the landlord of The Mullingar House in Chapelizod.

Scots: curch, kerchief, a square piece of linen formerly worn by women instead of a cap.

Dialect: curchies, curtseys.

Danish: enkel, bachelor. The German: Enkel, grandchild might also be relevant, but I do not see how the Dutch: enkel, ankle makes any sense.

chums Elsewhere in *Finnegans Wake*, chum is associated with British soldiers (RFW 068.01-02 and 164.40-165.01).

Bearskin ghoats As John Gordon comments: given that this is describing the three soldiers of the park encounter, the bearskin hats worn by British Grenadiers (and some other units) are probably in play here—Major Tweedy wears one in *Ulysses*. Also, bearskin coats were worn by some members of the Russian army. But why does Joyce spell Bearskin with a capital B? In *Finnegans Wake*, HCE's Manservant is usually associated with bears (like [Sackerson](#), the bear in Shakespearean London). His real name may be MacMahon, or the like, from the literary Irish: mathúin [matgamain], bear.



Sackerson Loose

Girls and Boys

The next sentence was added to the first draft:

Girles and jongers, but he has changed alok syne Thorkill's time! (RFW 041.27-28)
The meaning is transparent: Girls and boys, but he has changed a lot since Thorkel's time!

Girles Girls. The [OED](#) gives girle as an obsolete spelling used from the 14th to the 17th century.

Dutch: jongen, boys.

German: Jünger, disciples, followers.

German: Jungen, boys, youths.

alok alot. Is there an allusion here to the Norse trickster god Loki? If so, it can only be because of the proximity of Thor's name. Eight lines below, however, there is a much clearer allusion to Loki (lokil calour). Adaline Glasheen records the latter, but not the former (Glasheen 171).

Scots: syne, since.

Thorkill's This is generally understood to be an allusion to the 9th-century Viking warlord [Turgesius](#), who terrorized the country for several years. In 841, he established a Norse settlement on the Liffey, from which the city of Dublin grew. In 845 he was captured by the King of Mide Máel Sechnaill, who drowned him in Lough Owel (Loch Uair). Turgesius was and is known by many other similar names: Turgeis, Thorkel, Thorgils, Thorgist, Thurgestr, Thorgísl, etc. But Thorkill is Joyce's coinage.



Turgesius Island (Lough Lene, County Westmeath)

One to Nine

The next passage is a count from one to nine:

Ya, da, tra, gathery, pimp, shesses, shossafat, okodeboko, nine! (RFW 041.28-29)
The counting numbers are easy to glimpse — one, two, three, four, five, six, seven, eight, nine—but Joyce has managed to pack quite a lot into this short list.

[Yan Tan Tethera](#) is a traditional sheep tally used by shepherds in northern England to count their sheep. The strange numerals are believed to derive from ancient Celtic numbers, indicating how old this particular tally is. Roland McHugh quotes the Lancashire version thus (McHugh 51):

Number	Lancashire
1	Yan
2	Tyan
3	Tethera
4	Methera
5	Pimp
6	Sethera
7	Lethera
8	Hovera
9	Dovera
10	Dick

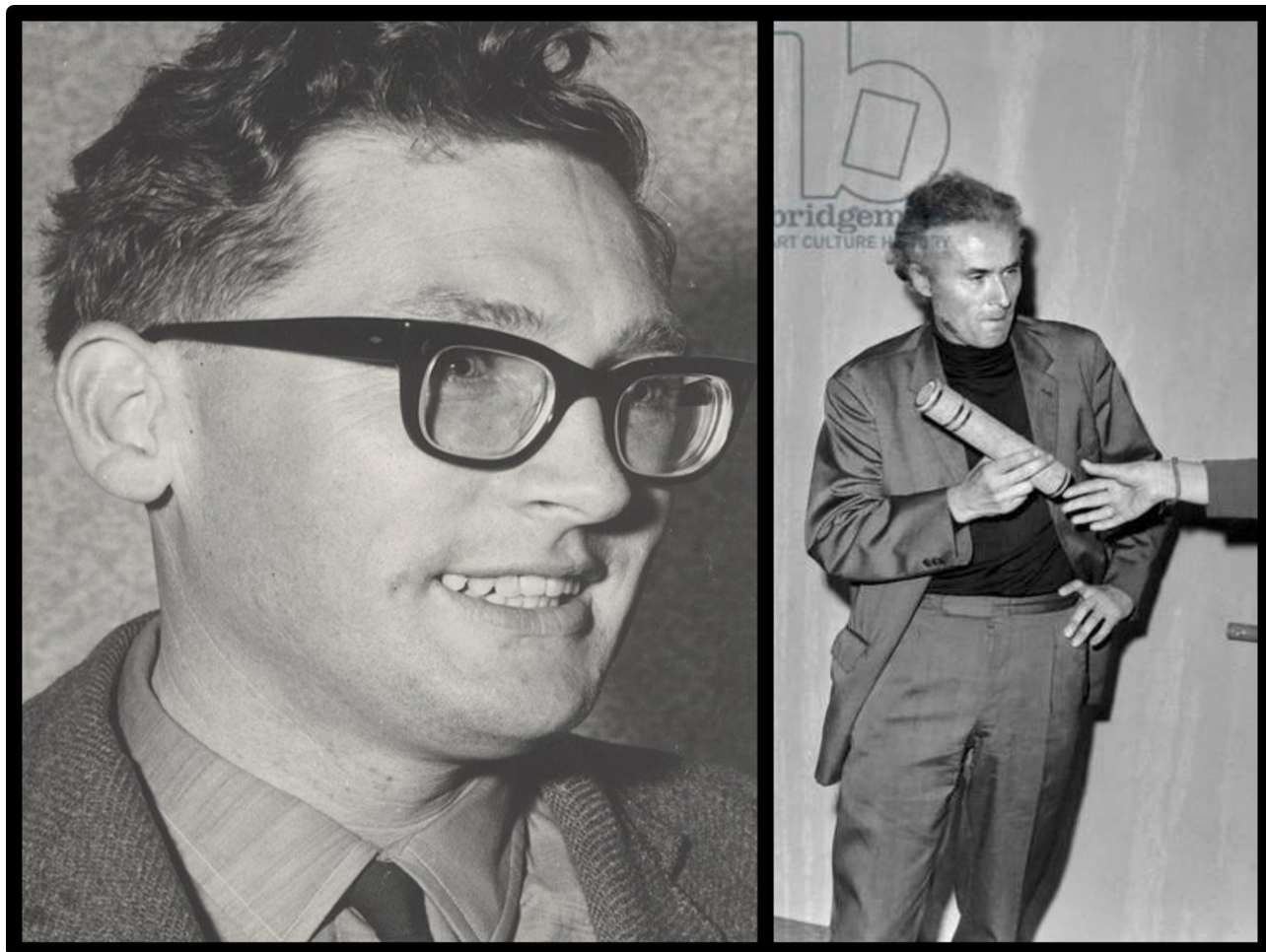
This does not accord with any of the variants listed in the Wikipedia article. In the very first number of *A Wake Newslitter* (March 1962), however, Clive Hart wrote:

Some readers may not be familiar with the English “sheep-tally”—the modified Welsh cardinal numbers used by shepherds etc. It exists in many variants. The following version is from Lancashire: Yan, tyan, tethera, methera, pimp, sethera, lethera, hovera, devera, dick.

Hart’s devera is a typo for dovera, which McHugh amended. Hart himself corrected it for *A Wake Digest*, which was published in 1968:

Some readers may not be familiar with the English ‘sheep-tally’—the modified Welsh cardinal numbers used by shepherds, etc. It exists in many variants. The

following version is from Lancashire: Yan, tyan, tethera, methera, pimp, sethera, lethera, hovera, dovera, dick. (See 51.16) 'Ya, da, tra, gathery, pimp, shesses, shossafat, okodeboko, nine!'; and 457.12; 'yan, tyan, tethera, methera, pimp,'. (Hart & Senn 77)



Clive Hart & Fritz Senn

Dialect: ya, yeah, yes

Irish: dá, two, a pair.

Russian: da, yes.

Irish: ceathair, four. Perhaps an instance of the [P/K Split](#).

Irish: seisear [pronounced sheshar], six people. Gordon suggests that shesses echoes yesses, perhaps as spoken by a woman—compare RFW 145.17.

Sanskrit: shash [षष् = śáṣ], sapta [सप्त], six, seven.

shossafat Sounds like [Jehoshaphat](#), the seventh ruler in the Davidic succession of Hebrew kings: Saul, David, Solomon, Rehoboam, Abijah, Asa, Jehoshaphat.

The Hebrew Kingdoms	
<i>United Monarchy of Israel</i>	
1020–1010 BC	Saul
1010–970	David
970–931	Solomon (son)
<i>Kingdom of Judah</i>	
930–914	Rehoboam (son)
913–911	Abijah (son)
911–871	Asa (son or brother)
871–847	Jehoshaphat (son)

Jehoshaphat and the Royal Succession

Slang: okey-dokey, which was in existence by the 1930s. At least one scholar has tentatively suggested that okodeboko alludes to Aphra Behn's 1688 novel [Oroonoko](#), but I don't see the relevance (Broes 192).

Spanish ocho, eight.

German: nein, no. The tally is bookended by the [Yes!No Motif](#), which pops up more than forty times in *Finnegans Wake*. In the "Circe" episode of *Ulysses*, when the Fan asks Bloom, "Have you forgotten me?" Blooms replies: "Nes. Yo." ([Ulysses 495](#))

Kung's Issue

What is being counted here? Surely not sheep! The following sentence suggests that it's the warts and other blemishes on HCE's face that are being counted, but the preceding sentence suggests that it's actually

HCE's children—Girls and jongers. Rose & O'Hanlon connect this tally with a note in VI.B.45 (N54:119d) taken from Carl Crow's biography of Confucius, describing how the first nine children born to Confucius's father, Kung the Tall, were all girls:

In her way the wife was abundantly fruitful but she produced chaff, not wheat. The sixth baby was a girl! The seventh baby was a girl! Kung the Tall had been very patient ... The eight baby was a girl. One more chance, madam! Give birth to a boy and you will be forgiven the eight daughters! The ninth baby was a girl. This was too much for human endurance! (Crow 27)



The Traditional Birthplace of Confucius on Mount Ni

Rose & O'Hanlon comment:

Note: Kung the Tall's first wife, to his sadness, produced only female issue. At this zenith, the husband sought a divorce. Shortly before this, he slept with a concubine. She gave birth to the desired male, but he was sickly and crippled. Kung, now seventy years old, was bitterly disappointed, but after some delicate negotiations he took to wife the fifteen-year old daughter of a friend, with better bearing prospects. (JJDA)

The tenth child was a healthy boy, Confucius. The last two parenthetical passages in this paragraph also allude to Crow's Master Kung.

The final two sentences in this paragraph—the first of which is interrupted by two parentheses—enumerate the various blemishes that Time has wrought on HCE's countenance:

Those many warts, those slummy patches, halfsinster wrinkles ...and ... the large fungopark he has grown! Drink! (RFW 041.29-31)

slummy patches Warts and wrinkles are blemishes that may disfigure one's face over the course of time, but what are slummy patches? Slimy? Is this another instance of the topography of Dublin being equated with the body of HCE? The slummy patches are actually wet patches of ground in the Phoenix Park.



Glen Pond (The Phoenix Park)

halfsinster half-sister. As we have seen, Confucius had nine half-sisters:

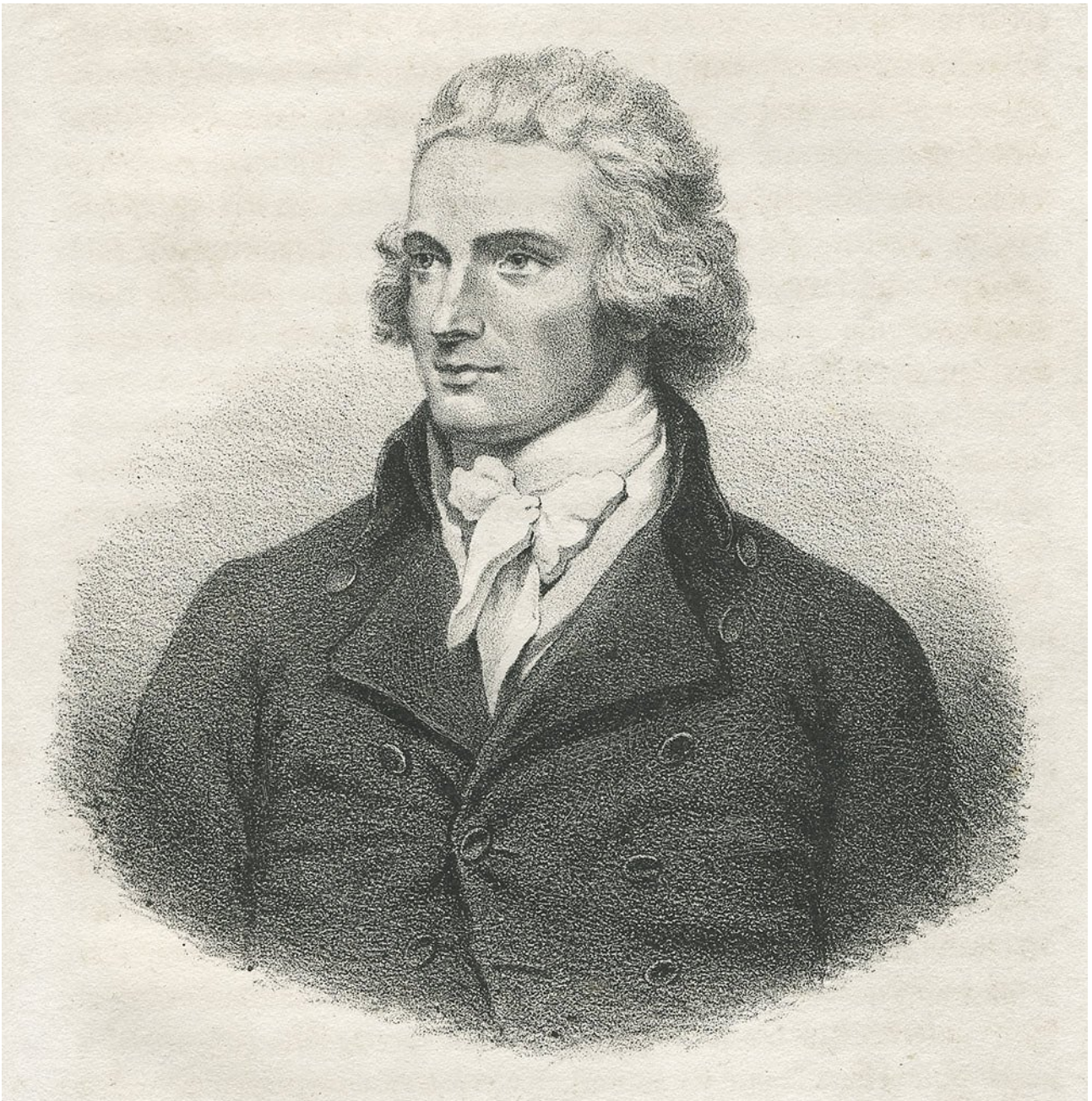
The fact that the marriage was occasioned by the desire for a son and the boy was born following the birth of nine half-sisters made the story all the more piquant and gave the sex-control faddists something to think about. (Crow 46)

sin HCE's Original Sin?

s i n i s t e r F r o m t h e
Latin: sinister, left : awkward, wrong, perverse : inauspicious, unlucky.
The birth of nine daughters in a row was certainly inauspicious for Kung
the Tall.

Italian: fungo, fungus, mushroom. According to the Oxford English Dictionary, **fungo** is an obsolete word for A mushroom or fungus. See below for further discussion.

Mungo Park [Mungo Park](#) was an 18th-century Scottish explorer of the Niger and West Africa. He did not sport a beard, so I do not know why McHugh interprets the large fungopark he has grown as a beard. On the other hand, what else could HCE possibly have grown? There is also an allusion to the Phoenix Park, the scene of HCE's encounter with the Cad.



Mungo Park

Dora Russell

Joyce's source for this allusion to Mungo Park was *Hypatia, or Woman and Knowledge* by [Dora Russell](#), the wife of Bertrand Russell. This short feminist tract is primarily a diatribe against the inadequacy of the education then allowed to women. At the bottom of page 22, we find the following footnote:

Mumbo-Jumbo was an idol set up by the men in Nigeria to terrify erring women. The men, but not the women, knew him to be a fake. See Mungo Park's Travels. (Russell 22 fn)

Hypatia achieved a succès de scandale when it first appeared in 1925, with immediate calls for it to be banned (Henkes & Fuse 6). Joyce read the book and made some notes.

I still don't understand why we are told that HCE has grown a large fungopark. If this does refer to his beard, why is it associated with a Scottish explorer of West Africa who never sported a beard? Reading an analysis of another passage of Finnegans Wake by Marilyn L Brownstein, Assistant Professor of English at the University of Georgia, I came across the following comment:

The sin in the park, we learn as the passage proceeds, forecloses on the afterlife. This warning leads to a clearing in the park which is also a clearing of the mind of HCE (since, according to the topographical logic of the Wake, the park is also the landscape of the paternal body and the "fungopark" [FW, 51.20], his beard). (Brownstein 254)

Beaver Beards

I finally found the solution to this mystery on Peter Chrisp's wonderful blog [From Swerve of Shore to Bend of Bay](#):

<p>'BEAVER!'</p> <p>The key dating evidence comes from this note:</p> <p>'King Beaver redwhiskered policeman on a green bicycle'</p> <p>The source of this is a letter in the <i>Irish Times</i> about the game of Beaver, a new craze which began in England in early 1922. Points were scored by spotting a passer-by with a beard or moustache and shouting 'Beaver!' or 'Walrus!'. Read about the game in the Saturday Gallery blog, where I found these cartoons.</p> <p>HOW TO GET BUSINESS. Office Boys (simultaneously, as new client enters). "BEAVER!"</p> <p>Charles Grave's cartoon from Punch 1922</p> <p>The <i>Irish Times</i> letter was from a Beaver player (Douglas from Dundalk) defending the game against an earlier letter attacking it:</p> <p>'One need neither howl nor shout nor in any way offend the feelings of those who flaunt face-fungus in the form of either a 'Walrus' or a 'Beaver'....a 'Royal Beaver' is a man afflicted with a full outfit of face-fittings - to wit, beard and moustache - while a 'King Beaver' is a red-whiskered policeman riding a green bicycle.'</p> <p><i>Irish Times</i> 20 October 1922</p>	<p>Joyce remembered beaver beards when he wanted to describe an unattractive older man from the point-of-view of a young woman. So, in the Tristan episode, Isolde views old King Mark with distaste as 'the tiresome old hairyg orangogran beaver' 396.16</p> <p>And there's this footnote, written by Issy, which also refers to King Mark of Cornwall ('Cormwell'):</p> <p>'If old Herod with the Cormwell's eczema was to go for me like he does Snuffler whatever about his blue canaries I'd do nine months for his beaver beard.' 260.F2</p> <p>The phrase 'flaunt face fungus' from the newspaper letter may also have inspired the description of the huge beard grown by the Cad (mixed up with the Scottish explorer, Mungo Park):</p> <p>'the large fungopark he has grown!' 51.20</p>
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Beaver Beards (Peter Chrisp)

As Chrisp notes, the same game suggested to Joyce the walrus moustaches sported by the King during his roadside encounter with HCE (RFW 025.04).

Drink! Is this a command? Who drinks? The Cad? HCE? The next paragraph refers to recently emptied stout bottles. Perhaps the Cad needs a drink to loosen his tongue.

First Parenthesis

The first of this paragraph's seven parenthetical passages follows the remark about the alteration of one's face with the passing of years:

(Not original!) (RFW 041.16)

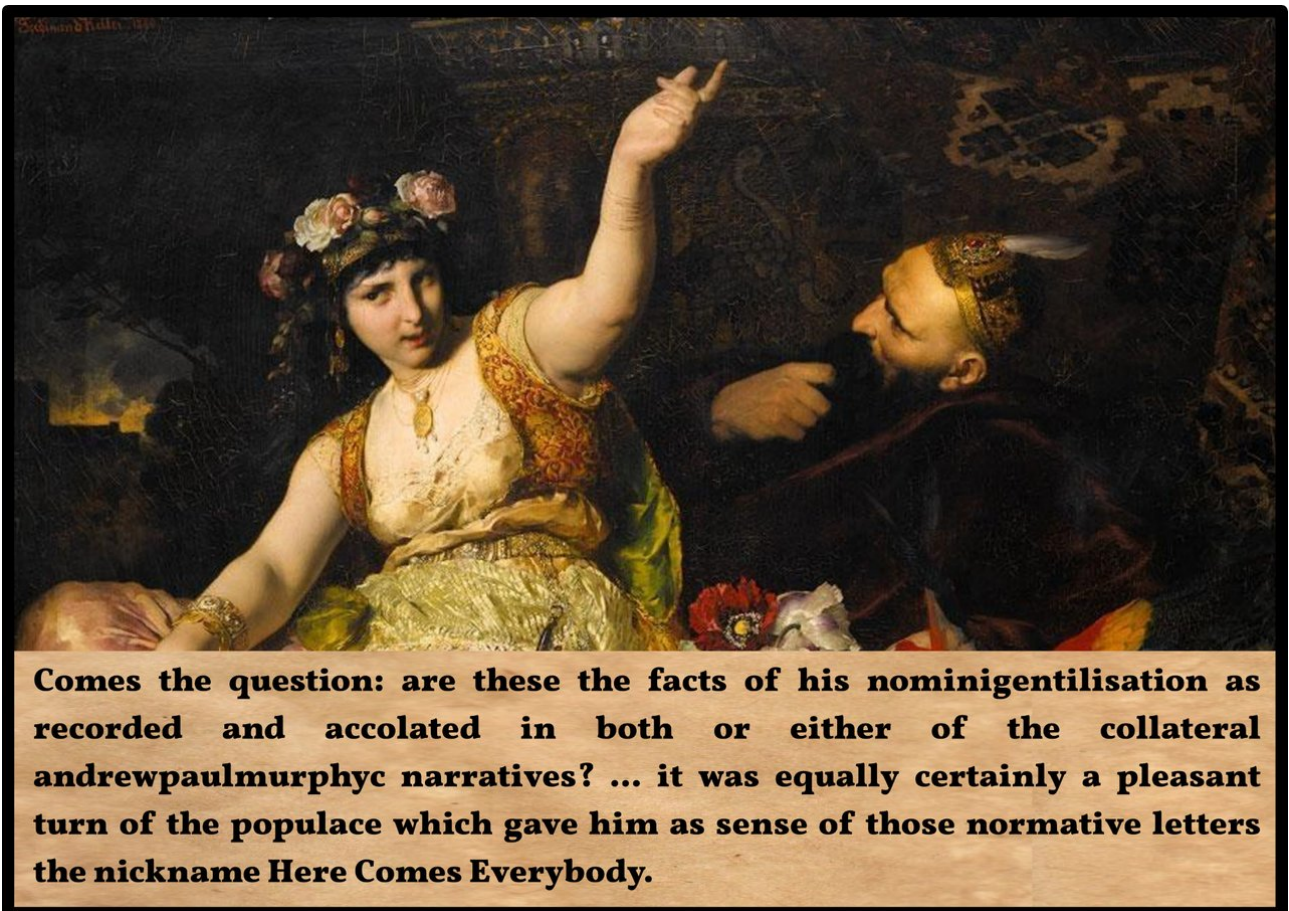
This sounds like a criticism scrawled by a teacher on a student's exercise. Many of the parenthetical remarks in *Finnegans Wake* are of this nature. They resemble the marginalia and glosses that medieval

scribes inserted into the manuscripts they were copying, thereby insinuating themselves into the texts. But why is this particular fact singled out for criticism, which could be levelled at almost every line of *Finnegans Wake*? Perhaps the subtext is that this is not the Cad's original face.

Second Parenthesis

The second parenthesis is a gloss on the wet and low visibility:

(since in this scherzarade of one's thousand one nightinesses that sword of certainty which would indentifide the body never falls) (RFW 041.17-19)



Scheherazade und Sultan Schariar

scherzarade of one's thousand one nightinesses Scheherazade of the One Thousand and One Nights. We met Shahrazad, the narrator of the Arabian tales known as the One Thousand and One Night, during HCE's roadside encounter with the King. In the frame story of this

famous collection of folktales, Scheherazade relates the tales to Dunyazad, while her husband King Shahryar lies awake listening to her. The king, convinced of the faithlessness of all women, has vowed to execute each of his wives after only one night of pleasure. Scheherazade, however, thwarts his plans by breaking off each tale at dawn. The king repeatedly spares her life in order to hear the rest of the unfinished tale.

Italian: scherzo, joke and German: Scherz, joke. In classical music, a scherzo is a short humorous movement, usually forming part of a larger piece of music, such as a symphony or sonata.

scherzarade charade.

nightinesses naughtinesses, mightinesses.

the sword of certainty ... never falls This was copied from VI.B.31 (N42:234d), where it is associated with Work in Progress (ie Finnegans Wake) and 1001. There is possibly an allusion to the [Sword of Damocles](#), but the principal allusion is to the fact that Shahryar never goes through with his plan to execute Shahrazad.

indentifide the body identify the body (VI.B.42.51d), divide, indemnify, indent, end.

...fide ... body bonafide?



Lad Lane, Dublin

Third Parenthesis

The third parenthesis follows the enumeration of HCE's seven items of clothing:

(he is often alluded to as Slypatrick, the llad in the llane) (RFW 041.20-21)

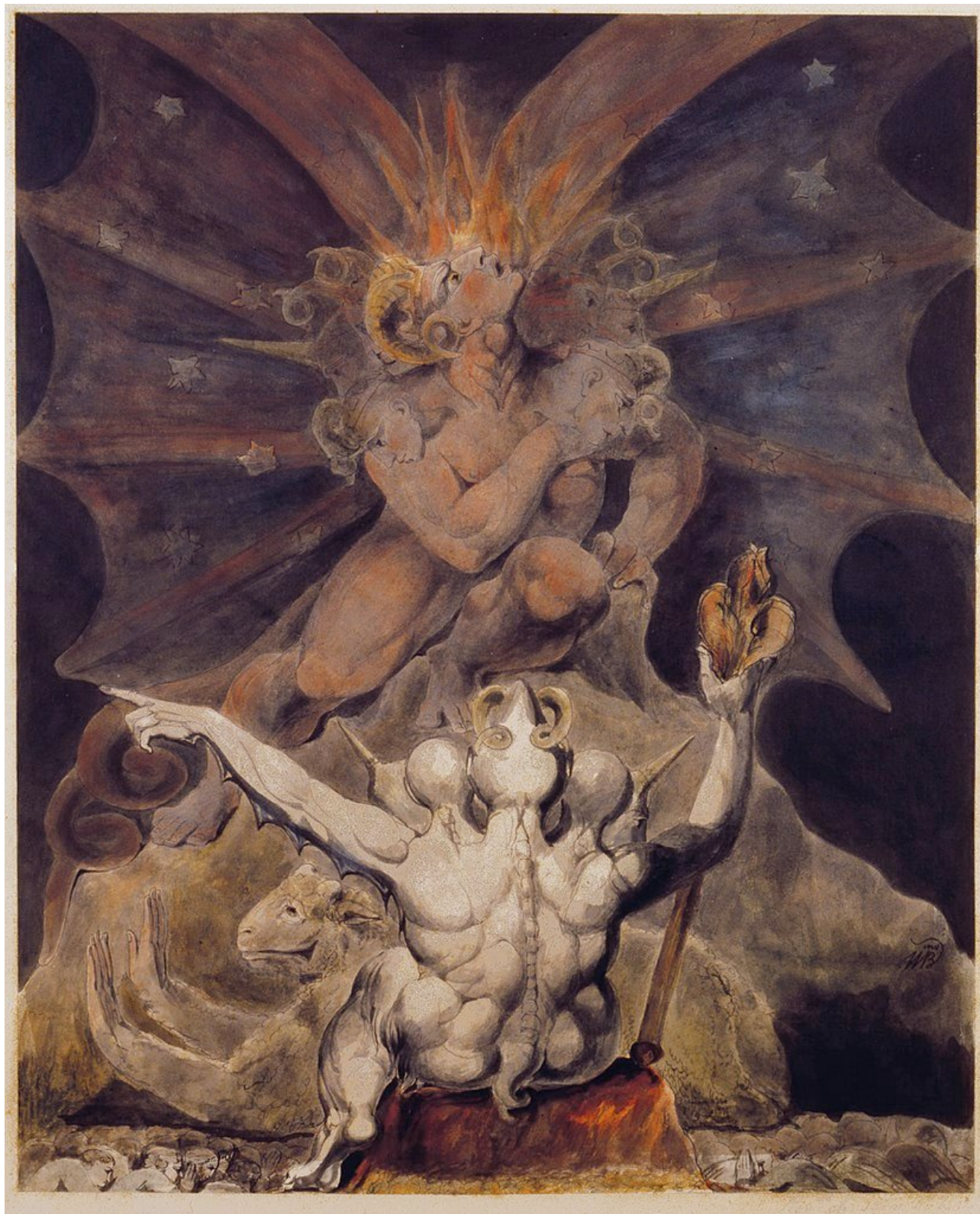
Slypatrick As we saw above, Sly Patrick is the name of the traditional air to which Thomas Moore's *Has Sorrow Thy Young Days Shaded* is sung. There is probably also an allusion to Saint Patrick, who is a common avatar of both HCE and the Oedipal Figure in *Finnegans Wake*.

llad in the llane Lad Lane is a side street in Dublin. It is briefly mentioned in *Ulysses*:

That awful cramp in Lad lane. Something poisonous I ate. Emblem of luck. Why? Probably lost cattle. Mark of the beast. ([Ulysses 415](#))

Stomach cramps are a traditional sign of bad luck. Lost cattle refers to illegally slaughtered beef, or to inferior meat that has been substituted for beef—hence bad meat. Bloom seems to be suggesting that stomach cramps are like the Mark of the Beast, a brand borne by the Antichrist's minions in the Book of Revelation. He is also punning on beast as cattle, the cramps being a mark of the spoiled meat he ate. Whether any of this

is relevant to the mention of Lad Lane in Finnegans Wake is anybody's guess.



The Number of the Beast is 666

Welsh: Ilan, church. Joyce found this in the article on Wales in the Eleventh Edition of the Encyclopaedia Britannica:

Welsh Place-Names ... An historical origin is frequently commemorated, notably in the many foundations of the Celtic missionaries of the 5th, 6th and 7th centuries, wherein the word Ilan (church) precedes a proper name; thus every Llanddewi recalls the early labours of Dewi Sant (St David); every Llandeilo, those of St Teilo; and such names as Llandudno, Llanafan, Llanbadarn and the like commemorate SS. Tudno, Afan, Padarn, &c. (Chisholm 259)

Spanish: Ilana, page (of a book).

Ilad in the Ilane the little lad who lives down the lane. Is there an allusion here to the nursery rhyme Baa, Baa, Black Sheep? There are different versions of this rhyme, but one version includes a little lad who lives down the lane.

“Baa, Baa, Black Sheep,
Have you any wool?”

“Yes, sir, yes, sir,
Three bags full:
One for the master,
One for the dame,
And one for the little lad
Who lives down the lane.”



Black Sheep

Fourth Parenthesis

The fourth parenthesis is the shortest, consisting of just a single word:

(lust!) (RFW 041.22)

In the context of the ghost story, this is clearly an allusion to the ghost of Hamlet's father, who addresses his son in [Act I, Scene 5](#) thus:

I am thy Fathers Spirit,
Doom'd for a certaine terme to walke the night;
And for the day confin'd to fast in Fiers,
Till the foule crimes done in my dayes of Nature
Are burnt and purg'd away? But that I am forbid
To tell the secrets of my Prison-House;
I could a Tale vnfold, whose lightest word
Would harrow vp thy soule, freeze thy young blood,
Make thy two eyes like Starres, start from their Spheres,
Thy knotty and combined lockes to part,
And each particular haire to stand an end,
Like Quilles vpon the fretfull Porpentine:
But this eternall blason must not be

To eares of flesh and bloud; list Hamlet, oh list,
If thou didst euer thy deare Father loue.



The Concupiscence of Adam and Eve

This passage is also alluded to several times in Ulysses, first in connection with a ghost story:

—He will have it that Hamlet is a ghoststory, John Eglinton said for Mr Best's behoof. Like the fat boy in Pickwick he wants to make our flesh creep.

List! List! O list!

([Ulysses 180](#))

This parenthesis occurs immediately after the word incipience. I presume it is the similarity of this word to concupiscence that brings up the idea of lust. In *Paradise Lost*, concupiscence is the Original Sin:

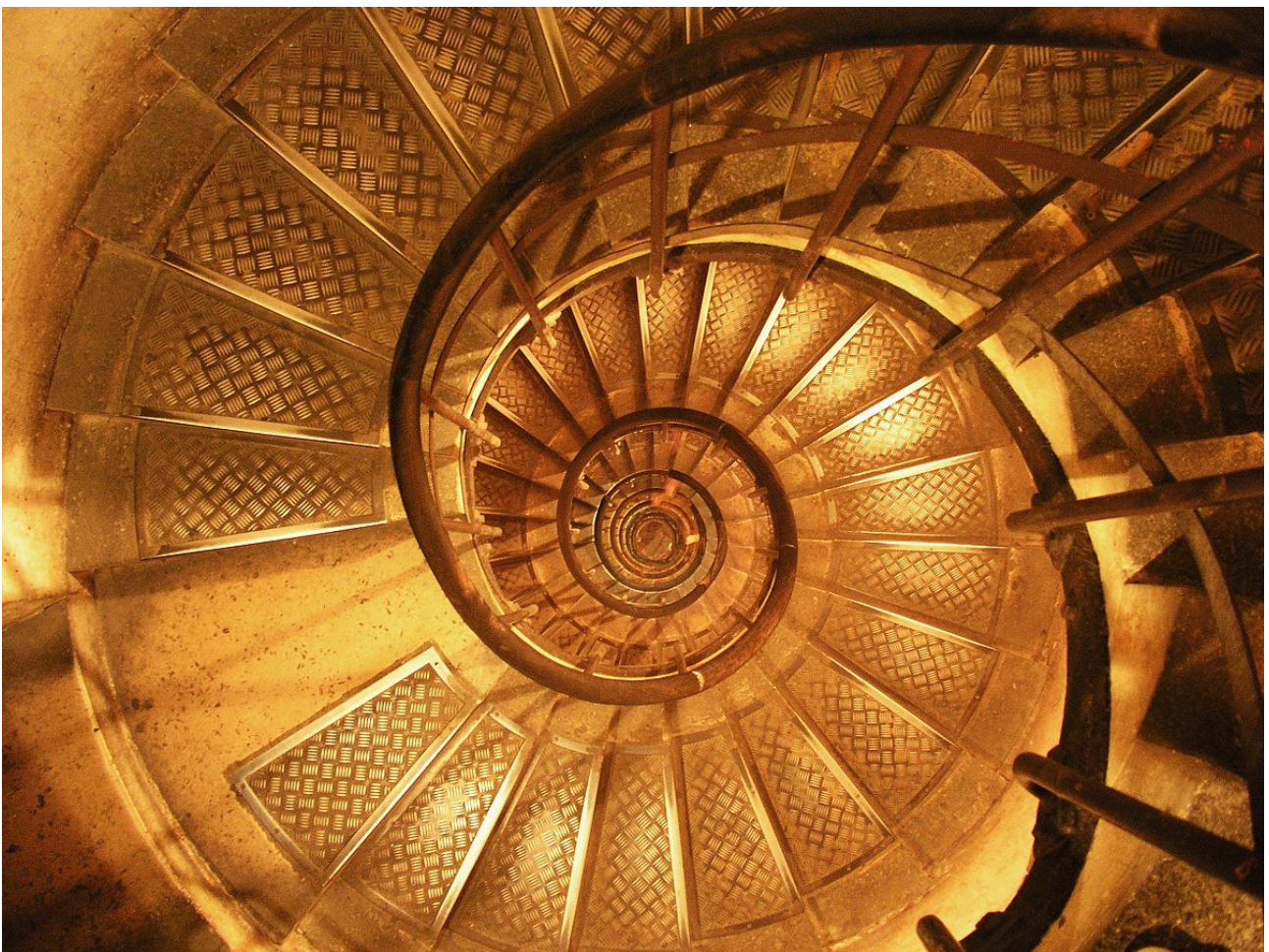
And in our Faces evident the signes
Of foul concupiscence.

([Paradise Lost](#) 9:1078-79)

Fifth Parenthesis

The fifth parenthesis seems to be a comment on HCE's altered appearance:

(one is continually firstmeeting with odd sorts of others at all sorts of ages!) (RFW 041.22-23)



Spiral Staircase (Arc de Triomphe de l'Étoile, Paris)

continually firstmeeting meeting for the first time over and over again—another metaphor for the endless cycling of [Viconian](#) history, in which events continually recur.

odd sorts of all sorts of, as well as the literal odd sorts.

at all sorts of ages Refers to both the various ages of the people one meets for the first time as well as the various times when one meets such people.

Sixth Parenthesis

The sixth parenthesis contains a “siglum” of sorts:

(what has come over the face on wholebroader E?) (RFW 041.30)

An earlier version read: (what has come over the face of E?)

In the first edition of 1939, the character following wholebroader was represented by an uppercase E. In *The Restored Finnegans Wake* of 2012, the character is HCE’s siglum—the one that looks like a capital M, for the book’s male protagonist—on its side. When an earlier draft of this chapter appeared in Eugene Jolas’s literary magazine *transition* (June 1927), it was obvious that the character was not an E.

You can this siglum in its original form in Footnote 4 at the bottom of page 230:

1. Hen’s bens, are we soddy we missiled her?
2. I call that a scumhead.
3. Pure chingchong idiotism with any way words all in one soluble: Gee each owe tea eye smells fish. That’s U.
4. The Doodles family, \sqcap , \triangle , \neg , \times , \square , \wedge , \sqsubset . Hoodle doodle, fam?
5. Pickington Nickagain, Pikey Mikey?
6. Early morning, Sir Dav Stephens, said the First Gentleman in youreups.
7. Bag bag blockcheap, have you any will?

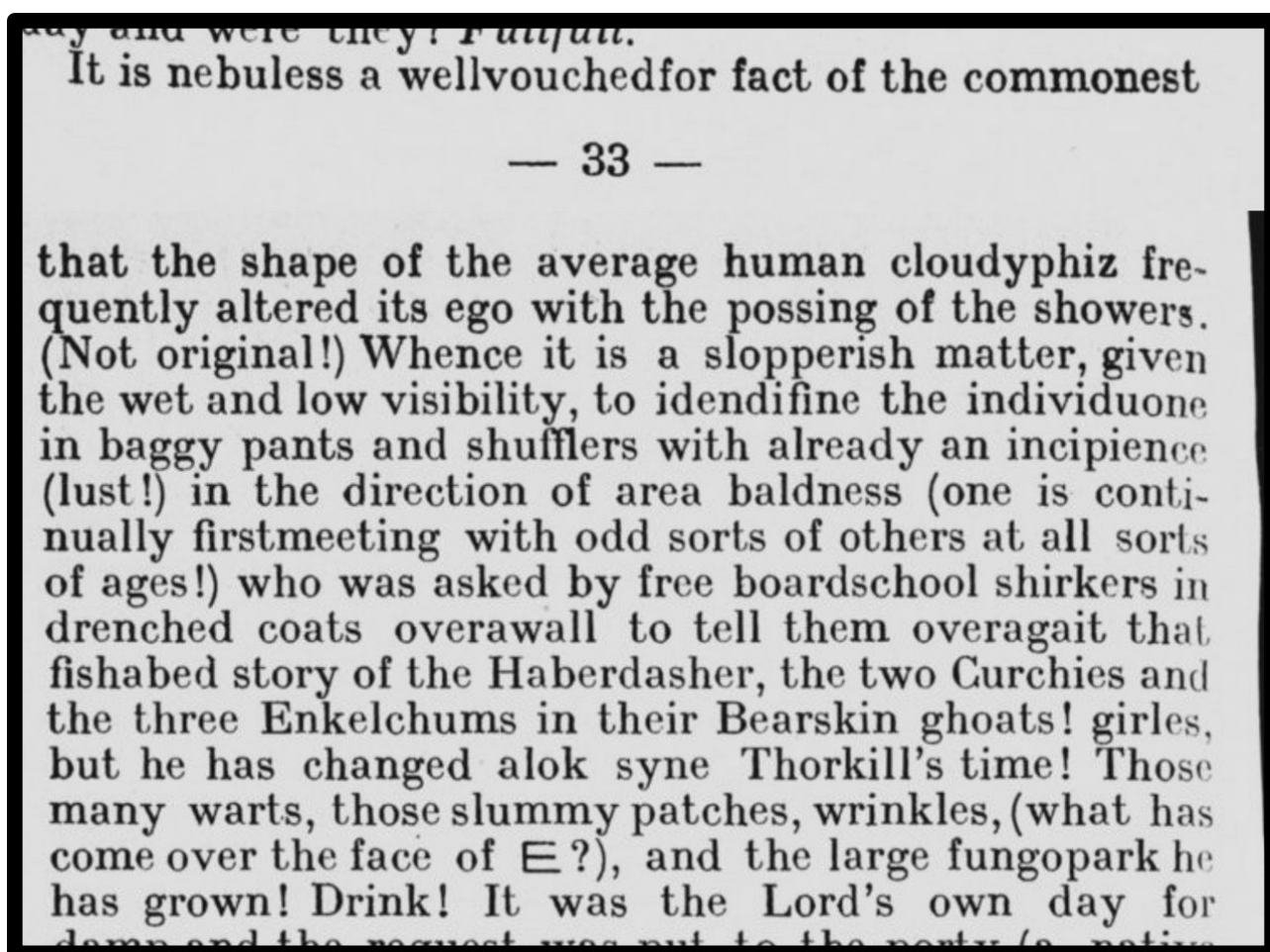
The Doodles Family (RFW 230.F1-8)

whole brother As contrasted with half-brother. There is another allusion to Carl Crow's biography of Confucius:

There was no need to hide this baby under the bed-clothes, as the concubine had done with his crippled half-brother a few years earlier. (Crow 49)
our brother An example of the [L/R Interchange](#).

Brodur Bróðir was a Viking warlord who is traditionally identified as the assassin of the High King of Ireland Brian Ború at the Battle of Clontarf.

Slang: broad, woman.



transition (Number 3, Pages 33-34)

Seventh Parenthesis

The final parenthesis in this paragraph continues the Chinese allusions:

(shrine of Mount Mu save us!) (RFW 041.31)

Once again, Joyce's source is Carl Crow's biography of Confucius:

Although the ceremony of praying at shrines and offering sacrifices to ensure the birth of a son had invariably been the affair of women, who were more directly responsible in the matter, Kung the Tall decided to leave nothing to chance on this occasion and attended to this important matter himself ... He at length selected a shrine of sound reputation on a hill which was known as Mount Mu and went there to pray with the young wife, adding his supplications to hers. (Crow 30)

The identity of this sacred mountain is unknown.

Fungi in Finnegans Wake

I can't leave this passage without taking a look at the essay Cryptogrammic Cryptogams: Fungi in Finnegans Wake by David W Rose, archivist of the Connecticut-Westchester Mycological Association (COMA). Rose is a Wakean enthusiast as well as a mycologist:

Phoenix Park was once a royal deer park; to Joyce it was a large fungopark where a shrine of Mount Mu (51.19-20) marked the spot at which the tumptytumtoes (3.21) of the giant Finnegan protruded like *Ptychogaster* from the roots of a *Tumtum tree*. The telltale fungi of Finnegans Wake indeed crop up at the very beginning of the book, and they are, significantly, related to fermentation and decay: rot a peck of pa's malt (3.12). Rotting and fermentation, two economically important processes associated with fungi, appear together in this, the third sentence of the Wake. (David Rose 24)



Ptychogaster fuliginoides

Rose points out that the fermentation of malt is mentioned on the opening page of *Finnegans Wake*, and plays an undeniably important role in a book that takes its name from a ballad about a drunken navvy. Coming to the *Humphriad*, he comments:

The *Wake*'s "language of mushrooms" is deeply rooted in [Joyce's] botanical vision, but like any slightly regarded ort in the *Wake* a woodstool twinkling in the margins might suddenly occupy centrality of station, as in Book 1, chapter 3 where we find our disreputable hero Earwicker implicated in a dubious and unspecified "crime in the park" ... (David Rose 25)

Rose offers the following mycological analysis of the final three lines of the paragraph we are currently studying (Those many warts ... the large fungopark he has grown! Drink!):

Fungo is an obsolete term for mushroom or fungus; fungopark must then be any park where mushrooms grow, but in this case it is specifically Phoenix Park. There was no systematic survey of flowering plants (or the cryptogamic ones) of Phoenix Park until 1988, though the early Dublin botanists Caleb Threkeld (1672-1768), John Ruddy (1697-1775), and Walter Wade (1770-1825) were the first to publish findings that included some of the Phoenix Park flora [Footnote: F. C. Hassell, "The Early Irish Mycologists, 1726-1900", *Irish Naturalists Journal* (1957), 12: 116-120.]. Joyce implicitly recognized this lack of attention to the park by Irish botany, yet

alludes to stranger flora yet: namely, *Amanita*. Carefully subverting the commonly known characteristics of *Amanita*—warts, slummy (slimy) patches, and wrinkles—he then adds ritual elements: supplication at the shrine of Mount Mu[shroom] and the imperative Drink!, adumbrating the shamanic use of *Amanita muscaria* in Siberian cultures where the urine of a person under mushroom intoxication is recycled by the acolyte to perpetuate its intoxicating effects. This is later recapitulated in Mount of Mish (131.01) and sacred sponge (516.25). (David Rose 25)



Amanita muscaria

And that's as good a place as any to beach the bark of our tale.

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Sport's a Common Thing

	harlotscurse67 • Jul 26, 2022 (Edited)	30 MIN READ
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Sport's a common thing. It was the Lord's own day for damp (to wait for a postponed regatta's eventualising is not of Battlecock Shettledore-Juxta-Mare only) and the request for a fully armed explanation was put (in Loo of Pat) to the party (a native of the sisterisle—Meathman or Meccan?—by his brogue, ex-race eyes, lokil calour and lucal odour which are said to have been average clownturkish—though the capelist's voiced nasal liquids and the way he sneezed at zees haul us back to the craogs and bryns of the Silurian Ordovices ... no more his simple intensive curolent vocality, my dearbraithers, my most dearbrathairs, as he, so is a supper as is a sipper, spake of the One and told of the Compassionate, called up before the triad of precocious scaremakers (scoretaking: Spegulo ne helpas al malbellulo, Mi kredas ke vi estas prava, Via dote la vizago rispondas fraulino) the now to ushere mythical habiliments of Our Farfar and Arthor of our doyne.

RFW 041.32-042.20

In this paragraph of James Joyce's *Finnegans Wake*, the Cad with a Pipe begins recounting his version of his encounter with HCE in the Phoenix Park. In the preceding paragraph, he was accosted by three youths, who asked him to tell them the story. Like almost every other paragraph in this chapter, the narrative is repeatedly interrupted by passages in parentheses. In the course of just twenty-nine lines of *The Restored Finnegans Wake*, there are no fewer than nine interpolations—or ten in thirty-three lines in the first edition.

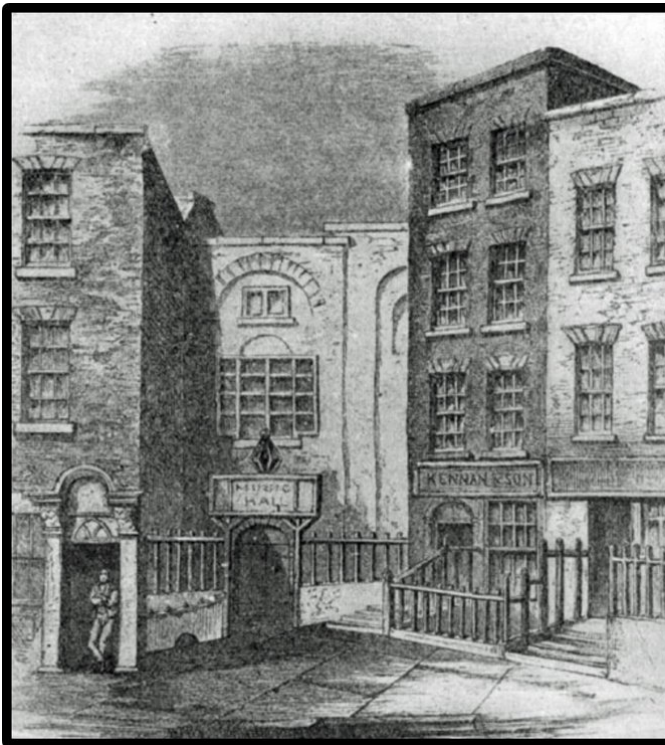
The first draft of this section was part of the preceding paragraph and comprised three or four lines:

It was the Lord's day and the request was put to the party as he sat for a smoke in his pastime of executing empty bottles. One sad circumstance the narrator mentioned which goes at once to the heart of things. He rose to his feet and told of it in the simplest of intensive language to this group of little caremakers. (Hayman 70)

In a footnote, Hayman points out that Joyce's reshufflings are difficult to record here.

As usual, Joyce proceeded to expand what he had first written by adding several interpolations and recasting the first draft. It was only on rare occasions that he discarded some part of his first draft completely, but that is what has happened here. The sentence, One sad circumstance the narrator mentioned which goes at once to the heart of things, has disappeared entirely from this passage. A few pages later, when the same story is being told yet again, we will read:

The scene, refreshed, reroused, was never to be forgotten ... for later in the century one of that puisne band of factferreters ... rehearsed it ... to a namecousin of the late archdeacon F. X. Preserved Coppinger ... in a pullwoman of our first transhibernian overground with one still sadder circumstance which is a dirkanddurk heartskewerer if ever to bring bounceye brimmers from marbled eyes. (RFW 044.27-37)



The Musick Hall, Dublin : George Frideric Handel

The most notable thing about the brief first draft is the way in which it identifies the Cad with HCE himself. When accosted by the three boys, the Cad is smoking and shooting a gun. In the original encounter in the park, the Cad was “armed” with a pipe, while HCE, unwishful as he felt of being hurled into eternity right then, plugged by a softnosed bullet from the sap, halted, quick on the draw, and, replyin that he was feelin

tipstaff, cue, prodoooced from his gunpocket his Jurgensen's shrapnel waterbury.

The original encounter took place on the Ides of April (13 April—RFW 028.01). So why does this retelling of the event occur on the Lord's Day, Sunday? In an earlier article in this series, I hypothesized that Finnegans Wake is set on 12-13 April 1924. In that year, the [Ides of April](#) fell on a Sunday. That's why.

Bare Bones

Removing all nine parenthetical interpolations and some other extraneous matter, the bare bones of this paragraph amount to the following fairly transparent statement:

It was the Lord's own day for damp and the request for a fully armed explanation was put to the porty as he paused at evenchime for some or so minutes amid the devil's one duldrum for a fragrend calabash during his weekend pastime of executing with Anny Oakley deadliness empties which had not very long before contained Reid's family stout. His Revenance rose to his feet and there his simple intensive curolent vocality called up before the triad of precocious scaremakers the now to usher mythical habiliments of Our Farfar and Arthor of our doyne. (RFW 041.32-042.20)

Let's take a closer look at this paragraph, leaving the parenthetical remarks for later.

Sport's a common thing This sounds like an extract from a newspaper article, continuing the journalism theme running through this chapter. In Finnegans Wake Notebook VI.B.31, Joyce originally wrote sport's a curious thing.

Lord's Lord's Cricket Ground, London, where an important English sport is played.

damp Continuing the theme of bad weather and poor visibility, which also runs through this chapter.

fully armed explanation For all its ultimate harmlessness, the original encounter between HCE and the Cad was characterized at the time as a violent duel between two gunslingers.

party The emendation of the first draft's party reinforces the identity of the Cad and HCE. In a later chapter of *Finnegans Wake* (III.4), HCE will appear as a respectable bourgeois gentleman called Mr Bartholomew Porter. Journalists use terms like party when the true identity of an individual has not yet been established. Porter is a form of beer brewed from hops and malt. Irish stout—eg Guinness—is a strong variety of porter.

at evenchime The original encounter in the park took place at midday. The sexton Fox Goodman could be heard ringing the bell in the speckled church for the Angelus. If, however, *Finnegans Wake* actually depicts a single night, beginning at 11:32 pm, then the encounter in the park happens—in the mind of the sleeper—at midnight. Here, however, 6 pm would be a much better fit.

some or so minutes In notebook VI.A (Scribbledehobble), Joyce originally wrote 10 or 15 min.

amid the devil's one duldrum own doldrums. To be in the devil's dumps is to be depressed or suffering from low spirits. Drunkenness—which follows the excessive consumption of low spirits—often brings on such melancholy. Earlier, the devil's dumps were melancholy or elegiac dances, or the music accompanying such dances.

A mournful or plaintive melody or song; also, by extension, a tune in general; sometimes app. used for a kind of dance. Obs. ([Oxford English Dictionary](#))

To be in the doldrums has the same meaning—the nautical sense came later. At least one scholar has suggested a Gaelic etymology for both doldrums and dumps:

DOLDRUMS (Colloquial).—To be in the “doldrums,” to be in low spirits, to be dejected, melancholy.

Difficulties, low spirits, dumps; a sea term. —*Slang Dictionary*.

Dold, stupid, confused. Anglo-Saxon. A person half stupid is still said to be in a *doldrum*. Devonshire.—HALLIWELL.

We appear to have drifted into a political region like that North and South of the equator, known to sailors as the *Doldrums*, where vessels rock lazily on the glassy surface, and not a cat's paw ruffles the sleeping sea.—*Daily Telegraph*, January 22, 1875.

Gaelic. — *Dall*, blind, dull; *trom*,

heavy; *i. e.* “*doldrums*,” the dull heavies. Another possible derivation may be suggested in *dolas*, grief; *dolasach*, melancholy; *dolasachd*, grief, vexation, melancholy; *dòlum*, *dòlumach*, surly, morose, wretched; *dream*, to sulk, to snarl, to gloom; whence *dòl-dream*, the state of sulking, snarling, or being disagreeable to others from the feeling of one's own wretchedness.

Doldrums (Mackay 138)

DUMP (Obsolete).—A tune, whether grave or gay, melancholy or merry, an elegy.

As their instruments tune a deploring *dump*.
Two Gentlemen of Verona.

Play me some merry *dump* to comfort me.
Romeo and Juliet.

More of their devil's *dumps*!
Must I be ever haunted with these witchcrafts?
BEAUMONT and FLETCHER, *Woman Pleased*.

Davies of Hereford has a singular poem entitled “A *dump* upon the Death of the most noble Henrie, Earle of Pembroke.”—NARES.

“To be in the dumps,” is still a colloquial phrase, meaning to be melancholy. The received derivation of this last phrase is the Dutch *domp* or *damp*, signifying vapour, fog, gloom, &c., but it does not correspond with the idea of music, whether light or plaintive, sad or joyous. The Shakspearean word seems to be a corruption of the

Gaelic.—*Duan*, a song, a poem, an ode, a ditty; also a rhythmical oration in praise of the dead; *duanach*, poetical, musical; *duanag*, a little song, glee, sonnet, catch, &c.; *duanaire*, a songster, a rhymers, a poet; *duantachd*, poetry; *duan-mor*, an epic poem, literally a great poem.

Dumps (Mackay 150)

for a fragrend calabash for a smoke. Fragrant and fag-end (the butt of a smoked cigarette) are conflated here. A calabash is a tobacco-pipe with a bowl made from a calabash gourd. Rose & O'Hanlon have restored

the original dictionary spelling of calabash. From the fifth draft on, this was replaced by culubosh.

executing with Anny Oakley deadliness shooting. [Annie Oakley](#) was an American woman who acquired fame as a sharpshooter in Buffalo Bill's Wild West Show.



Annie Oakley

empties empty bottles.

Reid's family ... stout Reid's Family Stout was a real brand of stout, which was brewed in London between 1809 and the 1950s.

Irish: ruadh, red, ruddy, red-haired. This is the source of the Scottish name Reid.

read The relevance of this gloss (and the preceding one) is made clear by the parenthetical remark between family and stout.



Reid's Family Stout

Having reprimed his repeater This phrase echoes the original encounter in the park, where HCE's pocket watch was compared to a gun (produced from his gunpocket his Jurgensen's shrapnel waterbury— RFW 028.23).

reprime to prime again, to load again (an old-fashioned firearm) with gunpowder.

repeater (1) a [watch](#) that chimes the hours and often minutes at the press of a button (2) a [firearm](#) capable of firing several shots in succession without being reloaded. In *Finnegans Wake*, history too is a repeater.

resiteroomed reset : resite : rest room. Also, German: Raum, space, outer space, room.

In the Wandering Rocks episode of *Ulysses*, Joyce tells us that Fr Conmee [reset his smooth watch in his interior pocket](#). Here, he is playing with two meanings of reset: (1) to alter the time displayed on the face of the watch (2) to replace the watch in his fob pocket.

timespiece time-piece (watch) : time & space. The blending of space and time into Einstein's (or Hermann Minkowski's) spacetime occurs frequently in *Finnegans Wake*. In the previous chapter, the encounter in the park first took place on the Ides of April (time), before being repeated on the Heights of Abraham (space). Here both temporal and spatial coordinates are emphasized: the space of his occupancy of a world at a time.

His Revenance In the first edition, this read His Revenances. French: revenant, ghost, a person who returns after a long absence. This is always appropriate, given the cyclical nature of history: We are all ghosts. Remember also that in the preceding section of this chapter, the question was asked whether the reverend, the sodality director was the same person as the Cad who encountered HCE in the park.

with still a life or two to spare Empties are also known as dead men. Hence, the Cad still has one or two unopened bottles of Reid's Family Stout. A note in VI.B.44, a life / bottle, may be relevant. In art, still life is a genre of painting in which inanimate objects are depicted. The term was borrowed from the Dutch school of stilleven. The Dutch artist Rembrandt is mentioned on the next page (RFW 043.29-30), though still life represented a fairly minor part of his oeuvre.

his occupancy of a world at a time Henry David Thoreau: "One world at a time," said a few days before his death to a friend asking what he saw of the next world. John Gordon suggests an allusion to Bruno's belief in the plurality of inhabited worlds, which raised the heretical possibility that there would have been multiple Jesuses, one for each peopled planet.

far from Tolkaheim The River Tolka, in Dublin. Norwegian: -heim, -home, found in many placenames. The Cad, as we learn in one of the parenthetical passages, has retired to Sussex, far from his native Dublin.

Whiddington Wild Annie Oakley worked for [Buffalo Bill](#), who is often confused with [Wild Bill Hickok](#). They were, in fact, friends and Hickok was briefly associated with Buffalo Bill's troupe.



Wild Bill Hickok and Buffalo Bill

Note that this passage seems to imply that it is the quiet English garden that is now known as Whiddington Wild. Sam Slote, however, understands this to be the Cad's subsequent name (Hayman & Slote 110). The clause where the joyshots rang no more is not in the first edition. Its restoration by Rose & O'Hanlon makes clear that Whiddington Wild is the name of the garden, where his gunshots are heard no more. It has to be said, though, that both versions are difficult to parse. Simplifying this sentence by removing all the parenthetical passages, we have:

His Revenance ... rose to his feet and there, ... where the joyshots rang no more his simple intensive curolent vocality, my dearbraithers, my most dearbrathairs, ... called up before the triad of precoxious scaremakers ... the ... mythical habiliments of Our Farfar and Arthor of our doyne.

The main clause seems to be:

His Revenance rose to his feet and called up before the triad of precoxious scaremakers the mythical habiliments of Our Farfar and Arthor of our doyne.

But what exactly does where the joyshots rang no more his simple intensive curolent vocality mean? Should there be a comma after more, making his intensive curolent vocality the subject of called up?

Whiddington Wild Dick Whittington, thrice Lord Mayor of London, the Duke of Wellington (another Arthur), and Oscar Wilde may all be in the mix. The latter was involved in a number of scandals, involving actual criminal proceedings and incarceration, so his association with HCE's crime (the Original Sin in the Park) is entirely justified. But why the other two?

curolent Latin: curolens, smelling of care, whatever that means (O'Hehir 34).

vocality Latin: vocalitas, euphony.

my dearbraithers, my most dearbrathairs Irish: dearbhráthair, brother, blood-brother. There is probably also an allusion to Fr Arnall's sermons in A Portrait of the Artist

as a Young Man, in which he always addresses the boys as My dear little brother in Christ.

so is a supper as is a sipper German: Sippe, kin, family. Rose & O'Hanlon identify an allusion to Samuel Carlyle Hughes' The Pre-Victorian Drama in Dublin, which Joyce has already drawn on in this chapter. But they give no page reference and my search of the text failed to turn up anything relevant.

spake of the One and spoke of the Compassionate In Islam, the One and the Compassionate are [epithets of Allah](#). There is also an allusion here to [George Russell's](#) novel The Interpreter:

From the recess of the window Lavelle gazed into the night enveloping the monstrous fabric of the city. In an abeyance of will brought about by weariness he became oppressed by the melancholy which so often arises through contemplation of an external vastness in which humanity becomes dwarfed, and what seemed lofty in the heart shrivels to littleness by the measurement of the eye. Beyond the murky city shining seas were rolling by shadowy mountains, and over them heavens which lost themselves in their own depths, rumouring their own infinitudes, fainting and faltering in their speech, for light, though it be swiftest of all things, ere it has found a final resting-place or hamlet in the gloom, the worlds it spake of have long ceased to be. (Russell 174)



Richard Whittington, Arthur Wellesley, Oscar Wilde

precoxious precocious. Dementia praecox is an old name for schizophrenia, which is associated with Issy rather than her brothers.

scaremakers The first draft had caremakers, which presumably means something like ones who cause anxiety, or sources of worry. Shem, Shaun and the Oedipal Figure are the triad of scaremakers. See below for the musical sense of triad.

ushere us here, with also the sense of ushering in. Space and time are once again yoked together in now ... here. That Uther Pendragon, the father of King Arthur, is also relevant is made clear by the proximity of Farfar and Arthor.

mythical habiliments clothes, from the French: habillements, clothing. In English, habiliments also refers to trappings, equipment, furnishings, etc.

Our Farfar Our Father. Danish: farfar, paternal grandfather. Taking into account the prevalence of the time-space motif in this passage, I am tempted to treat farfar as a spatial counterpart to the Irish: fadó fadó, long long ago, or once upon a time.

Arthor of our doyne The obvious allusion is to the traditional Irish air Arthur of this Town, which was collected by [George Petrie](#) in the 19th century.

Doyne According to popular tradition, Major Richard Doyne was an Irishman who fought in the Crimean War and later erected an obelisk near Whitechurch, Rathfarnham, over the grave of the horse he rode in the campaign. Doyne did own the Hermitage, an estate in Rathfarnham now known as [St Enda's Park](#), between 1859 and 1866, so there may be some truth to the tale. Another version of the tale is related by Roland McHugh's Annotations to Finnegans Wake, in which Doyne is a veteran of Waterloo, but this would require his horse to be at least 45 years old at the time of its death. According to the [National Archives](#), Doyne died on 3 October 1866. Nevertheless, the allies were led at Waterloo by Arthur Wellesley.

Author of Our Doom This may account for the -o- in Arthor without any need to bring Thor into the affair. Nevertheless, the Hermitage in

Rathfarnham was originally called the Fields of Odin. And a few lines above, we had a quotation from Thoreau.

Author of our Days Suggested by John Gordon, and also in FWEET.

Our Farfar and Arthor of our Doyne Our Father who art in Heaven.

Ardoyne A poor, working class Catholic suburb of central Belfast. It is hard not to hear this in Arthor of our Doyne, and McHugh added it to the third edition of his Annotations to Finnegans Wake (2006), but I do not see the relevance. It is not listed in Louis O Mink's A Finnegans Wake Gazetteer.



Glenard Drive (Holmdene Gardens), Ardoyne

First Parenthesis

The first of this paragraph's nine parenthetical passages follows the Lord's own day for damp:

(to wait for a postponed regatta's eventualising is not of Battlecock Shettledore-Juxta-Mare only) (RFW 041.32-34)

regatta Thirteen lines above, the Cad's (or HCE's) seven items of clothing included a regattable oxeter. Presumably, the regatta referred to has been postponed till now.

Battlecock Shettledore [Battledore and shuttlecock](#) was the game from which badminton evolved. The original form was Battlecock Shottledore Juxta Mare.

Juxta-Mare Latin: iuxta mare, next to the sea. Several English placenames include this suffix, which is sometimes modernized as on-Sea: eg Bradwell-Juxta-Mare (Bradwell-on-Sea). A few of these are found in the southeast of England, but none seems especially relevant.

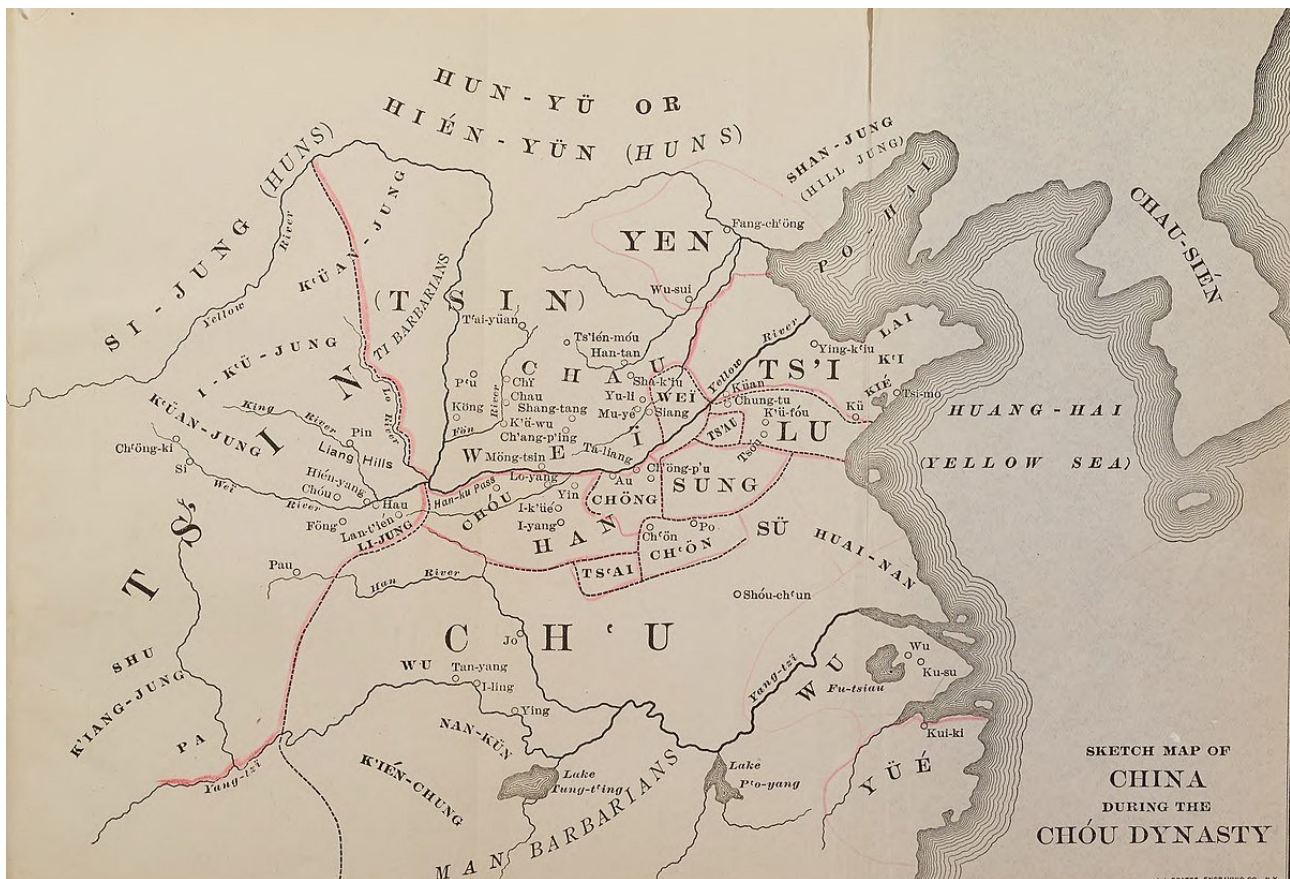
Second Parenthesis

The second, short, parenthetical remark follows the words the request for a fully armed explanation was put and before to the porty:

(in Loo of Pat) (RFW 041.34-35)
in lieu of instead of, in place of

Lu [Lu](#) was an ancient Chinese kingdom, and the home state of Confucius.

Pat In the final chapter of Finnegans Wake, St Patrick is portrayed as an invader from the Far East—albeit Japanese rather than Chinese. The word immediately before this parenthesis is put. Are we being told that put has been used instead of Pat? Does that even make any sense? Or does the parenthesis refer to the following words: As Pat (HCE?) was not available, the request for an explanation was made to the porty (the Cad?) instead.



Map of China during the Zhou Dynasty

Third Parenthesis

The third parenthesis is the longest of the nine, and is even interrupted by its own shorter parenthetical remark:

(a native of the sisterisle—Meathman or Meccan?—by his brogue, ex-race eyes, lokil colour and lucal odour which are said to have been average clownturkish ... who, the lesser pilgrimage accomplished, had made pats' and pigs' older inselt, the southeast bluffs of the stranger stepshore, a regifugium persecutorum, hence hindquarters) (RFW 041.35-042.01)

sisterisle Ireland. Both Ireland and Britain are traditionally personified as females, Hibernia and Britannia.

Meathman County Meath is Ireland's Royal County, as it is the location of Tara, where the High Kings of Ireland were traditionally crowned.

Meccan Muslim. Rose & O'Hanlon give the following citation:

Mohammad had by this time advanced from a mere inculcation of the doctrine of one all-powerful God to a plain attack upon the idolatry of the Mekkans ... (Lane-Poole xxxiii)

brogue a strong dialectical accent, particularly one that identifies a speaker of English as being of Irish origin.

ex-race eyes X-ray eyes. According to John Gordon, when Joyce visited Galway, he was referred to as “the man with the X-ray eyes”. Joyce visited Galway in 1909 and 1912.

In 1927, the American author William Carlos Williams (who had penned one of the essays in *Our Exag*) wrote an article on Joyce for *transition* (November 1927), in which he defended Joyce’s new avant-garde style:

Joyce discloses the X-ray eyes of the confessional, we see among the clothes, witnessing the stripped back and loins, the naked soul. (Williams 153)

An early draft of the passage we are studying had appeared in *transition* 3 (June 1927), but did not include the allusion to ex-race eyes. That detail was added later.

lokil colour local colour. Loki was the Norse trickster god of disorder. Latin: calor, heat.

lucal odour local odour. Lucan, a village on the River Liffey, lies a few kilometres upstream of Chapelizod.

clownturkish Clonturk, a suburb of Dublin’s Northside. In Joyce’s day, the name included the area now known as Drumcondra. Joyce lived there briefly in 1894 at 2 Millbourne Avenue, which was demolished in 1998. German: türkisblau, turquoise blue.



2 Millbourne Avenue, Drumcondra

the lesser pilgrimage In Islam, the Lesser Pilgrimage, or [Umrah](#), is a pilgrimage to the Holy City of Mecca. Unlike the Hajj, the Umrah is not compulsory and may be undertaken at any time of the year. The Umrah includes visits to the Kaaba and the Great Mosque, but not to Mount Arafat. As with so many of the Wake's Islamic elements, Joyce's sources was Stanley Lane-Poole's *The Speeches and Table-Talk of the Prophet Mohammad*:

lesser pilgrimage accomplished ALP's initials are encoded here, albeit scrambled. Is this just a coincidence?

It was agreed that Mohammad and his people should perform the Lesser Pilgrimage. (Lane-Poole xlv)

pats' and pigs' older inselt Britain. A note in one of the Finnegans Wake notebooks reads:

Pat Pig's Other Island (N52 (VI.B.42): 66(a))

John Bull's Other Island is a comedy about Ireland by George Bernard Shaw. John Bull is a common personification for England, named for the satirical character created by John Arbuthnot in 1712. John Bull's island is Britain. Ireland is his other island. Pat Pig, I presume, is Joyce's Irish equivalent. Pat is a common Irish name, after our Patron Saint. The

family pig was once so ubiquitous in Ireland that it was whimsically referred to as the gentleman who pays the rent. There may also be a reference to the Irish: Muicinis, pig island, a traditional name for Ireland. According to the 17th-century historian Geoffrey Keating, the Milesians gave the island this name because when they first arrived offshore, the Druids of the native Tuatha Dé Danann cast a spell that made the island resemble a pig wallowing in the water (Keating 100-103).

One of the protagonists of Shaw's play, Tom Broadbent, shares a surname with the real-life landlord of the Mullingar House in Chapelizod, where *Finnegans Wake* is set.

German: Insel, island. Insult and Iseult may also be intended. Has HCE abandoned ALP for Issy? Is he falling out of love with the aging ALP and in love with the younger Issy, who resembles the younger ALP?

the south-east bluffs These may refer to the White Cliffs of Dover or to Beachy Head. Both comprise white cliffs of chalk and both are found in the south-east of Britain, but Beachy Head is much closer to Bognor, where Joyce conceived the *Humphriad*.

stranger In Ireland, stranger was one of the pejorative names given to the English, as in [Ulysses](#):

enemy = stranger (N23 (VI.B.12): 15(h))

stepshore Above, Ireland was the sisterisle. Now, Britain is the step-sister: French: *sœur*, sister.

Latin: *Regifugium*, Flight of the King, an ancient Roman festival celebrating the expulsion of the last King of Rome, Tarquinius Superbus.

Latin: *persecutorum*, of persecutors.

Latin: *Refugium Peccatorum*, Refuge of Sinners, one of the many titles bestowed on Our Lady in the Litany of the Blessed Virgin Mary. HCE has fled from Dublin, where he was being persecuted, and has sought refuge in the south-east of Britain. When the Irish mob turned on Charles Stewart Parnell, he retreated to his home at 10 Walsingham Terrace, Hove, which lies in the south-east of Britain, roughly halfway between Bognor and Beachy Head.

hence hindquarters his headquarters. A note in Scribbledehobble reads:
made N. Y. his headquarters (Connolly 155)



9-10 Walsingham Terrace, Hove

Parenthesis within Parenthesis

The following one-and-a-half lines comprise a parenthetical remark within the current parenthesis. In the original edition of 1939, this interpolation was itself demarcated by round brackets, but in *The Restored Finnegans Wake* these have been replaced by em dashes:

—though the capelist’s voiced nasal liquids and the way he sneezed at zees haul us back to the craogs and bryns of the Silurian Ordovices—

Joyce’s source for the details in these lines was the article on Wales in the Eleventh Edition of The Encyclopædia Britannica, of which Joyce had a copy:

Bryn, a hill—Brynmawr, Penbryn ...

Capel, a corrupt form of the Latin “capella” applied to chapels, ancient and recent—

Capel Dewi, Capel-issaf, Parc-y-capel ...

Craig, a rock or crag—Pen-y-graig ...

Before tracing the history of Welsh sounds, it will be convenient to give the values of the letters in the modern alphabet ...

Voiceless nasals: mh; nh; ngh.

Voiced nasals: m; n; ng.

Voiceless liquids: ll (unilateral voiceless l); rh (voiceless r).

Voiced liquids: l; r.

Sibilant: s (Welsh has no z) ...

At the time of the Roman invasion of Britain, 55 B.C., four distinct dominant tribes, or families, are enumerated west of the Severn, viz. the Decangi, owning the island of Anglesea (Ynys Fôn) and the Snowdonian district; the Ordovices, inhabiting the modern counties of Denbigh, Flint and Montgomery; the Dimetae, in the counties of Cardigan, Carmarthen and Pembroke; and the Silures, occupying the counties of Glamorgan, Brecknock, Radnor and Monmouth. It is interesting to note that the existing four Welsh sees of Bangor, St Asaph, St Davids and Llandaff correspond in the main with the limits of these four tribal divisions.

Silurian Ordovices The Silures and the Ordovices, two Celtic tribes of ancient Wales, have lent their names to two successive geological periods: the Silurian and the Ordovician Periods.



Welsh Tribes at the Time of the Roman Conquest

Fourth Parenthesis

The fourth parenthesis follows the clause as he paused at evenchime for some or so minutes:

(Hit the pipe, dannyboy! Time to won, barmon. I'll take ten to win.) (RFW 042.02-03)
pipe The Cad with a Pipe is giving his side of the story.

dannyboy The traditional melody known as the Derry Air, or Londonderry Air, is usually sung today to the ballad Danny Boy, which was written by the English songwriter Frederic Weatherly in 1913. In the 1870s, however, the Anglo-Irish poet Alfred Percival Graves set the air to the words Would I Were Erin's Apple-Blossom o'er You, which are alluded to in the following parenthesis. The lyrics of Danny Boy include the line: The pipes, the pipes are calling.

Time to won, barmon At the racecourse, if a bookie cries "ten-to-one, bar one," he is telling the punters that he will give odds of 10/1 against every horse in the race except the favourite.

Ten to one, barman 12:50 am is long after the barman should have called "Time!" Perhaps it's only 12:50 pm. But have we not been told it's evenchime? Barmen often double as bookies for their customers.

Fifth Parenthesis

The fifth parenthesis follows hard on the heels of the fourth, coming after the words amid the devil's one duldrum:

(Apples by her blossom window and Charlottes at her tosspanomancy his sole admirers, his only tearts in store) (RFW 042.03-05)

These lines describe two young women—Issy?—who are admiring the Cad at their windows:

2 W in window (N52 (VI.B.42): 17(d))

This tableau, of course, echoes the Original Sin, or Crime in the Park, one version of which involves HCE exposing himself to two young maidens.

Apples ALP. The order APL suggests Lewis Carroll's young friend Alice Pleasance Liddell, who inspired Alice's Adventures in Wonderland.

Note how the apostrophes have been dropped, as in the title Finnegans Wake: Apple's at the window and Charlotte's practising tosspanomancy.

Apples by her blossom As we have seen, Alfred P Graves set the Derry Air to the words Would I Were Erin's Apple-Blossom o'er You in the 1870s. In 1894, the Irish poet Katharine Tynan set the same air to

her Irish Love Song, which opened with the words: Would God I were the tender apple blossom ...

Charlottes Charlotte is a common girl's name. A charlotte is a type of baked dessert made of tart apples and stale bread.



A Traditional Apple Charlotte

panomancy divination by bread. Joyce's coinage, apparently. In *A Classical Lexicon for Finnegans Wake*, Brendan O'Hehir suggests:

[Greek] *pantomanteia—divination by all things

[Late or Low Latin] *panimantia—divination by bread

(O'Hehir 34)

The asterisks indicate that these words are not actually attested in the surviving corpus of Greek and Latin (O'Hehir xxi).

topomancy divination by the contours or shape of the land. This is an actual word, but O'Hehir does not acknowledge it. Perhaps it is post-Joycean.

tearts tarts, referring pejoratively to the two young women or to the apple charlottes, which are also tarts and are made with tart apples. Also a contraction of sweethearts.

Sixth Parenthesis

The sixth parenthesis follows the words with Anny Oakley deadliness. It seems to be referring to the same two admirers as Apple and Charlotte, now referred to as Lili and Tutu, but transformed into the last two empty bottles:

(the consummatory pairs of provocatives, of which remained provokingly but two, the ones he fell for, Lili and Tutu, cork em!) (RFW 042.06-08)

consummatory pairs of provocatives Schizophrenic Issy in her role as temptress—HCE fell for her. The sexual overtones are obvious.

Lili and Tutu Issy's two personalities. Note the double i, with its pair of eyes—a common marker of Issy in *Finnegans Wake*. The lily is white, and therefore innocent. The tutu, a garment worn by a ballet dancer, is also usually white, but its revealing nature lent it a scandalous reputation when it was first introduced in the 19th century. That Lili and Tutu also represent two bottles (cork 'em) is proved by a note in one of Joyce's notebooks:

lili & tutu / 2 lost bottles (N42 (VI.B.31): 265(b))

Why?



Lily and Tutu

Seventh Parenthesis

The seventh parenthesis interrupts the reference to Reid's family stout:

(you ruad that before, soaky, but all the bottles in soddemd histry will not soften your bloodathirst!) (RFW 042.09-10)

** you ruad that before** you read that before. A note in VI.B.12 reads: we read that before.

Irish: ruadh, red, red-haired, brown.

soaky This literally means soaking wet, but here it is clearly meant as a pejorative form of address applied to an alcoholic.

All the perfumes of Arabia will not sweeten this little hand: Shakespeare, Macbeth 5:1.

soddemd Goddamned. Sodom was damned by God.

soddemd Soddened. Like soaky, a dig at the Cad's penchant for a tippie. In the preceding chapter, the Cad recounted his encounter with HCE in the Park over a bottle of Phenice-Bruerie '98, followed for second nuptials by a Piessporter, Grand Cru, of both of which ... he obdurately sniffed the cobwebcrusted corks (RFW 030.16-19).

sodden Sodom. The sexual connotations are relevant.

history history, but why this spelling?

bloodthirst bloodthirst, an eagerness for bloodshed. Again, why this particular spelling? FWEET suggests bloody thirst. John Gordon also suggests Russian: blud, lechery, which fits Sodom.



The Destruction of Sodom and Gomorrah

Eighth Parenthesis

The eighth parenthesis consists of just a single word, a comment on a quiet English garden:

(commonplace!) (RFW 042.13-14)

Taken together, they suggest common-or-garden, which means the same as commonplace.

Ninth Parenthesis

The final interpolation follows the triad of precocious scaremakers, and is largely in Esperanto. Although it is taken from one of the *Finnegans Wake* notebooks (VI.B.46:137(e)), it was only added to the text at a very late stage, when Joyce was supposedly “correcting” the galley proofs:

(scoretaking: Spegulo ne helpas al malbellulo, Mi kredas ke vi estas prava, Via dote la vizago respondas fraulino) (RFW 042.18-19)

scoretaking A printed score is a copy of a piece of music. A triad is a musical chord composed of three harmonic notes. The following passage in Esperanto alludes to a song. How these musical elements are to be interpreted, however, remains a mystery to me. In the opening chapter of *Finnegans Wake*, three Scandinavian Kings of Dublin—Ivor, Olaf and Sitric, representing Shem, Shaun and the Oedipal Figure—were treated as a musical triad (RFW 010.26-29).

Esperanto: Spegulo ne helpas al malbellulo. Mi kredas ke vi estas prava, Via doto la vizago, respondas fraulino, A mirror doesn't help an ugly person. I believe that you are right, Your dowry [is] your face, replies a young lady. Joyce slightly altered the Esperanto: malbellulo for malbelulo, dote for doto, and respondas for respondas. Originally, the final word was devlino, not fraulino.

The phrase My face is my fortune comes from the song My Pretty Maid, in which a mercenary gentleman attempts to seduce a young farm girl.

And that's as good a place as any to beach the bark of our tale.

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Television kills telephony in brothers' broil. Our eyes demand their turn. Let there be seen! And wolfbone balefires blaze the trailmost if only that Mary Nothing may burst her bibby buckshee. When they set fire then she's got to glow so we may stand some chances of warming to what every soorkabatcha, tum or hum, would like to know. The first Humphrey's latitudinous baver with puggaree behind (calaboose belong bigboss belong Kang the Toll), his fourinhand bow, his elbaroom surtout, the refaced unmansionables of gingerine hue, the vertebrated slate umbrella ... The solence of that stilling! Here one might a fin fell. Boomster rombombonant! It scenes like a landscape from Wildu Picturescu or some seem om some dimb Arras, dumb as Mum's mutyness, this mimage of the seventyseventh kusun of Kristansen is odable to os across the wineless Ere no oedor nor mere eerie nor liss potent of suggestion than in the tales of the tingmount. (Prigged!)

Brothers' Broil (RFW 042.21-043.02)

Chapter I.3, Humphriad II, of James Joyce's *Finnegans Wake* is an investigation into the Earwicker affair—the rise and subsequent fall of HCE. Its style and structure evoke the organs of the mainstream media that were popular in Joyce's day: newspapers and newsreels. The opening two pages presented us with a series of obituaries, as though taken from the death notices of a newspaper. After these, attention turned to a character (the Cad or HCE himself?) who was asked by three boys (Shem, Shaun and the Oedipal Figure) to recount his version of the encounter in the Phoenix Park between HCE and the Cad with a Pipe. In the present paragraph, the scene is set for this narration.

The opening line of this paragraph is in keeping with this overarching theme. It reads like the headline of a newspaper article: Television kills telephony in brothers' broil.

First-Draft Version

As David Hayman points out in a footnote in *A First-Draft Version of Finnegans Wake*, the evolution of this section was complicated and is difficult to trace. Joyce was not only adding new material but constantly reshuffling and refashioning what he had already written. From the first draft, all that truly belongs to this paragraph is the following fragment, which can still be discerned in the middle of the published version (RFW 42.12-16):

In words a bit duskish he aptly described the scene ... (Hayman 70)



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Daniel O'Connell

If we include some of Joyce's earliest elaborations and the end of the previous paragraph—and engage in a bit of creative editing—we get something like the following:

He rose to his feet and told of the great mythical figure in the widewinged hat, the four-in-hand cravat and the gauntlet upon the hand which had struck down Destrelle.

In befitting words a bit duskish, flavoured with a smile, seeing that his thoughts consisted of the cheery, he aptly described the scene, among other things of passing interest ... (Hayman 70)

The final version is significantly different from this, but at least we can easily discern that the narrator is referring to the infamous encounter in the Phoenix Park between HCE and the Cad with a Pipe (RFW 027.39-029.33). But who is retelling the tale? Is it HCE or the Cad? The answer is: Probably both. The melding of two or more characters into one another is a common cause of confusion in *Finnegans Wake*, one we have had occasion to note on numerous previous occasions. Ultimately, it reflects the fact that the story Joyce is telling is cyclical: the Oedipal Figure who confronts HCE becomes the new HCE, while HCE becomes his servant (Sackerson, S). On some level, then, HCE and the Cad are one and the same.

As usual, Joyce also added a few parenthetical remarks—just four in this case.



Margot Norris

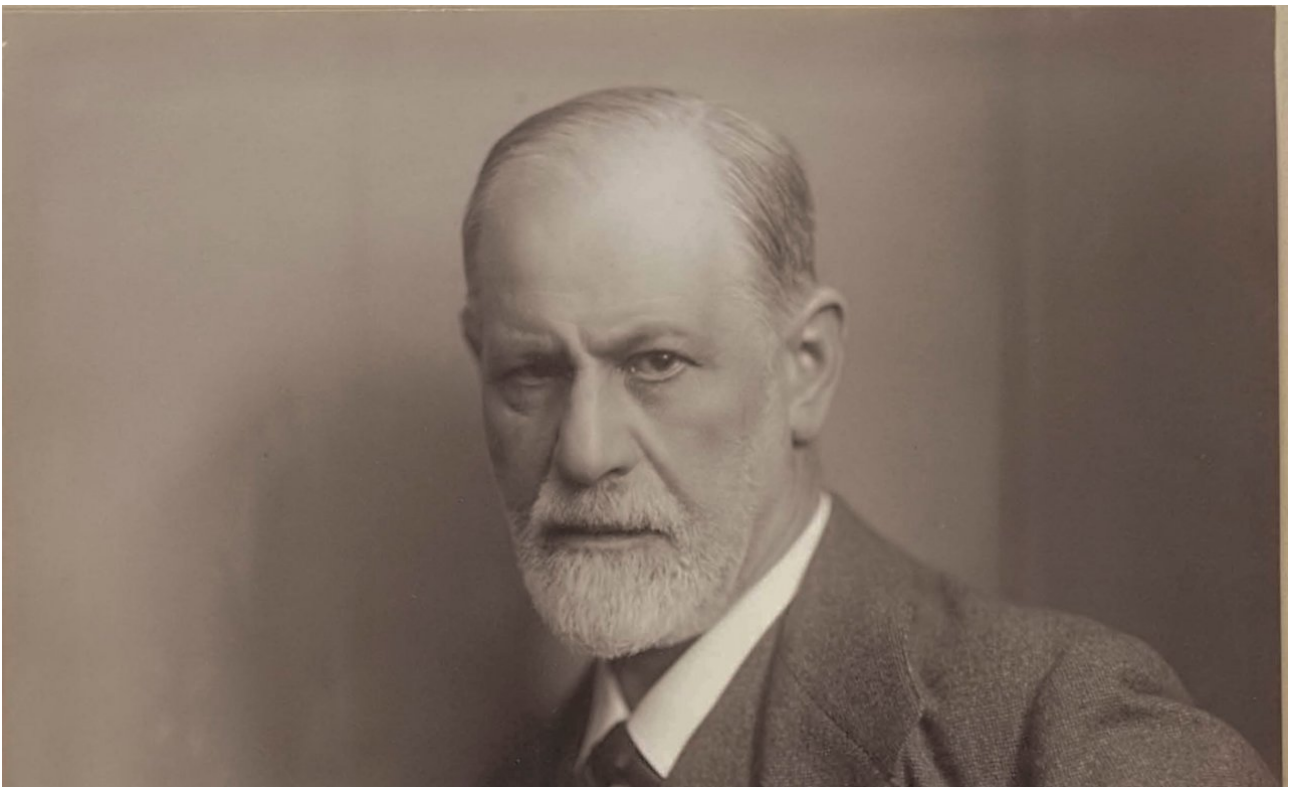
Brothers' Broil

The encounter in the Phoenix Park between HCE and the Cad with a Pipe was a re-enactment of the Oedipal Event. But this retelling of that event is introduced as a brothers' broil. This refers, of course, to the sibling rivalry between HCE's sons, Shem and Shaun. What is going on here? Are we to infer that just as HCE and the Cad are reflections of one another, so the Oedipal Event and the Sibling Rivalry are essentially one and the same struggle?

I have only come across a single commentator who has considered this possible overlap. In the introduction to *The Decentered Universe of Finnegans Wake: A Structuralist Analysis*, Margot Norris writes (emphasis added):

Joyce's reference to Freud's *The Interpretation of Dreams* in *Finnegans Wake*(338.29 [RFW 261.17]) is supported by ample evidence that he read the book with care and applied the techniques of dream-work to the *Wake*. Virtually every one of the "typical dreams" described by Freud constitutes a major theme

in *Finnegans Wake*. “Embarrassing Dreams of Being Naked,” which often find the subject naked before strangers, are reflected in the voyeurism of the three anonymous soldiers in the Phoenix Park incident. Freud points out that frequently the strangers in such dreams represent familiar persons: the Wake’s soldiers represent HCE’s sons, who view their father much as the sons of Noah viewed their father. Explaining dreams about the death of beloved persons, Freud discusses both sibling rivalry and the simultaneous incestuous and murderous feelings between parents and children. All of these taboos are at issue in the mysterious sin in *Finnegans Wake*. In fact, Freud reports a dream that contains a cluster of the elements found in the Phoenix Park incident. It shows “two boys struggling,” like the Wake’s enemy twins, with one of them fleeing for protection to a maternal woman, like ALP hiding the “lipoleums” under her skirt hoop to “sheltershock” (8.30 [RFW 007.24]) them. Freud interprets the woman as representing both an incestuous and a voyeuristic object for the boy. (Norris 6)



Sigmund Freud

Eyes and Ears

As we have seen, this chapter of *Finnegans Wake* is replete with journalistic devices. But another theme also runs through it: poor visibility, usually denoted by bad weather. Peering back into the mists of time and trying to separate fact from fiction is like trying to find one’s

bearings in a dense fog. While writing *Finnegans Wake*, Joyce suffered from serious and chronic diseases of the eyes—iritis, glaucoma, and cataracts. He was in fact steadily going blind and was advised by various ophthalmologists on more than one occasion to stop working and rest his eyes (Ellmann 657-658, 663-664).

Television trumps the telephone. The Cad does not simply tell the three boys what happened: he sketches the scene (seene) for them, like a landscape painting or an embroidered tapestry (Arras). In perfect silence—one might hear a pin fall—he mimes and images (mimage) the event.

In *Finnegans Wake*, Shem (like Joyce) has a good ear but bad eyesight, while Shaun is the reverse. As one [commentator](#) put it, this brothers' broil is “the civil war of the senses”. The world of the eye and the world of the ear are very different. As Stephen mused in the Proteus episode of *Ulysses*:



Sandymount Strand

Ineluctable modality of the visible: at least that if no more, thought through my eyes. Signatures of all things I am here to read, seaspawn and seawrack, the nearing tide, that rusty boot. Snotgreen, bluesilver, rust: coloured signs. Limits of the diaphane But he adds: in bodies. Then he was aware of them bodies before of them coloured. How? By knocking his scone against them, sure. Go easy. Bald he was and a millionaire, maestro di color che sanno. Limit of the diaphane in. Why in? Diaphane, adiaphane. If you can put your five fingers through it, it is a gate, if not a door. Shut your eyes and see.

Stephen closed his eyes to hear his boots crush crackling wrack and shells. You are walking through it howsomever. I am, a stride at a time. A very short space of time through very short times of space. Five, six: the nacheinander. Exactly: and that is the ineluctable modality of the audible. Open your eyes. No. Jesus! If I fell over a cliff that beetles o'er his base, fell through the nebeneinander ineluctably. The ear analyzes the world in time, one thing after another—German: nacheinander, consecutively. The eye, however, takes in everything in a single Gestalt image—German: nebeneinander, simultaneously. As a result, Shem understands the connections between things—cause and effect—and must explain them to Shaun, who inhabits a world of disconnected events.



Wyndham Lewis (1929) and James Joyce (1926)

This conflict between television and telephony anticipates the Butt & Taff Episode in Chapter II.3, The Scene in the Public:

In the mid-1930s, when revising the sheets of transition in which episodes of *Finnegans Wake* had already been appearing, Joyce made an addition to the third chapter (I.3), in which television provides a gloss on the 'ear/eye' binary, a binary that operates throughout the book and is projected onto Shem versus Shaun, music versus painting and Joyce versus [Lewis](#). The context for the revision is as follows:

Arthor of our doyne. Our eyes demand their turn. Let them be seen! (Joyce 1927: 34)

Before the first assertive plea here for vision (after 'Doyne'), Joyce inserted the following sentence: 'Television kills telephony in brothers' broil' (47472–229 and 52.18). This resembles a newspaper headline, enforcing our eyes' engagement; but at the same time its alliterative form calls on the attention of our ears. Joyce seems to be prophetically conjuring a somewhat typical domestic altercation in which one brother, watching television, wants the other, who is speaking on the phone, to shut up. Either one technology gains the upper hand over the other (the conversation is cut short and the phone put back on its receiver, so watching the TV show can continue), or, through metonymy, we actually have one brother killing the other. Alternatively, reading it literally and in the context of a history of media arts, visual culture destroys aural culture. If this is the case, then our own reading—which combines ear and eye—ironically qualifies this very news. In any case, the revision is preparing the ground for a stronger link between television and conflict, which will take place in II.3 [How Buckley Shot the Russian General] and is the centrepiece of our discussion. (Fordham 44-45)



Finn Fordham in Trieste

HCE's Seven Items of Clothing

In every retelling of the Oedipal Event, HCE is depicted wearing seven items of clothing. Sometimes these garments are also associated with the seven colours of the rainbow. In *Finnegans Wake*, seven is the number that symbolizes the Fall and Resurrection of Man:

- The First Fall of Man in the Garden of Eden is preceded by the Seven Days of Creation.
- The Second Fall of Man in the Flood is followed by the appearance of the rainbow, which ushers in the Post-Diluvian World.
- The Third Fall of Man was the Confusion of the Tongues at the Tower of Babel. According to many commentators, the inspiration for the Tower of Babel was Etemenanki [Chaldaean for House of the Foundation of Heaven on Earth] in Babylon, a ziggurat comprised of seven terraces.



Etemenanki

- latitudinous baver with puggaree behind a broad beaver with a puggaree at the back. A **beaver** is a hat made from the fur of the beaver. A **puggaree**, or puggree, is a strip of cloth wound around the upper portion of a hat or helmet—especially a pith helmet—and falling down behind to act as a shade for the back of the neck. John Gordon suggests that puggaree also alludes to pigtail, which explains the Chinese allusions in the following parenthesis (Kung the Tall was Confucius' father).
- his fourinhand bow a four-in-hand cravat is a type of long necktie tied in a loose slip-knot with dangling ends (ie a regular modern business tie). A four-in-hand bow is a type of short necktie tied in a bow-knot (ie a regular modern bow-tie).
- his elbaroom surtout A surtout—a man's overcoat—with plenty of elbow room. Perhaps like the coat Napoleon wore on Elba. French: surtout: above all.
- the refaced unmansionables of gingerine hue Unmentionables is a polite name for undergarments. HCE's are orange—or are they shit-stained?
- the vertebrated slate umbrella Not literally an item of clothing, but an indispensable accessory for a gentleman. Curiously, its colour—slate grey—is not one of the colours of the rainbow. The first edition reads the state slate umbrella. In one of his notebooks, VI.B.31.100a, Joyce wrote: state umbrella. Umbrellas have ribs—but vertebrae?

- his gruff woolseywellesly with the finndrinny knopfs his rough linsey-woolsey with gold-silver buttons. Linsey-woolsey is a fabric woven from a mixture of linen and wool, or a garment made of this fabric. Findrinny is a precious metallic alloy of uncertain nature. Joyce, however, believed it was an alloy of gold and silver:

A 30-year wedding should be called a 'findrinny' one. Findrinny is a kind of white gold mixed with silver. (Letters , 16 October 1934)

Remember 022.23 ... 24: guldenselver ... Findrinny Fair?

German: Knopf: button.

- and the gauntlet upon the hand A gauntlet is a glove, but to throw down the gauntlet is to issue a challenge to someone, or to challenge them to a duel—reminding us of the Oedipal aspect of the encounter in the Park.



Bishops Court House

Daniel O'Connell and John Norcot D'Esterre

The following phrase alludes to an historical event:

the gauntlet upon the hand which in an hour not for him solely evil had struck down the might the might have been D'Esterre of whom his nation seemed almost already to be about to have need.

Daniel O'Connell, popularly known as The Liberator in recognition of his successful efforts in favour of Catholic Emancipation, was one of the most influential men in Ireland in the first half of the 19th century. A lawyer, a politician and an orator of extraordinary passion, O'Connell was a modern Pericles. In his day he was internationally recognized as one of the leading men of the age. In 1844, three years before his death, the French novelist Honoré de Balzac wrote to his future wife Ewelina Hańska:

En somme, voici le jeu que je joue, quatre hommes auront eu une vie immense : Napoléon, Cuvier, O'Connell, et je veux être le quatrième. Le premier a vécu de la vie de l'Europe ; il s'est inoculé des armes ! Le second a épousé le globe. Le troisième s'est incarné un peuple, moi, j'aurai porté une société toute entière dans ma tête.

[In short, here is the game that I play. Four men will have lived immense lives: Napoleon, Cuvier, O'Connell, and I want to be the fourth. The first lived the life of Europe; he inoculated himself with weapons! The second married the globe. The third embodied a people; as for me, I will have carried an entire society in my head.]
(Balzac 374)



The Royal Exchange (City Hall, Dublin)

In his relentless campaign for Catholic Emancipation, O'Connell made many enemies. In 1815, this was to have tragic consequences for one man:

It is not surprising that his language at times exceeded the bounds of decorum. But it is difficult to understand how, except on the supposition that it had been determined by the [Castle](#) party to pick a quarrel with him, his application of such an epithet as 'beggarly' to the corporation of Dublin should have been construed by any member of it into a personal insult. But D'Esterre, one of the guild of merchants, regarded it in that light. After in vain trying to make O'Connell the challenger, D'Esterre sent him a message, which O'Connell accepted. On Wednesday, 1 Feb. 1816, O'Connell and D'Esterre met at Bishops court, near Naas, about twelve miles from Dublin. O'Connell won the choice of ground. Both parties fired almost simultaneously, D'Esterre slightly the first. O'Connell fired low, and struck D'Esterre fatally in the hip. After D'Esterre's death the courtesy of his second, Sir Edward Stanley, relieved O'Connell from fear of legal proceedings, and he, on his part, behaved with thoughtful generosity to D'Esterre's family. To O'Connell's personal friends the result of the duel was highly satisfactory, especially as the patching up of a former affair of honour between him and a brother barrister had given his enemies cause to sneer at his courage. (Lee 375)

Some sources give the date as 2 February, Joyce's birthday (albeit 67 years before he would be born).



The Temptation and Fall of Eve

The reference to this event includes two other possible allusions:

- in an hour not for him solely evil This has been compared to two lines from Book 9 of John Milton's *Paradise Lost* (780-781), in which Eve plucks the forbidden fruit from the Tree of Knowledge and eats of it (see also 043.08 for *Paradise Regained*):

So saying, her rash hand in evil hour

Forth reaching to the Fruit, she pluck'd, she eat :

- of whom his nation seemed almost already to be about to have need This sounds like a typical Joycean parody of a piece of bathetic oratory—[High falutin stuff](#)—but I have not been able to source it.

China, Ireland, Australia

The following few lines have an international flavour:

And wolfbone balefires blaze the trailmost if only that Mary Nothing may burst her bibby buckshee. When they set fire then she's got to glow so we may stand some chances of warming to what every soorkabatcha, tum or hum, would like to know.



King Yu Wang of Zhou

A number of disparate sources are relevant here. First, a historical anecdote from Carl Crow's *Master Kung: The Story of Confucius*:

King [Yu Wang](#), who came to the throne in the eighth century before Christ was hopelessly weak and sacrificed the state to please a whimsical court beauty. At her instigation he deposed his legitimate queen and dispossessed the legitimate heir. The beauty had strange and expensive tastes. She enjoyed the brittle sound of torn silk and for her pleasure the store-houses of silk sent as gifts to the king were torn to shreds. In a fit of boredom she did not smile for a week and in order to amuse her the king ordered to be lighted on the hilltops the flares of wolf bones which served as a signal to the vassal princes to rally in force to repel an attack by the barbarians. As a practical joke which brought a smile to the lips of the queen this ruse was eminently successful but it was followed by the inevitable sequel. A few months later there was an actual attack by barbarians, aided by the father of the deposed queen. The signal beacons were lit again but the princes feared another practical joke and did not respond. The king was killed and the whimsical mistress taken captive. (Crow 86-87)

Another historical anecdote, this one from early Christian Ireland:

The bitter hostility of the Druids and the relations of Loigaire to Patrick were worked up by Irish imagination into a legend which ushers in the saint upon the scene of his work with great spectacular effect. The story represents him as resolving to celebrate the first Easter after his landing in Ireland on the hill of Slane, which rises high above the left bank of the Boyne at about twelve miles from its mouth. On the night of Easter eve he and his companions lit the Paschal fire, and on that selfsame night it so chanced that the King of Ireland held a high and solemn festival in his palace at Tara where the kings and nobles of the land gathered together. It was the custom that on that night of the year no fire should be lit until a fire had been kindled with solemn ritual in the royal house. Suddenly the company assembled at Tara saw a light shining across the plain of Breg from the hill of Slane. King Loigaire, in surprise and alarm, consulted his magicians, and they said, "O king, unless this fire which you see be quenched this same night, it will never be quenched; and the kindler of it will overcome us all and seduce all the folk of your realm." ... But afterwards [Loigaire] bade Patrick to him, purposing to slay him; but Patrick knew his thoughts, and he went before the king with his eight companions, one of whom was a boy. But as the king counted them, lo! they were no longer there, but he saw in the distance eight deer and a fawn making for the wilds. And the king returned in the morning twilight to Tara, disheartened and ashamed. (Bury 104 ... 106)



The Hill of Slane

Balefires blaze refers primarily to the ancient Celtic festival of Beltane, which took place on the eve of 1 May:

This festival, the most important ceremony of which in later centuries was the lighting of the bonfires known as “beltane fires”, is believed to represent the Druidical worship of the sun-god. The fuel was piled on a hill-top, and at the fire the beltane cake was cooked. This was divided into pieces corresponding to the number of those present, and one piece was blackened with charcoal. For these pieces lots were drawn, and he who had the misfortune to get the black bit became cailleach bealtaine (the beltane carline—a term of great reproach. He was pelted with egg-shells, and afterwards for some weeks was spoken of as dead ... As to the derivation of the word beltane there is considerable obscurity. Following Cormac, it has been usual to regard it as representing a combination of the name of the god Bel or Baal or Bil with the Celtic teine, fire. And on this etymology theories have been erected of the connexion of the Semitic Baal with Celtic mythology, and the identification of the beltane fires with the worship of this deity. (Chisholm 712) Finally, there are several bits of slang here, which Joyce lifted from W H Downing’s Digger Dialects: A Collection of Slang Phrases used by the Australian Soldiers on Active Service:

- MARY—Woman
- MARY NOTHING—A term of [approbium](#) (sic)
- BURST—A flurry of fire.
- BIBBY—Woman
- BUCKSHEE—Alms; for nothing; “I got this Buckshee.”
- SOORKABATCHA—Son of a pig
- TUM—You
- HUM—I; me



Walter Hubert Downing

The first two are classed as Pidgin English from Papua, the third as General, and the last five as Hindustani, as spoken by Australian Troops in Mesopotamia. They were all added to the text in 1938, just months before *Finnegans Wake* was published. There are a few more in the first parenthesis in this paragraph, and more than a hundred scattered throughout the rest of the book. See [FWEET](#) and MacArthur & Lernout. Raphael Slepian of FWEET, however, rejects burst as a borrowing from Downing on two unimpeachable grounds (private email):

- All the other borrowings from Downing in this passage are from pages 56-60, whereas BURST is listed on page 14.
- In Downing, BURST is a noun, but in this paragraph burst is a verb.

The Irish girl's name Sorcha means bright, radiant—appropriate, given the context, but hardly enlightening.

As usual, none of this actually explains what Joyce is saying here.



Dollymount Strand

Self-Parody

The closing lines of this paragraph parody a passage from Joyce's first novel, *A Portrait of the Artist as a Young Man*:

... some seem om some dimb Arras, dumb as Mum's mutyness, this mimage of the seventyseventh kusin of Kristansen is odable to os across the wineless Ere no oedor nor mere eerie nor liss potent of suggestion than in the tales of the tingmount. (RFW 042.39-043.02)

A veiled sunlight lit up faintly the grey sheet of water where the river was embayed. In the distance along the course of the slowflowing Liffey slender masts flecked the sky and, more distant still, the dim fabric of the city lay prone in haze. Like a scene on some vague arras, old as man's weariness, the image of the seventh city of Christendom was visible to him across the timeless air, no older nor more weary nor less patient of subjection than in the days of the thingmote. (Joyce 1916:194)

The parenthetical comment—Prigged!—is slang for [stolen](#).

It is shortly after this passage that Stephen Dedalus experiences an epiphany when he beholds a young woman wading in the shallow water on Dollymount Strand and gazing out to sea. Filled with joy, Stephen perceives his fate to become an artist and embraces it.



Matinée de septembre (September Morning)

Loose Ends

Finally, let's tie up a few loose ends.

- Ancient Greek: λεγόμενα, things said, words.
- German: suchen Sie das Weib, cherchez la femme, find the woman (as the root of all man's woes, starting with Eve in the Garden of Eden).

- (probable words, possibly said, of field family gleaming) Another book that makes its début here as a source for about two dozen allusions in *Finnegans Wake* is Édouard Trogan's *Les Mots Historiques du Pays de France*:

Nous croyons, en effet, que pour avoir droit à être cité, — excusez le paradoxe! — il suffit qu'un mot historique soit non pas historiquement vrai, mais historiquement vraisemblable ... Cependant, nous n'avons pu que glaner, dans notre champ national, et nous prévoyons que nos lecteurs regretteront tel ou tel mot que nous n'avons ni oublié ni méconnu, mais simplement ajourné ... Il n'est pas de famille qui n'ait quelques souvenirs d'hier ou d'autrefois transmis aux enfants comme un précieux héritage. (Trogan 5 ... 6)

[We believe, indeed, that in order to have the right to be cited, - excuse the paradox! - it suffices that a historical word be not historically true, but historically plausible ... However, we could only glean, in our national field, and we foresee that our readers will miss such-and-such a word that we have neither forgotten nor ignored, but simply postponed ... There is no family that does not have some memories of yesterday or a former time to pass on to its children as a precious heritage.]

The first edition of *Finnegans Wake* had gleaming, but Rose & O'Hanlon have restored the original gleaming.

- Wildu Picturescu Obviously a nod to Oscar Wilde's *The Picture of Dorian Gray*, but why the -escu, which is a common suffix of Romanian surnames?



The Picture of Dorian Gray

And that's as good a place as any to beach the bark of our tale.

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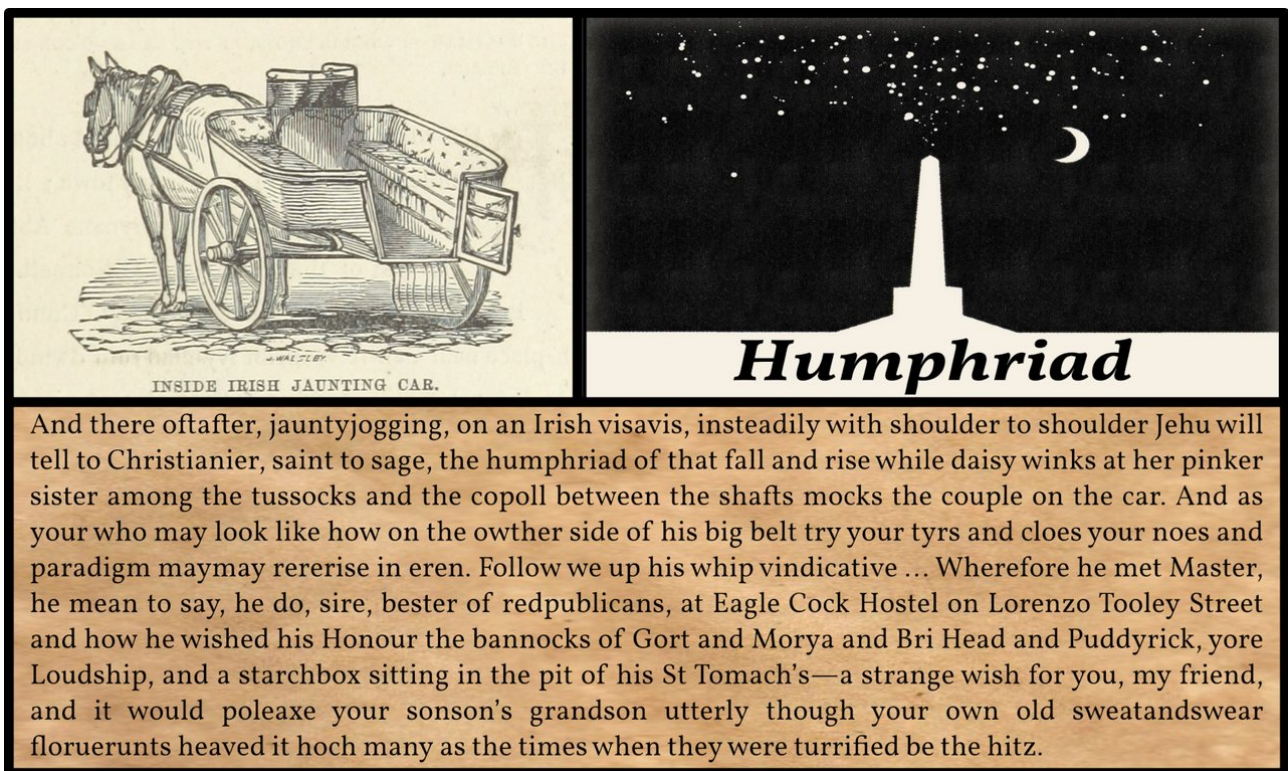
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Jauntyjogging on an Irish Visavis

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Finnegans Wake – A Prescriptive Guide



Jauntijogging on an Irish Visavis (RFW 043.03-043.27)

In the last paragraph we were told how the Cad conjured up for his audience—**the triad of precocious scaremakers**—the scene of his encounter with HCE in the Phoenix Park. The next paragraph of Chapter I.3 (the *Humphriad II*) of James Joyce’s *Finnegans Wake* describes how the story became so well known that in afteryears it was repeated to visitors, the narrator pointing out the places featured in the tale: the oak trees, the Wellington Memorial, the fallow deer, the speckled church, etc.

This retelling of the tale was prophesied on the opening page of the book:

The f a l l
 (bababadalgharaghtakamminarronkonnbronntonneronntuonnthunntrovarrhounawnskawnt
 oohooohordenenthurnuk!) of a once wallstrait oldparr is retaled early in bed and later on life
 down through all christian minstrelsy. (RFW 003.14-17)

First-Draft Version

In the first draft, this paragraph did not exist as such. It grew out of a handful of lines in a short paragraph that was subsequently split up, some of its lines being tagged onto the end of the previous paragraph (**Television kills telephony ...**) and the remainder becoming the seeds which germinated to give the present paragraph:

In words a bit duskish, he aptly described the scene, the monolith rising stark from the twilight pinebarren, the bellwether, the fallow doe belling softly her approach and how brightly outed his wallet and gives him a topping cheroot and says he was to suck that one and spend a half hour in Havana. (Hayman 70)

It is clear that originally this was to form part of the account of his meeting with HCE in the Phoenix Park which the Cad narrates to the three boys. Only later did Joyce decide to skip over the Cad's actual narration, and instead describe the same story being recounted many years later by a [jarvey](#) to a couple of curious tourists in a [jaunting car](#). Not surprisingly, the tale has altered in the telling. What had previously been a belligerent clash, as though between two gunslingers or duellists, is now a friendly encounter between two sociable citizens. HCE condescends to offer the Cad a cigar, who takes it subserviently, and, meeting HCE some time later on Lawrence O'Toole Street, bids him good morrow, bestowing upon him the blessings of God, Mary, St Brigid and St Patrick, and addressing him as *Your Lordship*.



An Irish Jaunting Car

Despite the alterations, however, many of the elements that were present in previous tellings of the encounter are rehearsed once again in this version. But note how this friendly encounter in the Phoenix Park is now followed by another in the street—*Which is still another version of the event* (Campbell & Robinson 67). The only significant thing missing from this paragraph is any trace of the journalism motif which runs through most of this chapter. Instead, this paragraph is replete with paired opposites—the verbal equivalent, if you like, of the Oedipal Encounter.

- **jauntyjogging ... Irish visavis** A jaunting car is an Irish form of the sprung cart, a light, horse-drawn, two-wheeled open vehicle, with seats placed lengthwise, so that the passengers ride either back to back (outside jaunting car) or face to face (inside jaunting car). It was a popular mode of transport in the 19th century. A [vis-à-vis](#) (French for *face-to-face*) is a carriage in which the passengers sit facing one another. This name, however, generally refers to a carriage in which the passengers sit facing the front and back of the carriage. Joyce's **Irish visavis**, on the other hand, refers to an inside jaunting car, in which the passengers sit sideways. Note, however, the phrase **shoulder to shoulder**, which suggests that the two passengers in the car are actually sitting side-by-side, as in the photo above. The phrase *steadily shoulder to shoulder* comes from the song [The Old Brigade](#), which was composed in 1881 by the Irishman Edward Slater and set to words by the English lyricist Frederic Weatherley (author of *Danny Boy*). Thanks to a recording by Peter Dawson, the song was popularized in 1926, around the time Joyce was preparing this passage for publication in *transition* (Issue 3, June 1927), but it appears that he only added this phrase when he revised the chapter in the early 1930s ([James Joyce Digital Archive](#)).



A Vis-à-Vis Carriage

- **jaunty ... Irish ... car** *The Irish Jaunting Car* is a popular song by the multi-talented popular entertainer of the 19th century [Valentine Vousden](#), who was born on Moore Street, Dublin, in 1821. He wrote the song in the 1850s, shortly after Queen Victoria visited Ireland and, allegedly, rode in a jaunting car.
- **Jehu ... Christianier ... saint to sage ... that fall and rise** In [II Kings 9:20](#), Jehu King of Israel is said to be a furious driver: *the driving is like the driving of Jehu the son of Nimshi; for he driveth furiously*. Whence a jehu or Jehu is a fast or furious driver, or, simply—as here—any driver or coachman ([OED](#)). Note the Oedipal pairs of opposites: Jew and Christian, saint and sage (Ireland is traditionally the Land of Saints and Sages), rise and fall. Christiania, the old name for Oslo, takes up the Norse allusions of the previous paragraph (**Kristansen ... tingmount**).
- **daisy winks at her pinker sister among the tussocks** Chapter III.1 ends with the words: *may the tussocks grow quickly under your trampthickets and the daisies trip lightly over your battercops*. This is obviously a reference to the two girls in the foliage that HCE peeps on (ie his schizophrenic daughter Issy). [Jorn Barger](#) interprets **pinker sister among**

the tussocks as a reference to Issy's vagina Does **daisy**, then, refer to Issy's anus? This makes sense, coming immediately after the ithyphallic reference to Humphrey's fall and rise (ie **detumescence** and **tumescence**).

- **copoll between the shafts** Irish: **capall**, *horse*. Also anticipates **couple** in the same line, though Irish jaunting cars are usually pulled by a single horse.
- **And as your who may look like how on the owther side of his big belt** The reference is to HCE personified by the Hill of Howth. A **how** is a small hill. After the reference to HCE's phallus two lines above, we now move north of his belt (waist) to his fat paunch, which resembles a hill. In the first edition (1939), there was no space between **belt try**. The **Great Belt** is a strait in Denmark. In one of his notebooks, Joyce wrote: *w & n at both / sides of the bigbelt* (VI.B.46:42(f)). What does this mean? To the east of the Great Belt lies the Øresund. Although the Danish **øre** here refers to a gravelbank, it is also the Danish for *ear*, echoing the *ear* in **Christianier**.

The Great Belt, Denmark

- **try your tyrs and cloes your noes** *dry your tears and close your nose*. Týr is the Norse god of war, whose name survives in *Tuesday* (Latin: **Dies Martis**, *Mars' Day*). The spelling suggests an allusion to the philosophical and psychological term **noesis**: the sum total of the mental processes of a rational animal : cognition : the exercise of reason.
- **paradigm maymay rererise in eren** *paradise may re-arise in Erin/Eden*. The allusion to John Milton's *Paradise Regained* complements that to *Paradise Lost* in the last paragraph: **in an hour not for him solely evil** (RFW 042.30) Note the presence of HCE's guilty stutter. John Gordon suggests a possible allusion to Milton's *On the Morning of Christ's Nativity*, in which the birth of Christ, the Prince of Peace, takes place fittingly during the *Pax Romana* of the Augustan Era. This is confirmed by the words **The augustan peacebetothem** in line 10:

*No war or battle's sound
Was heard the world around;
The idle spear and shield were high uphung;
The hooked chariot stood
Unstain'd with hostile blood;
The trumpet spake not to the armed throng;
And kings sate still with awful eye,
As if they surely knew their sovran Lord was by.*

- **Follow we up his whip vindicative** *Follow Me Up to Carlow* is an Irish folk song from the 16th-century. It commemorates the Battle of Glenmalur (1580) during the Second Desmond Rebellion, in which the native Irish defeated the invading English. In *Finnegans Wake*, the Oedipal Encounter is often depicted like this, though the native islander is usually the loser. The jarvey of the jaunting car is using his horse-whip to point out (*indicate*) various features of the landscape mentioned in the celebrated story of HCE and his encounter with the Cad with a Pipe. At a decisive moment during the original encounter, HCE pointed towards the Wellington Memorial (RFW 029.05-06).

Follow Me Up to Carlow

- Thurston's! Continuing the Norse elements (Thor), this may also refer to Philly Thurnston, the layteacher to whom the Sodality Director blabbed about HCE and the Cad at Baldoyle Racecourse. But why? The name echoes Tristan, the Oedipal Figure. In one of his notebooks, Joyce wrote: Thurston (menhir) (VI.B.42: 32d). A [menhir](#) is a standing stone. Immediately before this, note 32c reads: Thor Thurstan Thornburn. Raphael Slepon of FWEET suggests Yonge's History of Christian Names as the source:

Thor had his ... bear, Thorbjorn ... doubtless the father of the family of Thornburn ... though Thor names are very rare in Anglo-Saxon history, we have many among our surnames, such as ... Tunstall and Tunstan from Thurstan, the Danish Thorstein, the proper form of Thor's stone. (Yonge 301-302)

- L a a r b o r o , I o p e t r u s u . . . o a k s , t h e monolith Latin: arbor, tree : petra, stone. This repeats the Treel Stone Motif, where Tree = Shem (stem) and Stone = Shaun, while TreeStone (Tristan) = the Oedipal Figure who embodies both brothers. Note, though, that ALP's initials are also present. There are many oak trees in the Phoenix Park. The monolith is, of course, the Wellington Memorial. Note also the [FairIDark Motif](#) in stark [dark] ... moonlit.
- fortitudinous ajaxious rowdinoisy tenuacity Latin: Fortitudo Eius Rhodum Tenuit, His Strength Held Rhodes. Often abbreviated to [FERT](#), this is the motto of the House of Savoy. It pops up about [nine times](#) in Finnegans Wake, though Joyce generally replaces Rhodum with Rhodanum (the River Rhône). I have no idea what attracted Joyce to this motif. Perhaps the Latin: fert, he bears? Does the sleeping landlord of the Mullingar House fart every time this motto is referenced? On this occasion, Joyce's version of it forms the acrostic fart.
- the angelus hour with ditchers bent upon their farm usetensiles John Gordon suggests that this image was taken from Jean-François Millet's painting The Angelus. It harks back to HCE's encounter with the Cad, which was interrupted by the ringing of the Angelus by the bellmaster Fox Goodman in the [speckled church](#):



The Angelus

- fallow deers Several herds of wild fallow deer are still to be found in the Phoenix Park.
- (doerehmoose genuane!) ... (letate!) Instructions to the congregation during Good Friday Mass. Latin: oremus, let us pray : flectamus genua let us kneel : levate, rise. This the [FallRise Motif](#) again. The musical element—do re mi—may be due to to the ringing of the Angelus. doe, German: Reh, roe deer, and moose are all members of the deer family. The first is the general name for a female deer of any species, while the other two are species of deer. Note how genuine is contrasted with imitation two lines below.
- the great tribune [Daniel O'Connell](#), to whom HCE has been compared, was frequently described as [the great tribune](#). However, [Isaac Butt](#) is referred to as the great Tribune in James

Collins' [Life in Old Dublin](#), which is one of Joyce's sources for this paragraph (see below). In 1877 Isaac Butt was ousted as President of the Home Rule Confederation of Great Britain by Parnell—a version of the Oedipal Event that is alluded to on the very opening page of *Finnegans Wake*.



Fallow Deer in the Phoenix Park

- by Joshua HCE takes out his imitation [sharkskin](#) wallet and removes a cigar. But why is the gesture qualified by this Biblical interjection? According to [Rose & O'Hanlon](#), it is linked to the famous passage in the [Book of Joshua](#) in which Joshua commands the Sun to stand still in the sky during his battle against the five kings of the Amorites. The source, however, was not the Bible but an article in *The Irish Times*:

SUMMER TIME. SOME OBJECTIONS TO THE MEASURE.

... Speaking of the objections to the proposal, on the ground that it was an interference with Divine Providence, and was contrary to the rule laid down in the Book of Joshua, Sir Kingsley Wood disclaimed any idea of standing as a presumptuous Joshua. It was far removed from his intention to say: "Sun, stand thou still upon Gideon, and thou, Moon, in the valley of Ajalon." He did not propose

to tamper with the dispensations of Providence, or with the movement of the heavenly bodies. (The Irish Times 12 April 1924)

Joyce simply noted: Joshua's summertime (FW VI.B.16:35i). In my interpretation of *Finnegans Wake*, the novel begins—on the Nocturnal or First Plane of Narrative— at 11:32 pm on the night of 12 April 1924. Summertime officially began in the wee hours of the following morning. If this is correct, it is only to be expected, then, than Joyce would have consulted the newspapers for that day.

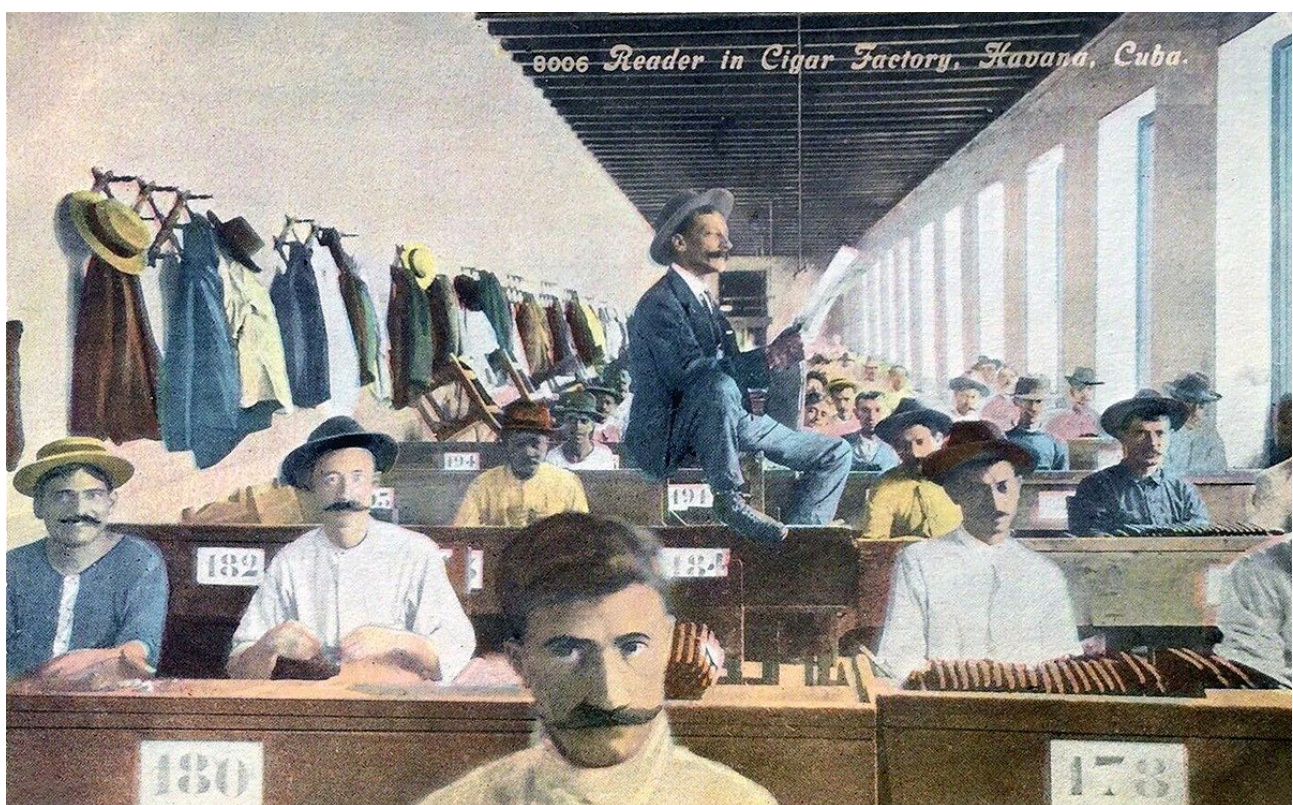
As a backbencher during the Conservative Government of Andrew Bonar Law, [Kingsley Wood](#) successfully passed the Summer Time Bill of 1924, which provided for a permanent annual summer time period of six months from the first Sunday in April to the first Sunday in October. In Ireland, summer time was provided for on a one-off basis by separate acts in 1923 and 1924, but in 1925 the Irish government followed the British example and passed a permanent Summer Time Act.



Summer Time 1924

- he tips uns a topping swank cheroot A cheroot is a cigar with both ends clipped. In the Cyclops episode of *Ulysses*, Bloom too was presented with a cigar. The Freudian symbolism of the cigar is too well known to require further comment. German: uns, us, has been emended from the first edition's un. In his poem, [Mandalay](#), Rudyard Kipling (kippers) mentions a whackin' white cheroot.

- pluk to pluk and lekan for lukan cheek to cheek. Irish: pluc, cheek : leiceann, cheek. Lecan Castle in County Sligo was once the seat of MacFhirbhisigh, a family of hereditary historians who compiled two great manuscripts in the Middle Ages: The Great Book of Lecan and the Yellow Book of Lecan. But I don't understand its relevance here. Lucan, a village on the Liffey a few kilometres upstream from Chapelizod, is often paired with the latter, but why it is here paired with Lecan I cannot say.
- suck that brown boyo, my son, The homosexual overtones, carried over from the original encounter in the Park, are obvious. The vocative my son echoes Caesar's assassination by Brutus. According to [Suetonius](#), Caesar's dying words were the Greek: Καὶ σὺ, τέκνον, And you, my son, adding an Oedipal context to the assassination. [Plutarch](#) records that Caesar suspected he was Brutus's father, though he was only 15 when Brutus was born.



A Cigar Factory in Havana

- Havana The capital of Cuba is famous for its cigars, but it was once as infamous for its homosexual prostitution.

Another Roadside Encounter

The last eight lines of this paragraph seem to describe yet another version of the encounter between HCE and the Cad with a Pipe. This one takes place on a public street in the city—HCE's original Oedipal Encounter was a roadside meeting with a king. The Cad is now portrayed as subservient, while HCE clearly belongs to a higher social stratum. He is even referred to as Master. This casts the Cad in the rôle of Sackerson (S), HCE's Manservant:

Sorer of the kreeksmen, would not thore be old high gothsprogue? Wherefore he met Master, he mean to say, he do, sire, bester of redpublicans, at Eagle Cock Hostel on Lorenzo Tooley Street and how he wished his Honour the bannocks of Gort and Morya and Bri Head and Puddyrick, yore Loudship, and a starchbox sitting in the pit of his St Tomach's—a strange wish for you, my friend, and it would poleaxe your sonson's grandson utterly though your own old sweatandswear flouerunts heaved it hoch many as the times when they were turrified be the hitz. (RFW 043.19-27)

- Sorer of the kreeksmen, would not thore be old high gothsprogue! This sentence continues the Norse character of this paragraph. Latin: soror, sister : Danish: krigsmænd, warriors : Thor Norse God of Thunder : sprog, language. Old High German and Gothic are extinct Germanic languages. Creeksman is a literal translation of the Old Norse word from which [Viking](#) is derived. The Latin, to my mind, is anomalous in the Norse context. Could soror be Danish: Søren, Severin, a Scandinavian name? HCE's Manservant Sackerson is often given Scandinavian names. In Danish, [Søren](#) is also used as a euphemism for Satan. HCE's Manservant is also identified with the Serpent in the Garden of Eden. Finally, in the tale How Kersse the Tailor Made a Suit of Clothes for the Norwegian Captain (yet another version of the Oedipal Encounter), HCE himself is a Norseman.



Louis Philippe

- bester of redpublicans The tavernkeeper HCE is described as the best of publicans. But this compliment is undercut by the Slang: bester, swindler and Danish: bedste, grandfather. Joyce's note, Sire, best of republics (VI.B.46:52j) refers to a passage in Édouard Trogan's *Les Mots Historiques du Pays de France*, which was also used as a source in the preceding paragraph:

Vous êtes la meilleure des Républiques.

[You are the best of Republics: Said, allegedly, by [Gilbert du Motier, Marquis de Lafayette](#) to King Louis Philippe after the July Revolution of 1830.] (Trojan 75)

According to McHugh, it was the actually poet [Alphonse de Lamartine](#) who said it. Altering republicans to redpublicans again undermines the royal compliment, recasting HCE as a red (socialist).

- Eagle Cock Hostel ECH: in the original encounter in the Phoenix Park, HCE's initials were encoded in several phrases. There is no Eagle Cock Hostel in Dublin, but there was once an Eagle Tavern: After amalgamation, the Corporation of Cooks and Vintners assembled at their Hall in the Eagle Tavern, Eustace Street. (Collins 108)



Site of the Eagle Tavern, Eustace Street

The Dublin branch of the [Society of United Irishmen](#) was founded at the Eagle Tavern in 1791 (the original Belfast branch had also been founded in a tavern). It was, in fact, very popular with many clubs and associations, from the Hell-Fire Club to the Whigs of the Capital.

In his History of the City of Dublin, John Thomas Gilbert mentions The Cock and Punch-Bowl of Cork Hill and the Eagle Tavern of Eustace Street in the same sentence (Gilbert 14). Could this be the source of Joyce's note: eagle & cock ([VI.B.46:52t](#))? The initials, ECH, however, suggest that the Eagle Cock Tavern is HCE's pub, the Mullingar House, in Chapelizod.

- Lorenzo Tooley Street [Laurence O'Toole](#) is the Patron Saint of Dublin. He was the city's Archbishop in the 12th century, and was born, according to some sources, in 1132—a symbolic number in *Finnegans Wake*. There is no Laurence O'Toole Street in Dublin, but there is a St Laurence Road in Chapelizod. It is on the opposite bank of the River Liffey to the Mullingar House. Joyce's note Tooley S. Olaf (VI.B.9:125b) refers to a passage in Ernest Weekley's *The Romance of Names*:

When a name compounded with Saint begins with a vowel, we get such forms as Tedman, St. Edmund, Tobin, St. Aubyn, Toosey, St. Osith, Toomer, St. Omer, Tooley, St. Olave; cf. Tooley St. for St. Olave St. and tawdry from St. Audrey. When the saint's name begins with a consonant, we get, instead of aphesis, a telescoped pronunciation, e.g. Selinger, St. Leger, Seymour, St. Maur, Sinclair, St. Clair, Semark, St. Mark, Semple, St. Paul, Simper, St. Pierre, Sidney, probably for St. Denis, with which we may compare the educated pronunciation of St. John. These names are all of local origin, from chapelries in Normandy or England (Weekley 34)

There is no St Olave Street in Dublin, but there was once a Saint Olaf's Church, named for the King of Norway [Olaf II](#). It was located on the right bank of the Liffey at the bottom of Fishamble Street.



Bannock Bread

- the bannocks of Gort and Morya and Bri Head and Puddyrick Irish: Beannacht Dé agus Mhuire agus Brighid agus Phádraic, The Blessing of God, Mary, Bridget and Patrick. It is possible that the four Provinces of Ireland are also represented here by four mountains. Following [FWEET](#), we have:
- Dart Mountain County Tyrone, Ulster
- Croaghanmoira County Wicklow, Leinster
- Bray Head Valentia Island, County Kerry, Munster
- Croagh Patrick (“The Reek”) County Mayo, Connacht

However, a note by Joyce reads Gort, County Galway (VI.B.9:30g), which spoils this neat symmetry. Identifying Gort with Dart Mountain is a bit of a stretch : McHugh identifies it with the town in Connacht. Following [McHugh](#), we have:

- Gort Connacht
- Morya Ulster
- Bray Head Munster & Leinster

Morya is obviously Moira, the town in County Down. There are two Bray Heads in Ireland : but this leaves Puddyrick unaccounted for. If Bray Head represents Leinster (where the more famous Bray Head is located), then Puddyrick must stand for Munster. Could Puddyrick be an echo of MacGillycuddy’s Reeks, the famous mountain range in County Kerry?

<i>The Restored Finnegans Wake</i>	Text	Location	Province
RFW 043.22	Gort	Gort, County Galway	Connacht
RFW 043.22	Morya	Moira, County Down	Ulster
RFW 043.23	Bri Head	Bray Head, County Wicklow	Leinster
RFW 043.23	Puddyrick	MacGillycuddy’s Reeks, County Kerry	Munster

RFW 043.22-23

- yore Loudship Whenever the four Provinces of Ireland—representing the Four Old Men—are present, we should always look out for Johnny MacDougal’s donkey. Is this him? It would explain, at least, why Lordship is thus altered. A donkey’s bray (Bray Head?) is notoriously loud. An [earlier draft](#) had year loudship, which might allude to the phrase donkey’s years. The final version pushes these events into the remote past—donkey’s years ago.
- bannocks [Bannock](#) is an unleavened flatbread made in a skillet with barley, wheat, or oatmeal. It probably originated in Scotland but was also popular in Ireland and northern England. Its presence here evokes the unleavened bread used as the Host in the Catholic Mass, which is taken up in the following lines.

Back in the Theatre

In the last chapter, another version of the Oedipal Encounter took place in the Gaiety Theatre, where HCE was described as a veritable Napoleon the nth. The following phrase revives this theatrical setting:

and a starchbox sitting in the pit of his St Tomach’s (RFW 043.23-24)

- starchbox A starch-box is a large wooden box for packing starch. It is similar to the traditional soapbox from which one might deliver an impromptu speech. Starch is used as a laundry stiffener—handy when washing HCE’s dirty linen in public—but it is also a complex carbohydrate found in bannocks and other breads, including the unleavened bread used to make communion wafers for the Catholic Mass.



A Starchbox

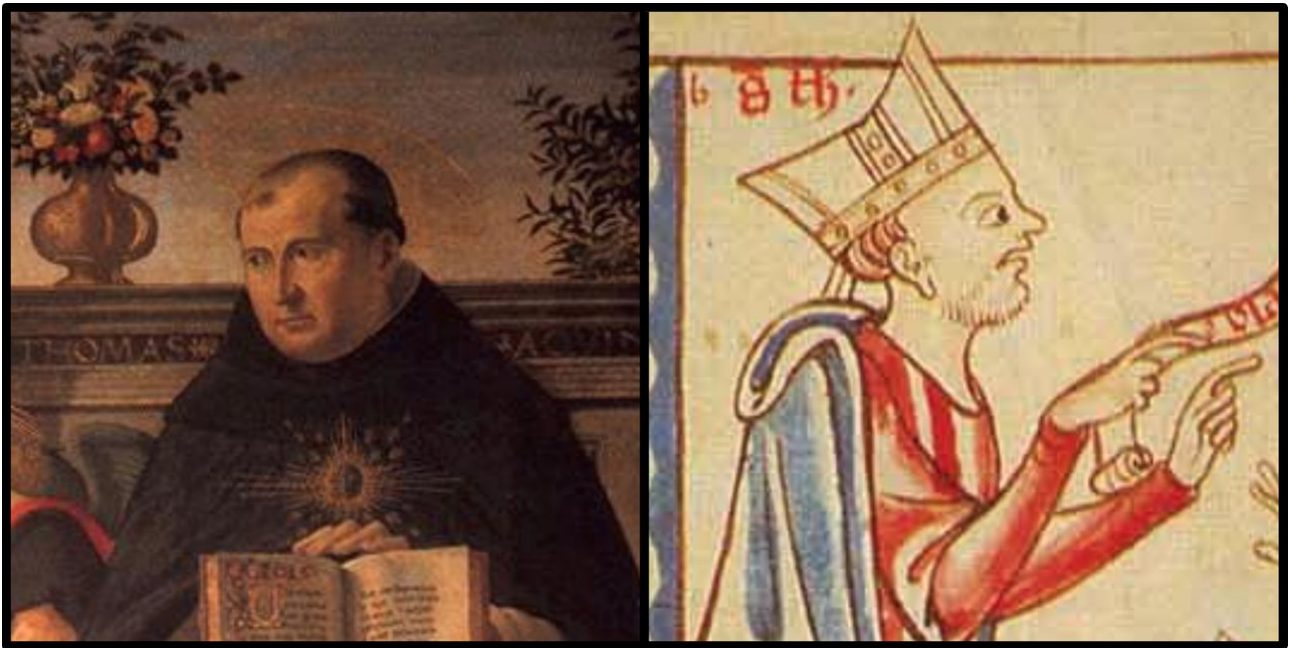
- sitting in the pit There is another borrowing here from Édouard Trogan's Les Mots Historiques du Pays de France:

Malgré ses infirmités, Louis XVIII remplit jusqu'au bout les devoirs de sa charge. Le roi peut mourir, disait-il à M. de Villèle, son ministre, il ne doit pas être malade. Après sa mort, Charles X fit son entrée triomphale à Paris, et voulut qu'on laissât la foule approcher de lui. Point de haliebardes, dit-il. C'est lui qui, refusant de faire intervenir l'autorité royale dans une question dramatique, déclara: Au théâtre je n'ai que ma place au parterre.

[Despite his infirmities, Louis XVIII fulfilled the duties of his office to the end. The king can die, he said to M. de Villèle, his minister, he must not be ill. After his death,

Charles X made his triumphal entry into Paris, and wanted the crowd to be allowed to approach him. No halberds, he said. It was he who, refusing to involve royal authority in a dramatic question, declared: In the theater I only have my seat in the pit.] (Trogan 72)

The dramatic question was an attempt by conservatives to have Victor Hugo's controversial new play *Hernani* banned. Ironically, it was during *Hernani*'s initial run at the Comédie-Française in Paris that Charles X was overthrown by the July Revolution.



Thomas Aquinas & Thomas à Becket

- in the pit of his St Tomach's in the pit of his stomach, where one traditionally feels fear, nervousness, anxiety, etc. The last two words obviously rehash the passage from Weekley's *The Romance of Names* that informed Tooley Street. After the reference to Laurence O'Toole, this Thomas can only be his English contemporary [Saint Thomas à Becket](#). These two are paired with each other at least [ten times](#) throughout *Finnegans Wake*. There was once a Saint Thomas's Church in Dublin dedicated to this saint. It no longer exists, but it gave its name to Thomas Street, where it stood. Alternatively, St Thomas Aquinas was notoriously fat. In [Ulysses](#), Stephen calls him tunbelly.

A Strange Wish

The last three lines of this paragraph are quite opaque:

a strange wish for you, my friend, and it would poleaxe your sonson's grandson
utterly though your own old sweatandswear floruerunts heaved it hoch many as the
times when they were turrified be the hitz. (RFW 043.24-27)

In an earlier draft of this paragraph, which will be quoted below, this passage occurs as a parenthetical comment on the blessing which the Cad bestows on HCE when he wishes him good day. I think it is best read as a comment addressed to the Cad, pointing out how strange it is for him to wish HCE the blessings of God, Mary, Bridget and Patrick. But who utters this comment? Is it the jarvey in the jaunting car?



A Poleaxe (Venice, 15th Century)

- poleaxe fell with a poleaxe, an implement comprising an ax and a hammer, which is used to slaughter cattle. It is also a species of polearm, a long medieval weapon with an ax, a hammer and a pike. The halberds mentioned in Follow Me Up to Carlow are polearms. Gordon suggests please as an overtone, which inverts the meaning. McHugh suggests perplex.
- sonson's grandson great-grandson. Swedish: sonson, son of a son.
- your own old sweatandswear floruerunts your own Scandinavian ancestors. I think Sweden is one of the components of sweatandswear. Joyce originally wrote sweating. Latin: floruerunt, they flourished.
- heaved it hoch many as the times raised it high many a time. German: hoch, high. Primarily, the phrase is referring to the Cad raising his hat in deference to HCE. The sense seems to be: Your descendants would be ashamed to have for an ancestor such a subservient person as you, even though your own ancestors were just as subservient. However, in the neighbourhood of bannocks and starch there may also be a reference to the priest raising the Host (communion wafer) during Catholic Mass. Perhaps, then, the phrase also means: Your Protestant descendants would be ashamed to have a Mass-going Roman Catholic like you for an ancestor, even though your own ancestors were Mass-going Roman Catholics. FWEET suggests both the Scots: Hogmanay, New Year's Eve (and its bibulous celebration, which perhaps anticipates the toast and three cheers in the following paragraph), and the German: Hochzeit, wedding (literally high-time).
- many as the times when they were turrified be the hitz many is the times when they were terrified by the heat. Latin: turris, tower. German: Hitze, heat. I understand the sense of someone taking off their hat on account of the heat, but why should they be terrified? And what is the significance of the tower?



Emendations

According to Roland McHugh's Annotations to *Finnegans Wake* (Third Edition), the concluding passage Wherefore he met Master ... turrified be the hitz was originally inserted between and & how in the passage: (letate!) and how brightly the great tribune ... old high gothsprogue, with an extra and tagged on at the end. This is one of the so-called transmissional variants, that is, items that appear to have been accidentally corrupted during the redrafting process, which McHugh collated from Erik Bindervoet & Robbert-Jan Henkes' Dutch translation (or Dutchification, as they call it) of *Finnegans Wake*. Most of these transmissional variants have been independently incorporated into the text of Danis Rose & John O'Hanlon's *The Restored Finnegans Wake*. But this is one case where Rose & O'Hanlon have left the text as it was when the first edition of *Finnegans Wake* was published in 1939—other than a few minor emendations, such as Street for street in line 22, or be the hitz for by the hitz in line 27.

An early draft of this version can be seen on the [James Joyce Digital Archive](#):

among lesser items of passing interest, the monolith rising stark from the twilit pinebarren, the angelus hour with ditchers bent upon their farm implements, the soft bell of the fallow doe advertising her milky approach as the hour was late. How he met his honour on Lorenzo Tooley Street and he wished his honour the bannocks of Gort and Morya and Bri Head and Puddyrick, year loudship, — a strange wish for you, my friend, though your own old floruerunts heaved it oddtimes and it would poleaxe your sonsonsgrandnephew utterly — and how brightly the great tribune outed his smokewallet from his frock and he gives him a topping swank cheroot, none of yere swellish soide, and he says he was to just bluggy well suck that brown boyo, my son, and spend a whole half hour in Havana. (MS British Library 47472 146-156, edited)

In this version, HCE gives the cigar to the Cad on Lorenzo Tooley Street. In the published version, this occurs in the Phoenix Park during the original encounter. But it is pointless to try and sort out the precise order of events. The whole point of this passage is that history, in the retelling, is constantly changing, as each narrator adds his own embellishments to the original story—whatever that might have been—making it

ultimately impossible to recover the truth, the whole truth, and nothing but the truth.

And that's as good a place as any to beach the bark of our tale.

References

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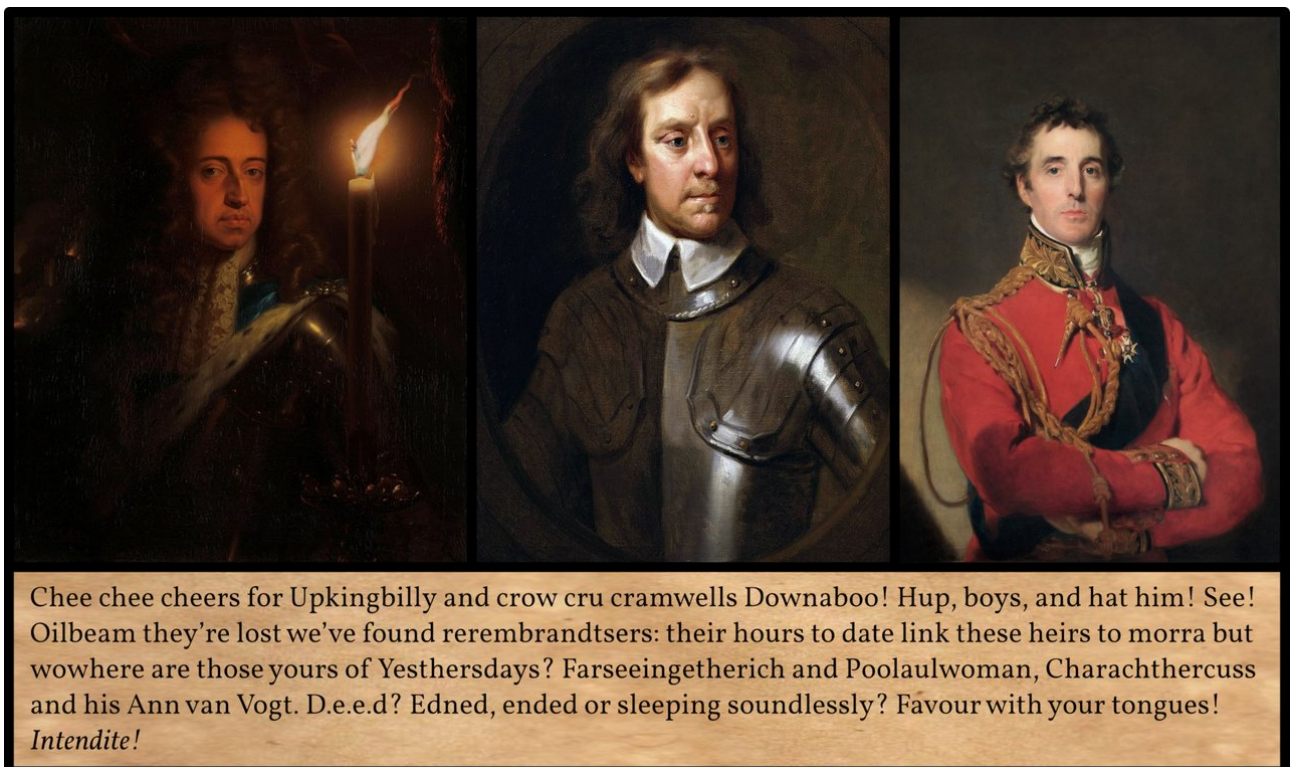
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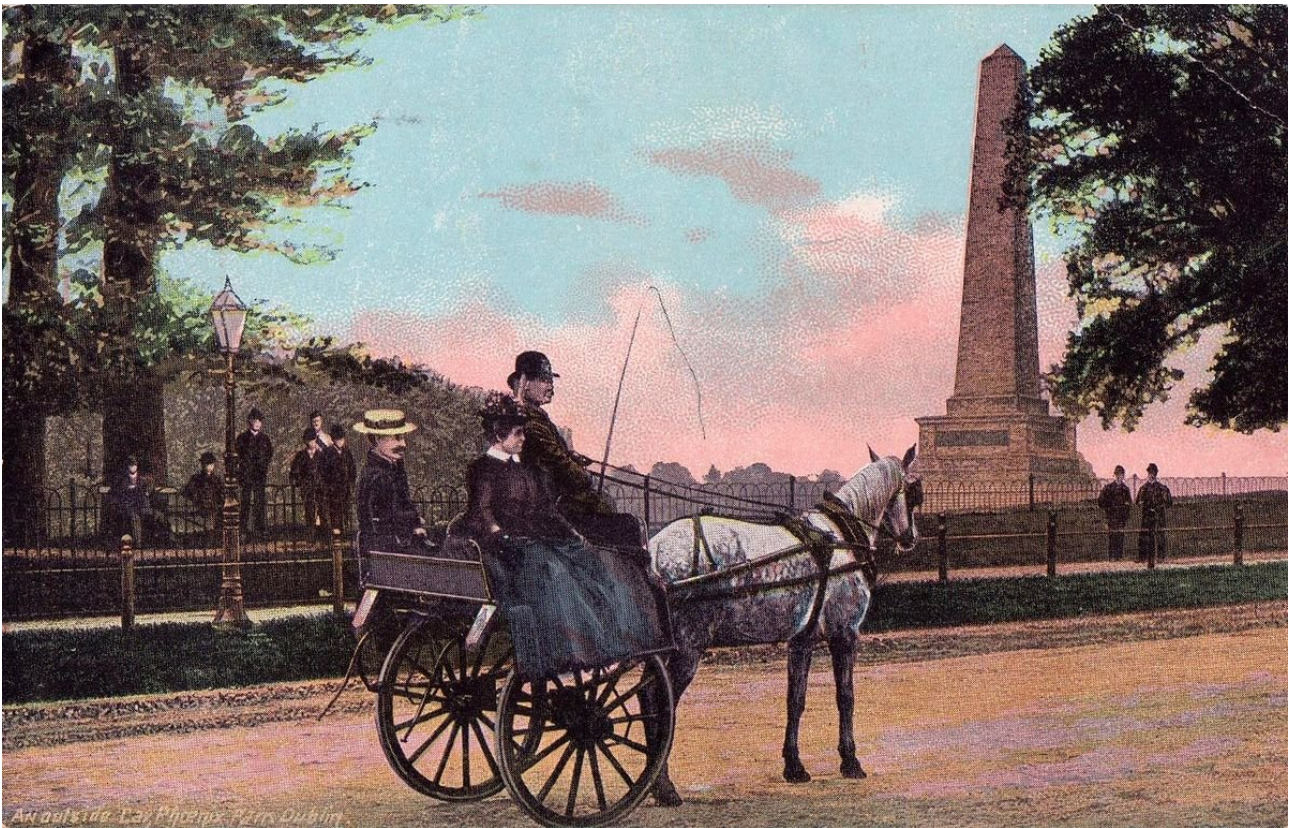
William III, Oliver Cromwell, Duke of Wellington (RFW 043.28-043.33)

In our ongoing study of Chapter I.3, the Humphriad II, in James Joyce's *Finnegans Wake*, we are currently examining the Cad's side of the story. This is essentially a rehash of the infamous encounter between HCE and the Cad with a Pipe in the Phoenix Park. In the last article, we saw how a jarvey, who was recounting the tale to the passengers of his jaunting car, used his horsewhip to point out the Wellington Memorial. This is a typical [Viconian](#) example of history repeating itself. In the previous chapter, during the original encounter, HCE did something similar:

In greater support of his word ... the flaxen Gygas tapped his chronometrum drumdrum and, now standing full erect above the ambijacent floodplain, scene of its happenence, with one Berlin gauntlet chopstuck in the hough of his ellboge ... pointed at an angle of thirtytwo degrees towards his duc de Fer's overgrown milestone as the fellow to his gage and after a readypresent pause averred with solemn emotion's fire: (RFW 028.36-029.07)

The paragraph we are now studying is—among other things—a variation on the words HCE stuttered on that occasion:

Shsh shake, co-comeraid! Me only, them five ones, he is equal combat. I have won straight. Hence my no-nationwide hotel and creamery establishments which for the honours of our mewmew mutual daughters, credit me, I am woowoo willing to take my stand, sir, upon the monument, that sign of our ruru redemption, any hygienic day to this hour and to make my hoath to my dear sinnfinners, even if I get life for it, upon the Open Bible and befu before the Great Taskmaster's eye (I lift my hat!) and in the Presence of the Deity Itself andwell of Bishop and Mrs Michan of High Church of England as of all such of said my immediate withdwellers and of every living sohole in every corner wheresoever of this globe in general which useth of my British to my backbone tongue and commutative justice that there is not one tittle of truth, allow me to tell you, in that purest of fibfib fabrications. (RFW 029.07-19)



A Jaunting Car by the Wellington Memorial in the Phoenix Park

A few details should be noted:

- HCE's stutter—his hesitancy of speech, which is always a sign of his guilty conscience.
- I lift my hat In the last paragraph, it was the Cad who raised his hat in deference to HCE. This raising of the hat will also be echoed on the following page.

These details are prominent in the present paragraph. Several other details will reappear in the following two paragraphs (RFW 043.34-044.20), so we will be returning to this passage in future articles.

First-Draft Version

Nothing in Joyce's first draft of this passage resembles the final published version of this short paragraph. Instead, the paragraph that ends with the passage about spending a whole half hour in Havana is followed by a short paragraph that eventually became the one on RFW 044 beginning And, Cod, says he. Nor is the present paragraph in the early version of this chapter that was published by Eugene Jolas & Elliot

Paul in their literary journal transition in June 1927. It only made its first appearance at what Rose & O'Hanlon refer to as Draft Level 8, which Joyce made around 1930-33. There is little difference between that draft and the final published version:

Chee chee cheers for up Kingbilly and crow cru cromwell down a boo. Girls, Hup, boys, and hat him! See! Oilbeam they're lost we've found rerembrandtses; their hours to date link link these heirs to morra but wowhere are those yours of Yestheirsdays? Farseeingetherich & Poolannagadherer, Carachthecuss & his Ann van Vocht. D.e.e.d? Edned, ended or sleeping soundlessly? Favour with your tongues! Intendite! ([James Joyce Digital Archive](#))

nation seemed almost already to be about to have need. Then, stealing his thunder, but in the befitting legomena of the smaller country, a bit duskish and flavoured with a smile, seein as ow his thoughts consisted chiefly of the cheerio, he aptly sketched for our soontobe second parents (sukand see whybe!) the touching seene. It scenes like a landescape from Wildu Picturescu or some seem on some dimb Arras, dumb as Mum's mutyness, this mimage of the seventyseventh kusun of kristansen is odable to os across the wineless Ere no œdor nor mere eerie nor liss potent of suggestion than in the tales of the tingmount. (Prigged!) The augustan peacebetothem oaks, the monolith rising stark from the moonlit pinebarren, the angelus hour with ditchers bent upon their farm usetensiles, the soft belling of the fallow deers (*doerehmoose genuane!*) advertising their milky approach as midnight was striking the hours (*letale!*), and how brightly the great tribune outed the smokewallet (imitation!) from his frock, kippers, and by Joshua, he tips im a topping swank che-root, none of your swellish soide, quoit the reverse, and he says he was to just pluggy well suck that brown boyo, my son, and spend a whole half hour in Havana. How he met Master, he mean to say, on Lorenzo Tooley street and how he wished his Honour the bannocks of Gort and Morya and Bri Head and Puddyrick, yore Loudship, — a strange wish for you, my friend, and it would poleaxe your sonsons grandson utterly though your own old sweatandswear floruerunts heaved it hoch many as the times, when they were turrified by the hitz.

Any dog'slife you list you may still hear them at it, ulemamen, sobranjewomen, storthingboys and dumagirls, as they pass its bleak and bronze portal of your Casaconcordia: Huru more Nee, minny frickans? Hwoorledes har Dee det? Losdoor onleft mladies, cue. Millecientotrigintadue scudi. Tippetty, kyrie, tippetty. Cha kai rotty kai makkar, sahib? Despenseme! Usted, senhor, en son succo, sabez. O thaw bron orm, A'Cothraige, thinkinthou gaily? Lick-

transition (Issue 3, June 1927, Page 35)

The pairs of opposites that we noted in the preceding paragraph are also in evidence here:

- cheers ... boo
- up ... down
- Girls ... boys
- See! ... Intendite! (Medieval Latin: intendite, hear!)
- lost ... found
- to date ... to morra ... Yestheirsdays (today ... tomorrow ... yesterday)
- wo ... Yes (no ... yes)
- rich ... poor

As is pointed out in FWEET, this paragraph may be summed up thus:

remembrances of yesterday — listen! ([FWEET](#))

Historical Portraits

In these few lines we are presented with portraits of at least half a dozen historical figures.

- Chee chee cheers HCE's guilty stutter is obvious, but this phrase also conceals three cheers. In *Finnegans Wake*, the curtain goes up on the love-life of HCE and ALP with the words Three quarks (RFW 297.01) and is later rung down with the words Tiers, tiers and tiers (459.40). Remember that in the eyes of many Christian theologians the Original Sin of Adam and Eve was one of concupiscence, the eating of the Forbidden Fruit being a symbolic representation of sexual deviance. In Freudian psychoanalysis, the Primal Scene (German: *Urszene*) is the phenomenon of the child watching his parents copulate. In *Finnegans Wake*, HCE's Original Sin is equated with Freud's Primal Scene (Norris 45, 143 n5).



The Temptation and Fall of Eve

- Anglo-Indian: Chee-Chee, an ethnic slur against an Anglo-Indian or Eurasian half-caste; also a pejorative reference to the minced English spoken with a South Asian accent by Eurasians in India.

Arthur Wellesley, the future 1st Duke of Wellington, began his military career in India.

- Upkingbilly and crow cru cramwells Downaboo! King Billy is still the popular name in Ireland for [William III of Orange](#), the victor of the Battle of the Boyne in 1690. Cromwell also made a memorable mark on Irish history. His notorious cruelty explains cru, but why cram-? There is a surname Cramwell. It was introduced into England by the Normans in 1066, and later some members of the family settled in Ireland. Perhaps in the dreamworld of Finnegans Wake the dreaded name of Cromwell is simply being disguised—the Freudian censorship of dream displacement at work (Freud 283-288).
- Irish: Crom Cruach, a pagan god of ancient Ireland, propitiated by human sacrifice.
- Irish: Crom abú! Up Crom!, the war cry of the Fitzgeralds.
- crow The first occurrence of the [Three-Cheers Motif](#), just after the Museyroom Episode (RFW 009.11-13), featured The three of crows.
- Downaboo Not just down with! and boo! but also the whimsical Irish expression: An Dún abú!, Up Down!, referring to County Down.



Up, Guards, and at 'Em!

- Hup, boys, and hat him! Up, Guards, and at 'em! This command, allegedly given by Wellington to the 1st Foot Guards at a crucial point in the Battle of Waterloo, initiated the French rout. The actual words, as later reported by [Captain Robert Batty](#) of the Foot Guards, were Up, Guards, and at them again (Clarke 280), but Wellington himself could not recall what he had said. About one month after the battle, the 1st Foot Guards were renamed the Grenadier Guards, after Napoleon's Mounted Grenadiers of the Imperial Guard, who were disbanded shortly after their last stand at Waterloo.
- hat him! We have already noted the detail of the Cad tipping his hat to HCE (043.26). HCE also lifted his hat at a crucial moment during the original encounter in the Park (RFW 029.14).
- Oilbeam Albeit. After the reference to Wellington, does this conceal a reference to Napoleon, who was called Lipoleum in the Museyroom episode. Greek: λίπος [lipos], fat, lard, tallow, and

Latin: oleum, oil, olive oil. And don't forget the mysterious oilcloth flure (linoleum?) in the Prankquean episode.

- Oilbeam they're lost we've found rerembrandtsers The sense seems to be that old oil paintings of HCE's ancestors have faded over the years, but we still have fond remembrances of them. [Rembrandt](#) was famous for his portraits in oil—especially self-portraits. HCE is identified with his ancestors and his descendants, as history endlessly repeats itself. I am also reminded of the phrase from the opening chapter: a fadograph of a yestern scene (RFW 006.20).



Rembrandt van Rijn

- The word **Remembrancer** was a title borne by various officials of the British Exchequer or of the City of London. In

Ireland, the Exchequer of Ireland was also staffed by remembrancers. Perhaps the sense is: Despite the passage of time and the lapse of memory, we have found remembrancers among our remote ancestors. Originally, the word [remembrancer](#) simply meant reminder. The persistence of memory is an abiding theme in all of Joyce's works.

- hours to date ... wowhere The familiar TimeSpace Motif. In *Finnegans Wake*, time & space comprise another pair of Sheml Shaun opposites, with Einstein's (or Minkowski's) spacetime representing the Oedipal Figure. German: wo, where and wowhere conceal the spatial here as well as the obvious nowhere. Note how the spatial no-where also conceals the temporal-spatial now-here. In the original edition, the presence of the TimeSpace Motif was clearer: their hours to date link these heirs to here ...
- but wowhere are those yours of Yestherdays? [François Villon](#), *Ballade des Dames du Temps Jadis*: Mais où sont les neiges d'antan? [The Ballad of Dead Ladies: But where are the snows of yester-year? (translated by [Dante Gabriel Rossetti](#)).]
- Yestherdays Rose & O'Hanlon's emendation of the first edition's Yesterdays brings Swift's Stella (Esther Johnson) & Vanessa (Esther Vanhomrigh) into the mix. They represent the victims of HCE's Original Sin in the Park—identified with his daughter Issy.



Stella & Vanessa

HCE and ALP

The next passage names four people, but the reference is actually to HCE and ALP, the Adam and Eve of all those ancestors/ descendants:

Farseeingetherich and Poolaulwoman, Charachthercuss and his Ann van Vogt. (RFW 043.31-32)

The comma after Poolaulwoman was missing in the first edition. John Gordon noted its absence, commenting:

there should probably be a pause between these names. Joyce is parsimonious with his commas. ([Gordon 54.4](#))

- Farseeingetherich [Vercingetorix](#) (pronounced wer-king-GET-or-ix) was the leader of the Gallic revolt against Julius Caesar. He was finally defeated by Caesar at the Battle of Alesia in 52 BCE. Six years later, he was paraded and ritually sacrificed in the first of Caesar's four triumphs.



Vercingetorix Casts His Arms at the Feet of Julius Caesar

- German: Fernsehgerät, television set (literally far-see device), echoing Television kills telephony in brothers' broil on the previous page.
- Farsee...r John Gordon notes that this name reflects the etymology of [Prometheus](#), the character in Greek mythology who stole fire from the gods and gifted it to mankind: fore-seer. I'm not so sure.
- -rich This forms a pair of opposites with the following Pool- (poor, the [L/R Interchange](#)).
- -ich German: ich, I. VI.B.32.200e: Farseengetter ich. Joyce compiled this notebook in May-October 1930. Once again, HCE or the Cad (they are essentially the same) is identifying himself with his ancestors.
- Poolaulwoman Poor Old Woman, a poetic personification of Ireland.
- Charactercuss [Caractacus](#) was the King of the Catuvellauni, a British tribe which resisted the Roman Conquest of Britain under Claudius. Like Vercingetorix, he was eventually defeated and taken

to Rome as a captive—presumably to be ritually sacrificed during a triumph. Unlike his Gallic predecessor, however, he was spared and allowed to live out his life in Rome.



Caractacus at the Tribunal of Claudius at Rome

- Ann van Vogt Irish: Seanbhean Bhocht, Poor Old Woman. The Irish is traditionally Anglicized as The Shan Van Vocht, which was also the name of a nationalist ballad, a novel and a newspaper. Joseph Campbell & Henry Morton Robinson “translate” Charachthercuss and his Ann van Vogt as the Magistrate’s daughter Anne (Campbell & Robinson 67). In the opening lines of this chapter, there were allusions to **his old Shanvocht ** and Caraculacticors, between which the word Vergobretas occurred. A vergobret was a magistrate in ancient Gaul. Ann is, of course, HCE’s wife ALP: Anna Livia Plurabelle.

- Vogt Lorenz Juhl Vogt, *Dublin som Norsk By* [Dublin as a Norse City], H Aschehoug & Co, Christiania (1896). Joyce listed this book in VI.B.7:177a. The author was a Norwegian historian and politician.
- German: Vogt, steward, governor, bailiff, reeve—not quite a remembrancer, or a magistrate, but a similar office.
- Dutch: vocht, fluid, liquid, moisture, which perhaps refers to the micturition of the two girls in the foliage, as HCE spies on them (RFW 006.40 ff).
- D.e.e.d Dead: Rossetti's translation of Villon's *Ballade des Dames du Temps Jadis* had the title *The Ballad of Dead Ladies*. Note that this spelling brings the word one letter closer to Eden, the scene of HCE's Original Scene, the deed that brought death into the world.
- Edned, ended E-D 'n' E-D? These two anagrams rearrange the letters from D.e.e.d and add an n. I presume Eden is also in there somewhere. The sense is: Paradise Lost.
- sleeping soundlessly sound asleep, meaning fast asleep, is the usual expression. Here sound means deep, heavy, profound, as well as unbroken, undisturbed ([OED 468](#)). This form of the word is related to the German: gesund, healthy. The word sound meaning noise is of a different etymology but is also relevant here.



Dante Gabriel Rossetti

- Latin: favete linguis, favour with your tongues, be propitious with your tongues. In ancient Roman religious ceremonies, this phrase was used proverbially to enjoin silence, lest a careless word have ominous consequences: Keep sacred silence. Joyce's source was

probably his beloved Horace, [Odes 3:1:2](#), though the phrase was also used in various forms by Cicero, Ovid, Seneca and Pliny the Elder.

- Medieval Latin: Intendite! Hear!, Pay attention! In the first chapter, we were similarly enjoined to silence: Hush! Caution! Echoland! (RFW 010.36). Will what we heard on that occasion be relevant to the following paragraph?

And that's as good a place as any to beach the bark of our tale.

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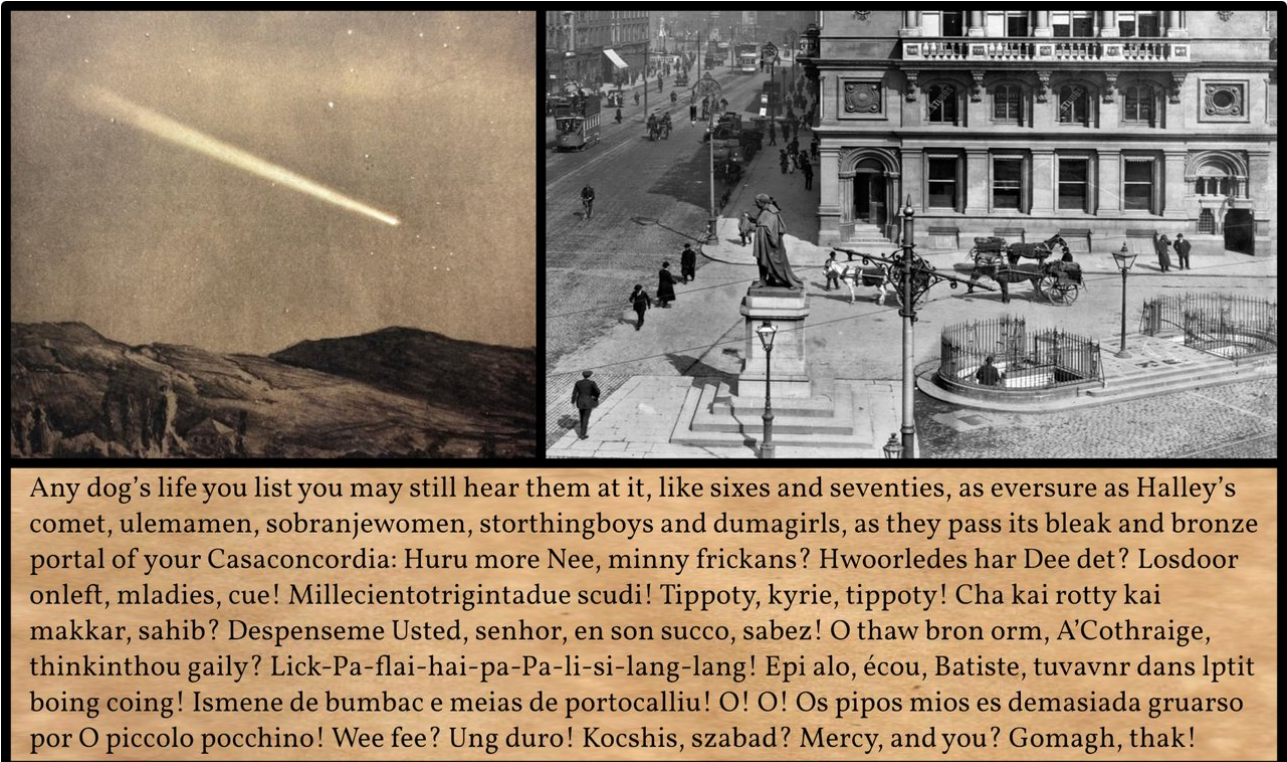
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Any Dog's Life You List

Finnegans Wake - A Prescriptive Guide



Any Dog's Life (RFW 043.34-044.04)

We resume our analysis of the Cad's Side of the Story, a retelling of HCE's Oedipal Encounter in the Phoenix Park with the Cad. That encounter was itself a Viconian repetition of HCE's earlier encounter with the King outside his tavern in Chapelizod (RFW 024.10 ff). That original encounter was concluded with the following passage in parenthesis:

(One still hears that pebblecrusted laughter, japijap cheerycherrily, among the roadside tree the lady Holmpatrick planted and still one feels the amossive silence of the cladstone allegibelling: Ive mies outs ide Bourn.) (RFW 025.18-21)

It can hardly be a coincidence, then, to learn in the present paragraph that you may still hear them. What we hear turns out to be a multilingual

babble of voices engaged in small talk. Directions to the toilets, polite inquiries about the cost of using them, and some comments on their suitability bring to mind not only the Original Sin in the Park, which featured micturating maidens, but also the Museyroom Episode, in which HCE's defecates.

- I've mies outs ide Bourn Five miles outside Bourn. This is the sort of thing one might read on a milestone. In the encounter in the park, HCE points towards his duc de Fer's overgrown milestone—ie the Wellington Memorial. And in the Cad's Side of the Story, we had the augustan peacebetothem oaks and the monolith rising stark.



The Wellington Monument in the Phoenix Park

First-Draft Version

As we saw in the last article, Joyce's first draft of this episode did not contain this paragraph or anything resembling it. Instead, the paragraph that ends with the sentence about spending a whole half hour in Havana was followed by a short passage that eventually became the paragraph on RFW 044 beginning And, Cod, says he. But when an early draft of this chapter appeared in the literary journal *transition* in June 1927, this paragraph was present, and in a form very close to the version that would be published in 1939:

Any dog's life you list you may still hear them at it, ulemamen, sobranjewomen, storthingboys and dumagirls, as they pass its bleak and bronze portal of your Casaconcordia: Huru more Nee, minny frickans? Hwoorledes har Dee det? Losdoor onleft mladies, cue. Millecientostrigintadue scudi. Tippetty,kyrie, tippetty. Cha kai rotty kai makkar, sahib? Despenseme Usted, senhor, en son succo, sabez. O thaw bron orm, A'Cothraige, thinkinthou gaily? Lick-Pa-flai-hai-pa-Pa-li-si-lang-lang. Epi alo, ecou, Batiste, tuvavnr dans lptit boing coing. Ismeme de bumbac e meias de portocallie. O. O. Os pipos mios es demasiada gruarso por O piccolo pocchino. Wee fee? Ung duro. Kocshis, szabad? Mercy, and you? Gomagh, thak.) (Jolas & Paul 35-36)

The closing parenthesis is a relic of an interim version, in which this whole paragraph was parenthetical. The opening parenthesis before Any was subsequently erased, but its partner survived for several more drafts.

nation seemed almost already to be about to have need. Then, stealing his thunder, but in the befitting legomena of the smaller country, a bit duskish and flavoured with a smile, seen as ow his thoughts consisted chiefly of the cheerio, he aptly sketched for our soon-to-be second parents (sukand see whybe!) the touching scene. It scenes like a landscape from Wildu Picturescu or some seem on some dimb Arras, dumb as Mum's mutyness, this minage of the seventy-seventh kusun of kristansen is odable to os across the wineless Ere no odor nor mere eerie nor liss potent of suggestion than in the tales of the tingmount. (Prigged!) The augustan peacebetothem oaks, the monolith rising stark from the moonlit pinebarren, the angelus hour with ditchers bent upon their farm usetensiles, the soft belling of the fallow deers (*doerehmoose genuane!*) advertising their milky approach as midnight was striking the hours (*lelate!*), and how brightly the great tribune outed the smokewallet (imitation!) from his frock, kippers, and by Joshua, he tips im a topping swank che-root, none of your swellish soide, quoit the reverse, and he says he was to just pluggy well suck that brown boyo, my son, and spend a whole half hour in Havana. How he met Master, he mean to say, on Lorenzo Tooley street and how he wished his Honour the bannocks of Gort and Morya and Bri Head and Puddyrick, yore Loudship, — a strange wish for you, my friend, and it would poleaxe your sons' grandsons utterly though your own old sweatandswear flouerunts heaved it hoch many as the times, when they were turrified by the hitz.

Any dog's life you list you may still hear them at it, ulemamen, sobranjewomen, stortingboys and dumagirls, as they pass its bleak and bronze portal of your Casa concordia: Huru more Nee, minny frickans? Hwoorledes har Dee det? Losdoor onleft mladies, cue. Millecentotrigintadue scudi. Tippetty, kyrie, tippetty. Cha kai rotty kai makkar, sahib? Despenseme! Usted, senhor, en son succo, sabez. O thaw bron orm, A'Cothraige, thinkin' thou gaily? Lick-

Pa-flai-hai-pa-Pa-li-si-lang-lang. Epi alo, ecou, Batiste, tuvavn dans lptit boing coing. Ismene de bumbac e meias de portocallie. O. O. Os pipos mios es de masiada guarso por O piccolo pocchino. Wee fee? Ung duro. Kocsis, szabad? Mercy, and you? Gomagh, thak.)

And, Cod, says he with mugger's tears: M'ggg, m'gay fellow, as sicker as moyliffy eggs is known by our good househalters from yorchundreds of mamooth to be which they commercially are in ahoy high British quarters (conventional!) my guesthouse and cowhaendel credits will immediately stand ohoh open as straight as that neighbouring monument's fabrication before the hygienic glill (this was where the revernt sabboth and bottlebreaker with firbalk forthstretched touched upon his tricoloured boater, cordially inwitting the adolescence who he was wising up to do in like manner what all did so as he was able to add) lobe before the Great Schoolmaster's. Smile!

Life, he himself said once, (his biografiend, in fact, kills him verysoon, if yet not, after) is a wake, livit or kriket, and on the bunk of our breadwinning lies the cropse of our seedfather. The scene, refreshed, reroused, was never to be forgotten for later in the century one of that puisne band of factferreters, (then an excivily (retired), (hurt), under the sixtyfives act in a dressy black modern style and wewere shiny tan burlingtons) rehearsed it with a dignified (copied) bow to a namecousin of the late archdeacon F. X. Preserved Coppinger in a pullwoman of our first trans-hibernian with one still sadder circumstance which is a dirkandurk heartskewerer if ever. Cycloptically through the windowdisks and with eddying awes the round eyes of the rundeisers beheld the clad pursue the bare, the bare the green, the green the frore, the frore the clada-gain, as their convoy wheeled encirculingly about the gigantig's lifetree, our fireleaved loverlucky blomster-bohm, phoenix in our woodlessness, haughty, cacuminal, erubescant (repetition!) whose roots they be ashes with

transition 3:35-36 (1 June 1927)

The transition version is already a marked advance on the actual first draft, which included several more multilingual remarks. The earliest drafts are preserved in a typescript dated by Rose & O'Hanlon December 1923-early 1927. The following transcription conflates at least four different draft levels:

And any dog's day you may hear them, ulemamen and sobranjewomen and stortingboys and [blank] as they pass the bleak bronze portal of our house of parliament. Et pia alors. Millecentotrentadue scudi. Semeron den didomen pisterin, aorion eukaristos. Tipote, Kyrie! Cha ke rotty ke makkar, sahib? Desculpe me, senhor, en son succo. O, thaw bron urm, Cothraige! Lick-Pa flaid-hai-pa-Palisi liang-liang! Et pia alors, écoute, batiste, vous allez venir dans le ptit coin! Ismene de bumbac! see meias ciorapi de portocalliu! O! O! Os pipos mios es por O piccolo pocchino! Accidempoli! Huru mor nee, minny frickens! Hwoorledes har De det, Opvarter? Last door on left, medear, cue Eine läusige Gesellschaft. Bin so frei! Es def[??]gesmanado guarso por la boquillas. Hvormegel? Un duro! Kocsis, szabad? Merci, and you? Alb, alb! Wie einst in Mai. Eine ganz gemeg Hurenpartie! Gomagh, thak.) ([James Joyce Digital Archive](#))

According to Joseph Campbell & Henry Morton Robinson, the meaning of this paragraph is as follows:

Hear, for instance, this babel of tongues, these people of the world who legislate and converse in the very shadow of his tomb. Any day you list you may hear them all, as they pass the bleak and bronze portal of his Palace of Peace; men, boys, and girls, of the Moslem, Bulgarian, Norwegian, and Russian parliaments—chattering in their sundry tongues. You will recognize his accents in all they say. [Footnote: The pot au feu language of the text is difficult but finally decipherable. Ulema was the name of a Moslem theological body in the pre-War Turkish government. Storthing is the parliament of Norway; Duma, of Czarist Russia; Sobranje, of Bulgaria. The ten lines of conversation snatches are caught from the lips of a cosmopolitan passing crowd. (Campbell & Robinson 67 and fn)



The Irish House of Commons on 19 April 1780

In one version of HCE's Original Sin in the Park, he was caught peeping at two girls relieving themselves amongst the foliage:

the charming waterloose country and they two quitewhite villagettes who hear show of themselves so gigglesome minxt the follyages ... (RFW 006.40-007.01)

- Latin: minxit she urinated.

Listening to their chamber music aroused HCE. In Ulysses, Bloom imagines the sound of Molly pissing into the chamber pot to be a type of chamber music:

Chamber music. Could make a kind of pun on that. It is a kind of music I often thought when she. Acoustics that is. Tinkling. Empty vessels make most noise. Because the acoustics, the resonance changes according as the weight of the water is equal to the law of falling water. Like those rhapsodies of Liszt's, Hungarian, gipsyeyed. Pearls. Drops. Rain. Diddle iddle addle addle oodle oodle. Hiss. ([Ulysses 271](#))

In this paragraph we hear another species of chamber music: the wind music of blustering politicians in the lower chamber of the Houses of Parliament. The Houses of Parliament is an old euphemism for the toilets (as are The House of Lords and The House of Commons).



The Tower of Babel

Parliament

The word Parliament comes from the French: parler, to talk. A parliament is a talking shop. The original parliament was the Tower of Babel. Joyce's parliamentarians are only identified by the general terms -men, -women, -boys, and -girls. I presume these embrace the usual dramatis personae of *Finnegans Wake*, particularly the Earwicker household.

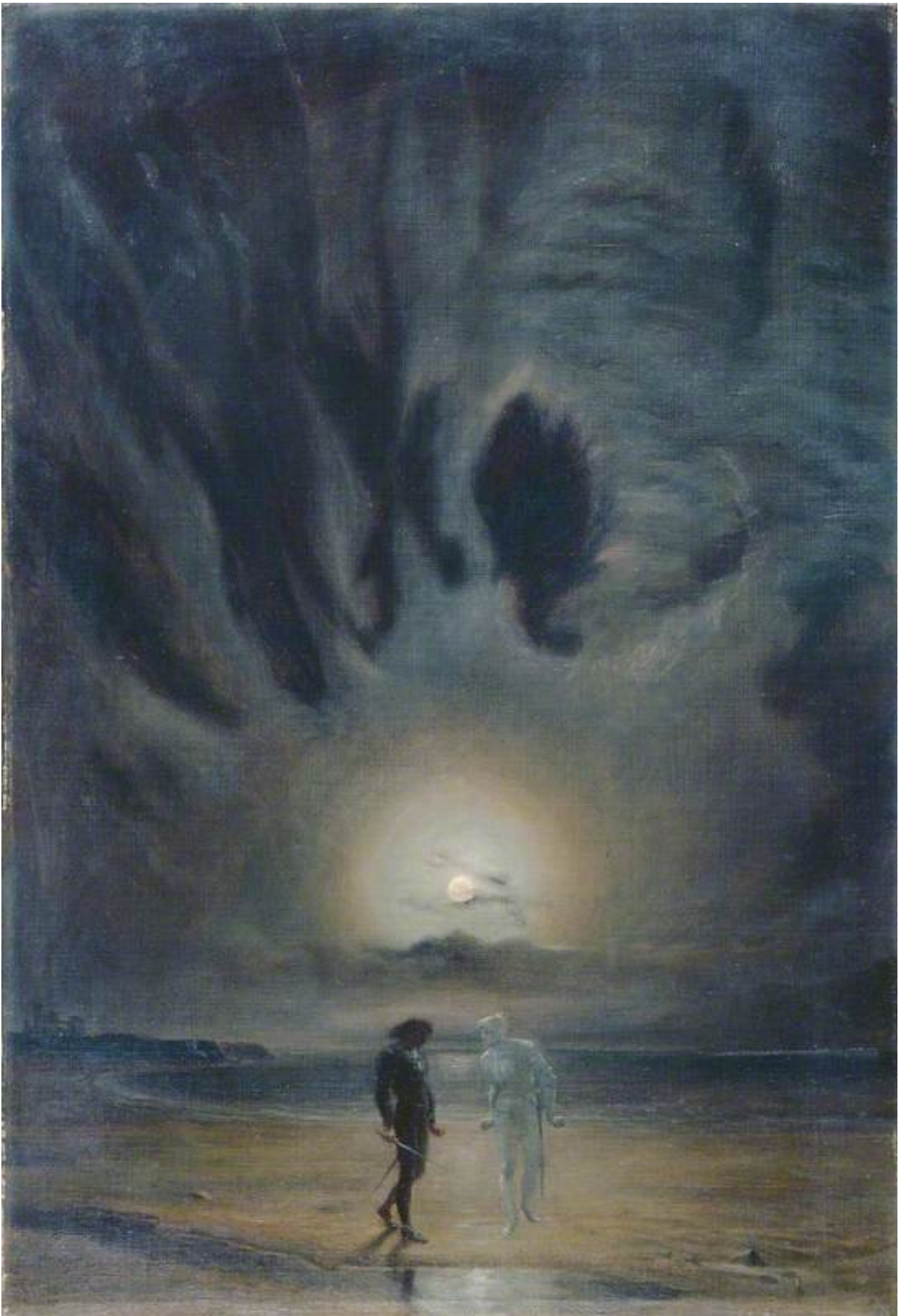
Any dog's life you list you may still hear them at it, like sixes and seventies, as eversure as Halley's comet, ulemamen, sobranjewomen, storthingboys and dumagirls, as they pass its bleak and bronze portal of your Casaconcordia: (RFW 043.34-37)

- dog's life a miserable or wretched existence. Joyce originally wrote dog's day. The dog days are the hot, sultry days of summer, which followed the heliacal rising of Sirius, the Dog Star—or when the Sun was in Canis ([Aristotle, Metaphysics](#)). But Joyce may have had in mind the proverb Every dog has its day.
- list (1) like (2) listen. The latter harks back to two earlier passages. One in the opening chapter, and the other just a few pages before the present passage:

Hear? By the mausolime wall. Fimfim fimfim. With a grand funferall. Fumfum fumfum. 'Tis optophone which ontophanes. List! Wheatstone's magic lyer! They will be tugging foriver. They will be lichening for allof. They will be pretumbling forover. The harps-dischord shall be theirs for ollaves. (RFW 011.04-08)

Whence it is a slipperish matter, given the wet and low visibility ... to idendifine the individuone in scratch wig, squarecuts, stock, lavaleer, regattable oxeter, baggy pants and shufflers ... with already an incipience (lust!) in the direction of area baldness ... who was asked by free boardschool shirkers ... to tell them ... that fishabed ghoatstory ... (RFW 041.16-25)

In both cases, the allusion is to the Ghost in Hamlet, who enjoins his son to List, list, O, list! Hamlet meeting the ghost of his own father is one of the literary antecedents of the Oedipal Encounter in *Finnegans Wake*. Franz Liszt is also relevant in the passage with Wheatstone's magic lyre. He is probably not relevant in the present passage, but it is interesting that Bloom invoked Liszt in his pun on chamber music.



Hamlet and the Ghost

- like sixes and seventies at sixes and sevens, an expression that means at loggerheads, in a state of dispute or disagreement. Joyce's alteration alludes to the 76-year period of Halley's Comet.
- as eversure as Halley's comet EHC, the initials of HCE. Halley's Comet has a period of about 76 years, as Joyce noted in VI.B.8.3b: Halley 76 yr. of BV. What does BV mean? B Visibility_? Rose & O'Hanlon include the following note on the astronomer. It is clearly based on the article in The Encyclopædia Britannica (Eleventh Edition), of which Joyce possessed a set:

Note: [Edmund Halley](#), English astronomer, son of a distinguished and wealthy soapboiler of London. His mind was long concerned with the momentous problem of gravity, despite his achievements in the field of astronomy, and by August 1684 he had perceived that the central force of the solar system must decrease inversely as the square of the distance. He applied vainly to Wren and Hooke for further elucidation, and in August 1684 made a journey to Cambridge for the purpose of consulting Newton, which resulted in the publication of the Principia. The labour and expense of passing this great work through the press devolved upon Halley, who also wrote the prefixed hexameters. Among his many services to the British Navy, the provision of maps and suchlike, was the selection and fortifying the port of Trieste. Halley's most notable scientific achievements were: his detection of the long inequality of Jupiter and Saturn, and of the acceleration of the moon's mean motion (1693); his discovery of the proper motions of the fixed stars (1718); his theory of variation (1683), including the hypothesis of four magnetic poles and his suggestion of the magnetic origin of the aurora borealis; his calculation of the orbit of the 1682 comet (the first ever attempted), coupled with a prediction of its return, striking verified in 1759; and his indication (in 1679, and again in 1716) of a method extensively used in the 18th and 19th centuries for determining the solar parallax by means of the transit of Venus. ([James Joyce Digital Archive](#))



Edmond Halley

- ulemamen In Islam, the ulama or ulema are the guardians of legal and religious tradition. Joyce noted in VI.B.10.35m: Ulema (Pers. parl), though the Ulema was not the Persian Parliament. His source was an article in The Irish Times:

The Ulema, the Council of holy men that directs the religious and educational activities of the Persian people, has demanded legislation to prohibit the sale of liquor and to close all places of public amusement. (The Irish Times 11 November 1922)

- sobranjewomen The Sobranje is the Bulgarian Parliament. Bulgarian: събрание [səbranie], assembly.
- storthingboys The Storthing is the Norwegian Parliament. Norwegian Nynorsk: Storting, Great Assembly. Also, stuttering boys. In Finnegans Wake, HCE's stutter is a sign of his guilt.
- dumagirls The Duma is the Russian Parliament. The Imperial State Duma sat from 1905 until it was finally dissolved in 1917. The current State Duma only dates from 1993. Also, perhaps, dumb girls—though Issy rarely shuts up.
- bleak and bronze The Black & Tans were an irregular force of British men (mostly unemployed World War I veterans) recruited by the Royal Irish Constabulary during the Irish War of Independence (1920-1). They were notorious for their lawlessness, violence and brutality.
- portal A portal is a gateway or entrance. Latin: porta, gate, entrance, door. Later, in III.4 (The Fourth Watch of Shaun), HCE and ALP will appear as Mr and Mrs Bartholomew Porter.
- Casaconcordia Italian: casa di concordia, house of peace, house of concord.

Did Joyce have a particular building in mind, one with black and bronze portals? Louis Mink suggests the [Palace of Peace](#) in the Hague, Netherlands, which has housed the Permanent Court of Arbitration since 1913. A house of peace, certainly, but where are the black and bronze portals:



The Peace Palace (The Hague, Netherlands)

Parliament House in Dublin has a couple of large portals. One, on Westmoreland Street, is brown and wooden. The other, on Foster Place, is black and metallic:



Bleak and Bronze Portals (Parliament House, Dublin)

Babble of Voices

The remainder of this paragraph consists of seventeen questions or statements in a variety of different languages. As we have seen, Joyce drafted several more, but edited the passage for publication in 1927. Some of these would be appropriate if spoken by a waiter or concierge in a hotel or restaurant. Some are concerned with the toilets and what one does there, which connects this passage with both HCE's Original Sin in the Park and the Museyroom Episode. Finally, several references to the cost of spending a penny add a meretricious element to the proceedings.

Huru more Nee, minny frickans?

- Swedish: Huru mår ni, mina fröken? How are you, my young ladies? Huru is now archaic, the modern form being hur. Fröken is actually a singular form, but mina is plural.

John Gordon adds:

Hooray, more knee, my sweet young ladies? (Audience request at leg show: please lift the skirt higher above the knee.) ([Gordon 54:10-11](#))

But perhaps this request would make more sense coming from HCE as he spies on the two girls.



The Can-Can

Hwoorledes har Dee det?

- Danish, Norwegian Bokmål: Hvorledes har De det?, How do You do? This is now a rather archaic expression.

Losdoor onleft, mladies, cue!

- English: Last door on the left, m'ladies. Thank you. Directions to the Ladies—female toilets—outside of which there is a queue.
- Serbo-Croatian: mlad, young.

Millecientotrigintadue scudi!

- Italian: millecentotrentadue, 1132, a symbolic number in Finnegans Wake.
- Spanish: ciento, hundred.
- Latin: triginta, thirty.
- Italian: scudi, shields, five-lira coins (discontinued in 1918).
- Italian: scusi, excuse me.



An Italian Scudo

Tippoty, kyrie, tippoty!

- Modern Greek: τίποτε, κύριε, τίποτε [tipote, kyrie, tipote], nothing, sir, nothing, you're welcome, don't mention it.
- Ancient Greek: τί, κύριε, τί [ti, kyrie, ti?], Why, O Lord, why?
- Ancient Greek: πότε, κύριε, πότε [pote, kyrie, pote?], When, O Lord, when?
- tippoty teapot : potty (chamber pot).

Cha kai rotty kai makkar, sahib?

See Sudarshan Ramani's ["Tea, with Roti and Butter, Mister?" An Examination of a Single Phrase in a Sentence from Finnegans Wake](#) for an Indian perspective on this phrase.

- Hindi: चाय की पत्ती [chāy kī pattī], tea leaf.
- Greek: και [kai], and.
- Hindi: रोटी [roṭī], bread : roti, chapati (an Indian unleavened flatbread).
- Hindi: मक्खन [makkhan], butter.
- Hindi: मक्कार [makkār], deceitful, two-faced.
- Hebrew: מכר [makār], acquaintance, friend.

- Hindi: साहिब [sāhib], sir, mister, lord. Also an Anglo-Indian term of respect for a white European or other person of rank in colonial India.



Buttered Roti

Dispense me Usted, senhor, en son succo, savez!

- Spanish: dispénseme, excuse me.
- Spanish: usted, you.
- Portuguese: senhor, sir, mister.
- French: en son, in his, in its, in her, in their.
- Spanish: en son de, in, as (= in a certain manner, in the guise of)
- Italian: succo, juice : gist, pith, essence.
- Spanish, Portuguese: sabes, you know.
- French: savez, [you] know.

O thaw bron orm, A'Cothraige, thinkin' thou gaily?

- Irish: Ó, tá brón orm, a Chothraige, an dtuigeann tú Gaedhealg, Oh, I'm sorry, St Patrick, do you understand Irish? St Patrick was a Briton, but if he did spend much of his youth as a slave in Ireland, he probably could speak Irish.



St Patrick

Lick-Pa-flai-hai-pa-Pa-li-si-lang-lang!

- Lick-Pa Like Pa, with a salacious element added.
- flai afraid (imitating Chinese Pidgin pronunciation).
- flai-hai fly high?
- Chinese: 害怕 [hàipà], to be afraid.
- pa-Pa Papa = HCE.
- Pa-li ALP.
- li-si Issy.
- si-lang so long.
- Chinese: 狼 [láng], wolf : pervert.
- Chinese: 郎 [láng], man, husband, father.
- Chinese: 浪 [làng], dissolute, dissipated, lascivious.
- Chinese: 两 [liǎng], two, some, few.



láng : wolf

Chinese Glyph for Wolf

Epi alo, écou, Batiste, tuvavn̄r dans lptit boing coing!

- French: Et puis alors, écoute, Batiste, tu vas venir dans le petit bon coin! So, listen, Baptiste, you are going to come into this fine little place. [Vico's](#) first name is Giambattista, or John the Baptist.
- Ancient Greek: ἐπί ἄλλο [epi allo], upon another thing. Strictly speaking, when ἐπί means on or upon, it takes the genitive case. As ἄλλο is in the accusative case, ἐπί ought to mean onto, to, against, or over. Joyce, however, was not a Greek scholar, so it is probably pointless to try and parse this expression.
- French: écu, écu (a gold or silver coin formerly used in France, with varying values), shield. Compare scudi above.
- Romanian: ecou, echo.

- French: batiste, cambric, a finely-woven fabric made from linen or cotton.
- Romanian: batiste, handkerchiefs.
- French: le petit coin, toilets, lavatory, water closet (literally little corner or little place). This continues the micturition motif, carried over from HCE's Original Sin in the Park.
- French: bon coin, good corner, a common expression for a nice out-of-the-way restaurant.



A Silver Écu

Ismene de bumbac e meias de portocaliu!

- Romanian: izmene de bumbac, cotton drawers, cotton underpants. As worn, perhaps, by the two girls urinating in the foliage.
- Ismene The daughter and half-sister of Oedipus—clearly relevant, given the Oedipal associations of the Earwicker household.
- Portuguese: e meias de, and socks of.
- Romanian: portocaliu, orange (colour). Portocalii is the plural form. The fruit is called portocală. The colour was named after the fruit, the -ă with the adjectival suffix -iu. In the opening sentence of the previous chapter, the two urinating girls were names Iris Frees (or Trees) and Lily O'Rangans. The latter refers to the orange lily.

- Portugal.

O! O! Os pipos mios es demasiada guarso por O piccolo pocchino!

- O! O! 00 is a common way of indicating public lavatories (WC or water closets) in Europe. The Germans still use the expression [Null-Null](#) for a WC.



A Sign for a Water Closet in Germany

- French: eau (pronounced [o]), water.
- Portuguese: os pipos, the pipes, the barrels.
- Spanish: míos, my (masculine plural).
- Spanish: es, is.
- Spanish, Portuguese: demasiada, too much, superfluous, excessive (feminine singular).
- Spanish: grueso, wide, fat, corpulent, bulky.

- guarso arse—HCE’s big wide arse that featured prominently in the Museyroom Episode.
- Portuguese: por, for.
- Portuguese: o, the.
- Italian: piccolo, small.
- Italian: pochino, a little bit.



A Spanish Duro

Wee fee? Ung duro!

- Hypocorism: wee-wee, to urinate : an act of urination, micturition : penis.
- German: Wieviel, Wie viel? How much?. The former was the standard form in Joyce’s day.
- French: un, a, one. The form ung can actually be found in Middle French, but that is probably only a coincidence.
- Ung dung, continuing the water-closet motif.
- Ung duro One dollar—the [L/R Interchange](#).

- Spanish (colloquial): duro, five pesetas, a five-peseta coin.
- Italian, Portuguese, Spanish: duro, hard (like an erect penis).

Kocshis, szabad?

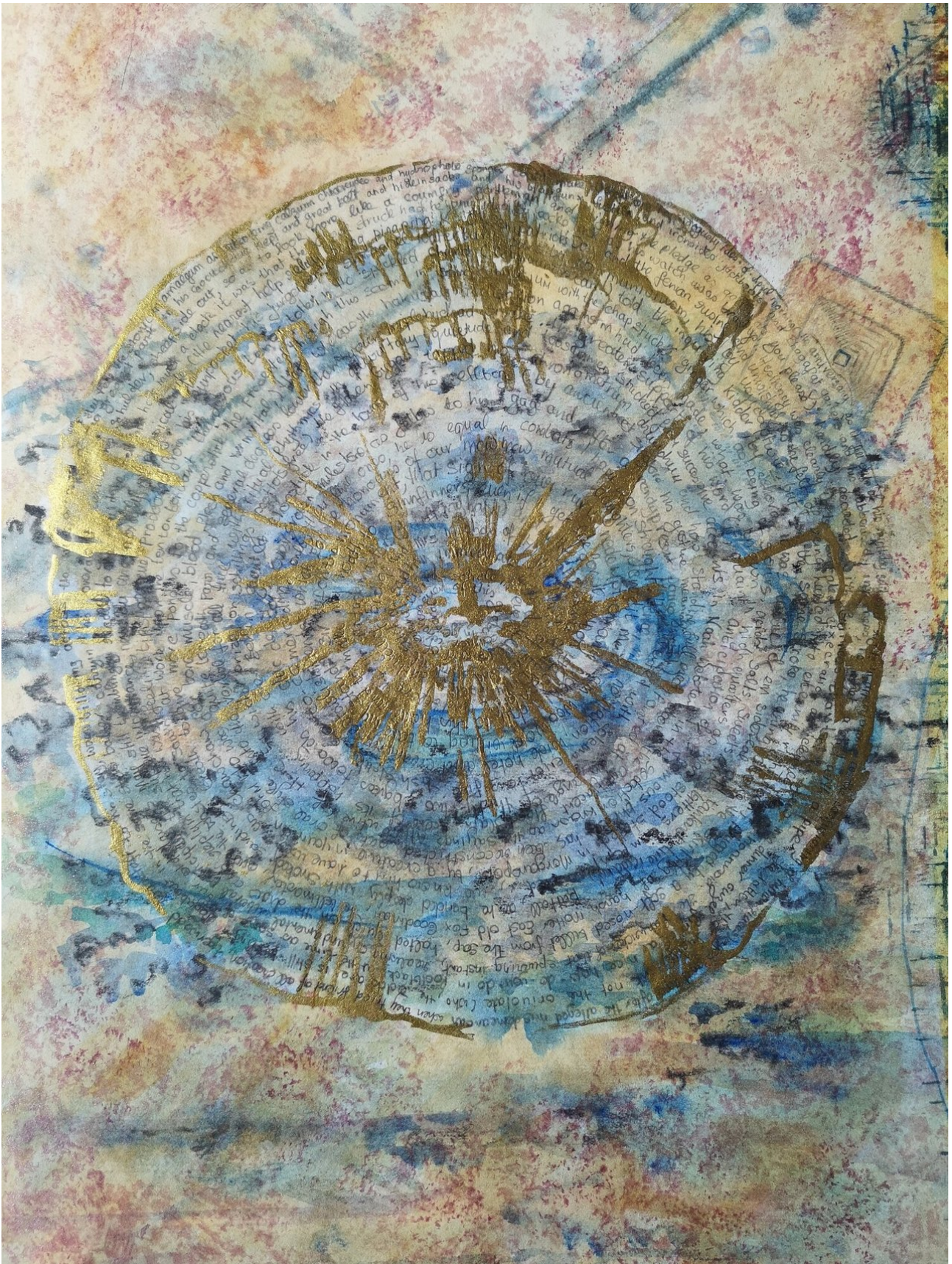
- Hungarian: kocsis, szabad? coachman, are you free?

Mercy, and you?

- French: Merci, et vous?, Thank you, and you? (in reply to someone asking you how you are).

Gomagh, thak!

- Irish: Go maith, fine, well (in reply to someone asking you how you are).
- Danish: tak, thanks.



Earwicker's Guilt

And that's as good a place as any to beach the bark of our tale.

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And, Cod, Says He

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[Finnegans Wake - A Prescriptive Guide](#)



And, Cod, says he with mugger's ears in his eyes (Would you care to know the prise of a liard? Maggis, nick your nightynovel! Mass Taverner's at the mike again! And that bagbelly is the buck to goat it!): Meggeg, m'gay chapjappy, I call our univalse to witness, as sicker as moyliffey eggs is known by our good househalters from yorehunderts of mamooth to be which they commercially are in ahoy high British quarters (conventional!) my guesthouse and cowhaendel credits will immediately stand ohoh open as straight as that neighbouring monument's fabrication before the hygienic gllll (this was where the reverent sabboth and bottlebreaker with firbalk forthstretched touched upon his tricoloured boater which he uplifted by its pickledhoopy (he gave Stetson one and a penny for it) whileas oleaginosity of ancestralolosis sgocciolated down the both pendencies of his mutsohito liptails (Sencapetulo, a more modestuous conciliabulite never curled a torn pocketmouth), cordially inwitin the adulleseence who he was wising up to do in like manner what all did so as he was able to add) lobe before the Great Schoolmaster's. (I tell you no story.) Smile!

And, Cod, Says He (RFW 044.05-20)

Our analysis of the Cad's Side of the Story—a retelling of HCE's Oedipal Encounter in the Phoenix Park with the Cad with a Pipe—continues. At a crucial point in that original encounter, HCE pointed towards the Wellington Memorial and solemnly declared himself innocent of the crimes that were being laid at his door:

Shsh shake, co-comeraid! Me only, them five ones, he is equal combat. I have won straight. Hence my no-nationwide hotel and creamery establishments which for the honours of our mewmew mutual daughters, credit me, I am woowoo willing to take my stand, sir, upon the monument, that sign of our ruru redemption, any hygienic day to this hour and to make my hoath to my dear sinnfinners, even if I get life for it, upon the Open Bible and befu before the Great Taskmaster's eye (I lift my hat!) and in the Presence of the Deity Itself andwell of Bishop and Mrs Michan of High Church of England as of all such of said my immediate withdwellers and of every living sohle in every corner wheresoever of this globe in general which useth of my British to my backbone tongue and commutative justice that there is not one tittle of truth, allow me to tell you, in that purest of fibfib fabrications. (RFW 029.07-19)

The paragraph we are now examining rehashes this moment.

First Draft

Unlike the two previous paragraphs, this one was present in Joyce's first draft of this passage:

And says he: As sure as eggs is what they are in high quarters my business credit will stand as straight as that monument's fabrication before the hygienic globe of the Taskmaster's eye (and here the reverent sabbath and bottle breaker uncovered himself of his boater cordially inviting the adolescents whom he was wising up to do likewise. (Hayman 70)

Note the echoes of the earlier passage:

RFW 029	Hayman 70
credit me	my business credit
take my stand	will stand
the monument	that monument's
hygienic day	hygienic globe
the Great Taskmaster's eye	the Taskmaster's eye
I lift my hat	uncovered himself of his boater
this globe	the hygienic globe
fabrications	fabrication

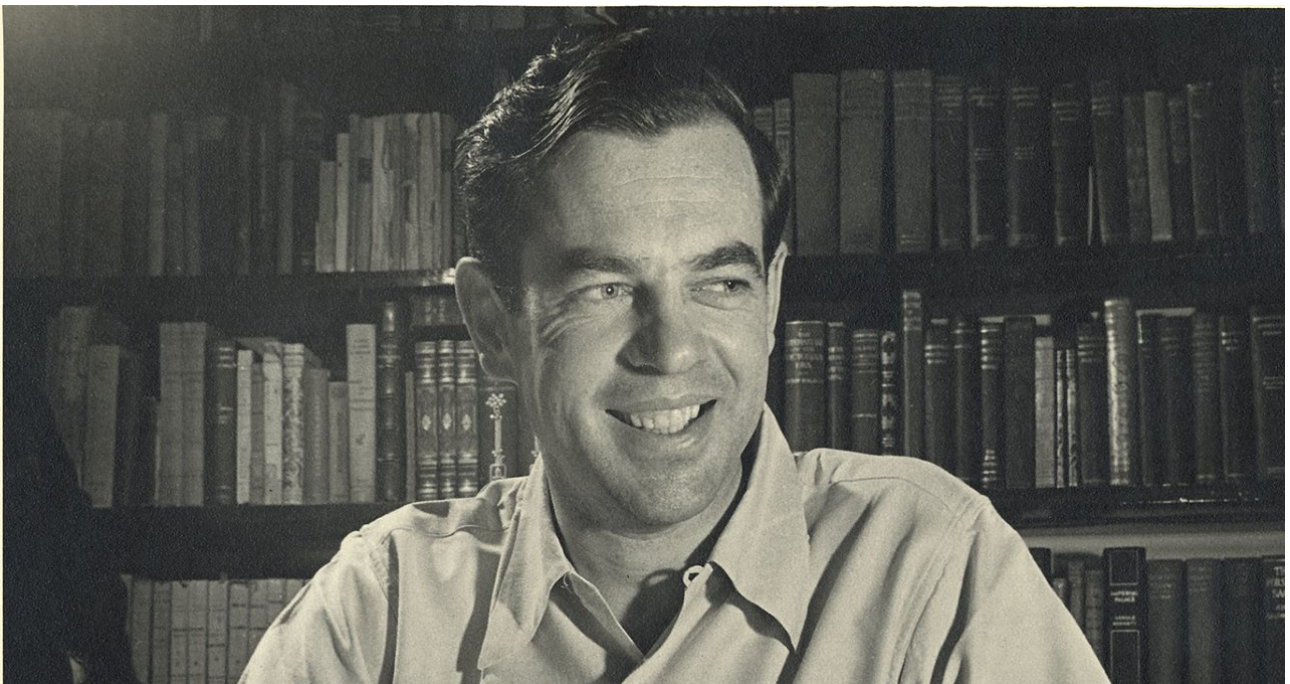
And another phrase from earlier in the encounter—in high quarters (RFW 028.34)—is also repeated here.

The adolescents are the three schoolboys to whom HCE or the Cad—in this passage they are essentially one and the same—is retelling the tale. They represent HCE's sons Shem & Shaun and the Oedipal Figure who embodies the two of them. In the published version, however, this plural has become the singular adulescence, which leads John Gordon to identify it with HCE's daughter Issy:

Standing before the round mantel mirror, as always when in that position 'cordially inwiting the adulescence [Issy up the chimney] who he was wising up to do in like manner ... (Gordon 131)

Does the hygienic globe of the Taskmaster's eye refer to the Sun in the sky? In the original encounter in the park, any hygienic day probably refers to Sunday, a day on which people were encouraged to engage in healthy recreations, such as walking in the park.

As usual, Joyce went on to elaborate this initial draft not only by altering what he had first written (eg changing Taskmaster's to Great Schoolmaster's) but also by inserting several parenthetical passages. In its final form, this short paragraph has four main parentheses, which take up almost two-thirds of the whole. And the longest of these is itself interrupted by two nested parentheses. At least one of these revisions strengthened the link with the earlier passage in Chapter 1.2: he altered high quarters to high British quarters, echoing HCE's British to my backbone.



Joseph Campbell

Radio Advertisement

In *A Skeleton Key to Finnegans Wake*, Joseph Campbell & Henry Morton Robinson arrived at a very different interpretation of this paragraph:

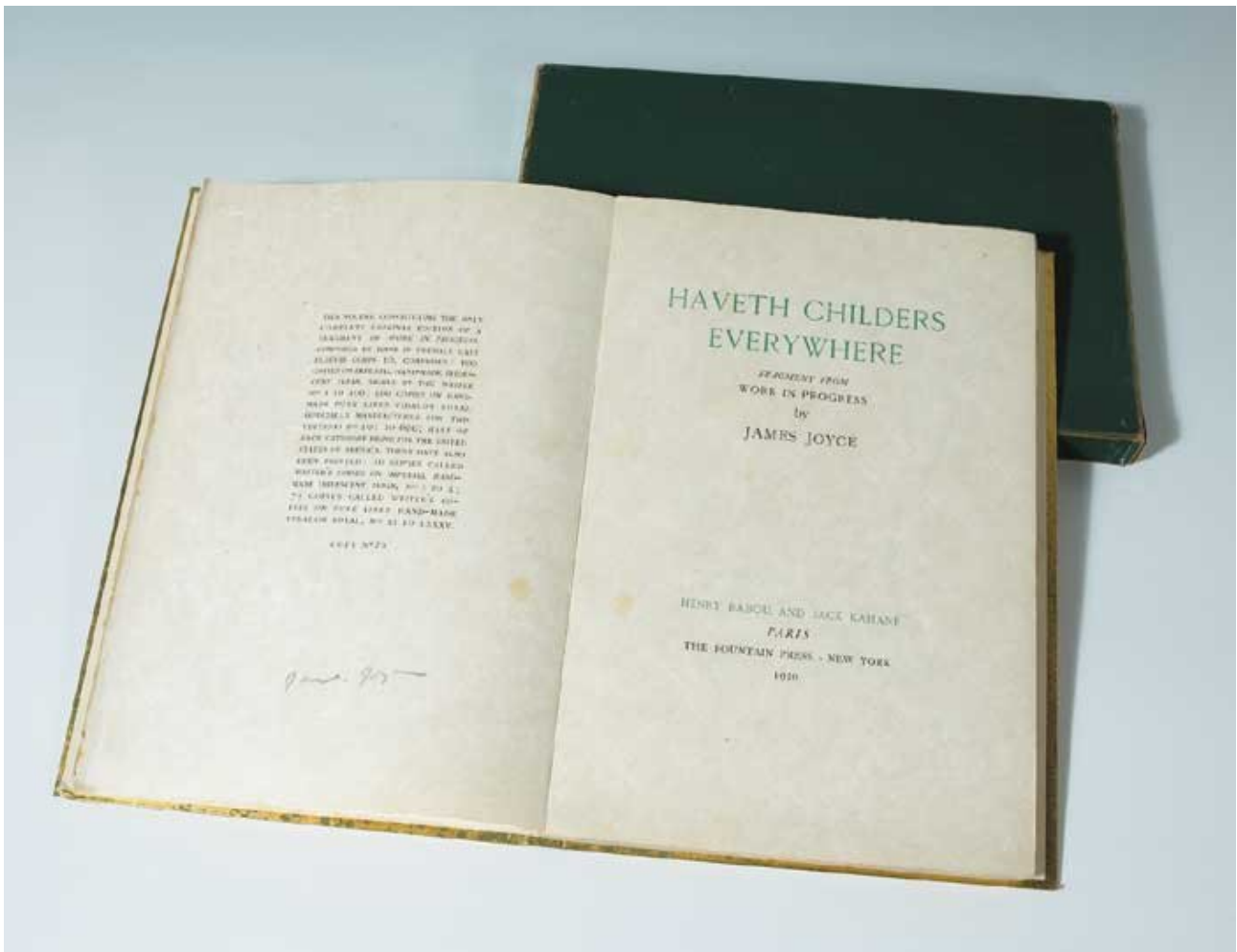
Or hear this voice coming over the radio, and again you will recognize the living accent of HCE. Over the microphone, with crocodile tears, he summons attention to himself. Tuck away your nightly novel, girlye; listen to him advertising his credits in oleaginous, foreign English, as he calls the whole universe to witness: "Sure as my Liffey eggs," says he, "is known to our good householders, ever since the ancient

centuries of the mammoth, to be that which they commercially are in high British quarters, my tavern and cow-trade credits will immediately stand oh-oh-open, as straight as that neighboring monument's fabrication, before the whole hygienic gllllllobe, before the great schoolmaster's smile!"†

†Through the sound of the radio advertisements, we hear the voice of HCE calling the whole universe to witness that his wares are as straight and true as the Wellington Monument, and have been so since the beginning of time. "The great schoolmaster's smile" is God's own countenance approving of this universal salesman. (Campbell & Robinson 68 and fn)

This interpretation, it seems, was deduced from the phrase Mass Taverner's at the mike again! It never would have occurred to me, but we might as well keep it in mind.

I might also mention an apt comment by John Gordon, Professor Emeritus in English at Connecticut University: Here as elsewhere, HCE's speech is partly an election address ([Gordon 54.25](#)). I would go further, and suggest that one compare this speech with HCE's famous apologia from Chapter III.3, known as Haveth Childers Everywhere, which was published in book form in 1930:



Haveth Childers Everywhere

The Bare Bones

With the encumbering parentheses removed, the final version of this paragraph reads as follows:

And, Cod, says he with mugger's ears in his eyes: Meggeg, m'gay chapjappy, I call our univalse to witness, as sicker as moyliffey eggs is known by our good househalters from yorehunderts of mamooth to be which they commercially are in ahoy high British quarters my guesthouse and cowhaendel credits will immediately stand ohoh open as straight as that neighbouring monument's fabrication before the hygienic gllllllobe before the Great Schoolmaster's. Smile! (RFW 044.05-20)

Note how the last and longest parenthesis—eight lines in the first edition—interrupts the word gllllllobe. The four extra l's in globe represent HCE's guilty stutter, which was prominent in the earlier passage in Chapter 1.2.

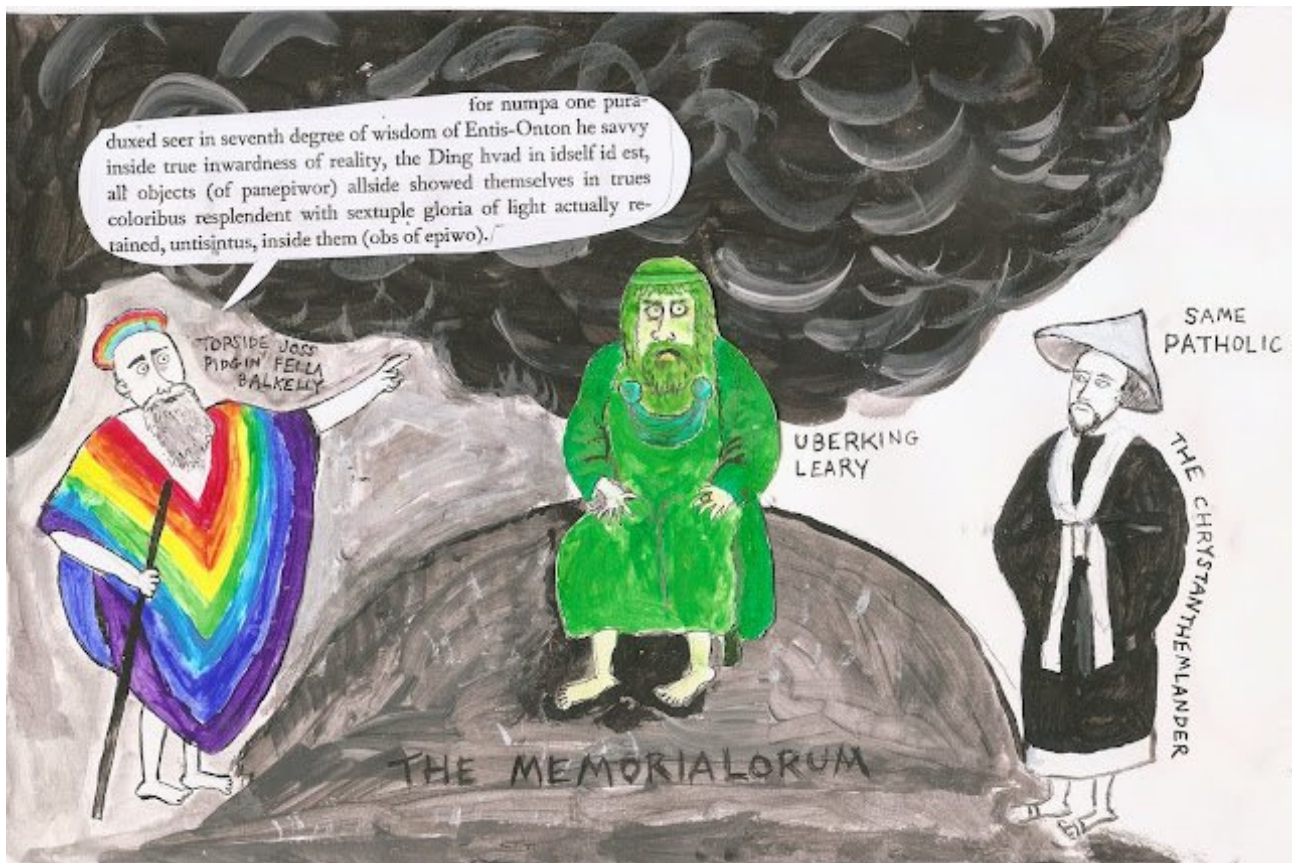
- Cod God. There is always something very fishy about HCE's self-exonerations. Also Cad, as this passage rehashes HCE's original response to the Cad with a Pipe.
- with mugger's ears in his eyes with crocodile tears in his eyes. Anglo-Indian: mugger, a species of large crocodile (*Crocodylus palustris*), from the Hindi: मगर [magar], crocodile. Joyce recorded this in VI.B.10:116h: mugger (crocodile). Crocodile tears refers to an insincere display of grief, from the ancient belief that crocodiles shed tears while consuming their prey. John Gordon suggests mother's tears, which are usually sincere. The first edition's tears was emended to ears in his eyes in *The Restored Finnegans Wake*, but as John Gordon points out, mugger's tears also alludes to Majesty, which explains the point of the following parenthesis ([Gordon 54.20-1](#)). Finally, mugger's anticipates Maggis in the next line.



A Mugger Crocodile in Sri Lanka

- mugger Joyce once told Padraic Colum that HCE's encounter with the Cad was inspired by a real incident in which his father was waylaid by a mugger in the Phoenix Park while collecting rates (Colum 159 : Ellmann 34).

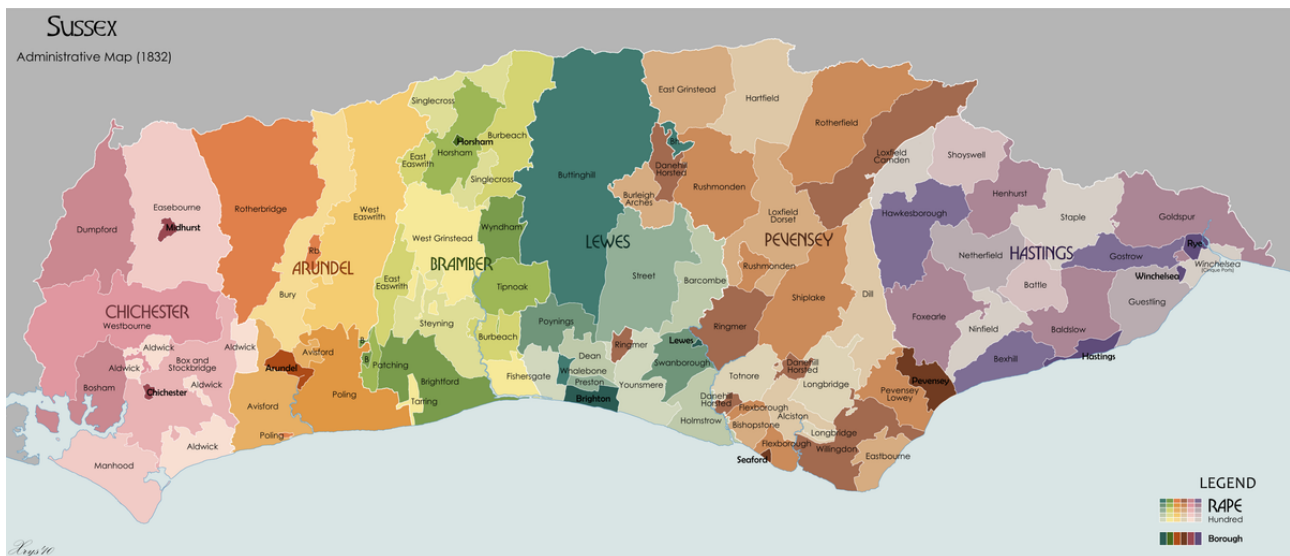
- ears ... eyes The combination of the two senses of sight and sound reminds us of Television kills telephony two pages ago. In *Finnegans Wake*, Shem has a good ear but poor eyesight, while Shaun is the opposite. The conflation of the two senses probably symbolizes the Oedipal Figure, who embodies both brothers. As we have seen, however, the first edition simply read tears.
- Meggeg In the Circe episode of *Ulysses*, the Nannygoat bleats Megeggaggegg! ([Ulysses 513](#)). Here, it may represent the fallow deer (note the following fellow in the first edition) in the Phoenix Park, as well as HCE's guilty stutter, but note that the preceding parenthesis ends with a reference to a goat.
- m'gay chapjappy my good chap : happy. Rose & O'Hanlon associate this with Joyce's note VI.B.7:224f my dear fellow, but they removed the word fellow which was added to chapjappy at the ninth stage of drafting. -jappy could refer to Japan (cf [Ulysses 406](#)). The preceding paragraph included a multilingual babble of phrases, but Japanese was not one of the languages represented. On the other hand, that paragraph included an allusion to St Patrick (A'Cothraige), who is depicted as a Japanese Buddhist bonze in the concluding chapter of *Finnegans Wake*. There is also a clear allusion later in this paragraph to the Japanese Emperor Meiji.



St Patrick as a Japanese Buddhist Monk

- univalse universe. FWEET suggests that the word conflates whole universe. Perhaps the presence of the I is just the result of the familiar [L/R Interchange](#) (O'Hehir 1967:392-393). VI.B.44: 92f simply records the phrase without indicating the source. The French: valse, waltz is probably not relevant. John Gordon suggests one voice, in contrast to the babble of voices in the preceding paragraph ([Gordon 54.23](#)).
- sicker German: sicher, sure.
- Phrase: as sure as eggs is eggs, most certainly. Joyce recorded it in Scribbledehobble (VI.A:804bs): as sure / as eggs are what they are (Connolly 156).
- moyliffey Moyliffey, (Irish: Magh Life, Plain of Liffey) is a plain in County Kildare through which the River Liffey flows. The river, in fact, takes its name from the plain. Originally, the Liffey was called the Ruirthech. Also my Livia, an allusion to HCE's wife ALP. In the opening chapter, she appeared as a hen, so the eggs may be hers literally speaking.

- German Haushälter, housekeepers. The literal translation is householders. As Gordon notes, for an extended period, British “householders” were the only citizens qualified to vote in Parliamentary elections (Gordon 54.25).
- German: Jahrhundert, century.

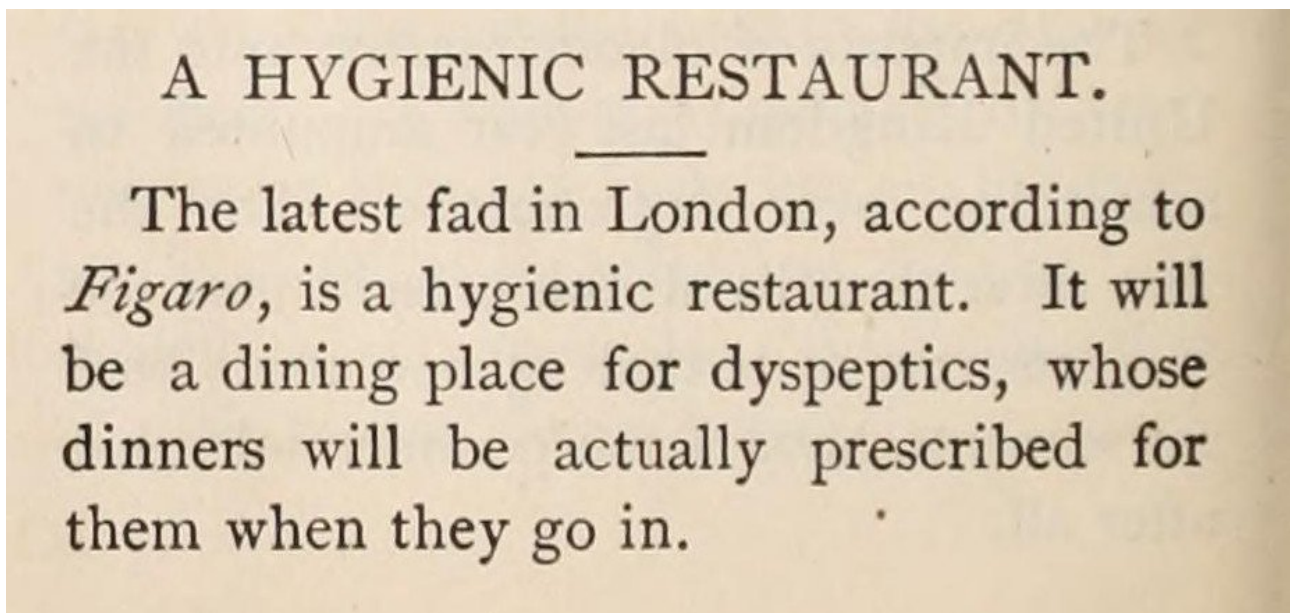


Administrative Map of Sussex

- Hundred of Manhood The account of HCE’s original encounter with the King on the road outside his tavern linked HCE to the Earwickers of Sidlesham in the Hundred of Manhood (RFW 024.06-07). An administrative district of this name was once to be found in the southwest corner of Sussex, close to Bognor, where Joyce was staying when he conceived the Humphriad.
- yore ... mammoth The householders HCE is addressing date back to days of yore, when mammoths still haunted these regions. O’Hehir suggests an allusion to Maynooth, another plain in County Kildare: Irish: Magh Nuadhat, Nuadha’s Plain, named for the legendary first king of the Tuatha Dé Danann (O’Hehir 37).
- German: Gasthaus, inn, tavern, guest-house.
- German: Kuhhandel, horse trading, shady bargaining.
- German: Händel, Haendel, squabbles, brawls. The composer Handel, whose original name in German was Händel, is probably

not relevant, but another early composer, [John Taverner](#), is named a few lines above.

- my guesthouse ... will ... stand ... open This harks back to the Prankquean Episode, which was based upon an encounter between Grace O'Malley and the Earl of Howth. One of the consequences of this clash was the custom observed in Howth Castle of always keeping the doors open at mealtimes against the arrival of unexpected guests.
- hygienic glllll ... obe Gordon suggests an 1884 article: "The latest fad, according to [Figaro](#), is a hygienic restaurant." This is a restaurant where the meals are specially prescribed by nutritionists for dyspeptic customers.



Hygienic Restaurant (Edwards 242)

- glllllobe Not only the Earth but also Shakespeare's Globe Theatre.
- Great Schoolmaster's God's As we have seen, Joyce originally repeated Great Taskmaster's from the original encounter in the Park before altering it. Perhaps Shakespeare is also meant.

First Parenthesis

The first of this paragraph's six interpolations comes after ears in his eyes:

(Would you care to know the prise of a liard? Maggis, nick your nightynovel! Mass Taverner's at the mike again! And that bagbelly is the buck to goat it!)

In the first edition this passage was not enclosed within parentheses. It was not present in the draft of this chapter which appeared in transition in June 1927. Note that this parenthesis, which has a royal element, was suggested by the equation mugger's tears = Majesty before mugger's tears was emended to mugger's ears in his eyes:

And, Cod, says he with mugger's tears : Meggeg, m'gay fellow, as sicker as moyliffey eggs is known by our good househalters from yorehunderts of mamooth to be which they commercially are in ahoy high British quarters (conventional!) my guesthouse and cowhaen-del credits will immediately stand ohoh open as straight as that neighbouring monument's fabrication before the hygienic glilll (this was where the reverent, sabboth and bottlebreaker with firbalk forthstretched touched upon his tricoloured boater, cordially inwitting the adullescence who he was wising up to do in like manner what all did so as he was able to add) lobe before the Great Schoolmaster's. Smile!

transition, Number 3 (Jolas & Paul 36)

- Would you care to know the prise of a liard? This phrase was taken from an anecdote about [Henri IV of France](#), which Joyce came across in Édouard Trogan's Les Mots Historiques du Pays de France:

Pour Henri IV, il est resté le roi populaire, le bon roi Henri. Il s'arrêtait dans ses promenades pour s'informer du prix des choses: « Je voudrais savoir le prix d'un liard, disait-il, afin de ne point trop demander à ces pauvres gens. »

[As for Henry IV, he remained the popular king, Good King Henry. He used to stop on his walks to learn the cost of things: "I would like to know the price of a farthing", he would say, "so as not to ask too much of these poor people." (Trogan 36, 106)

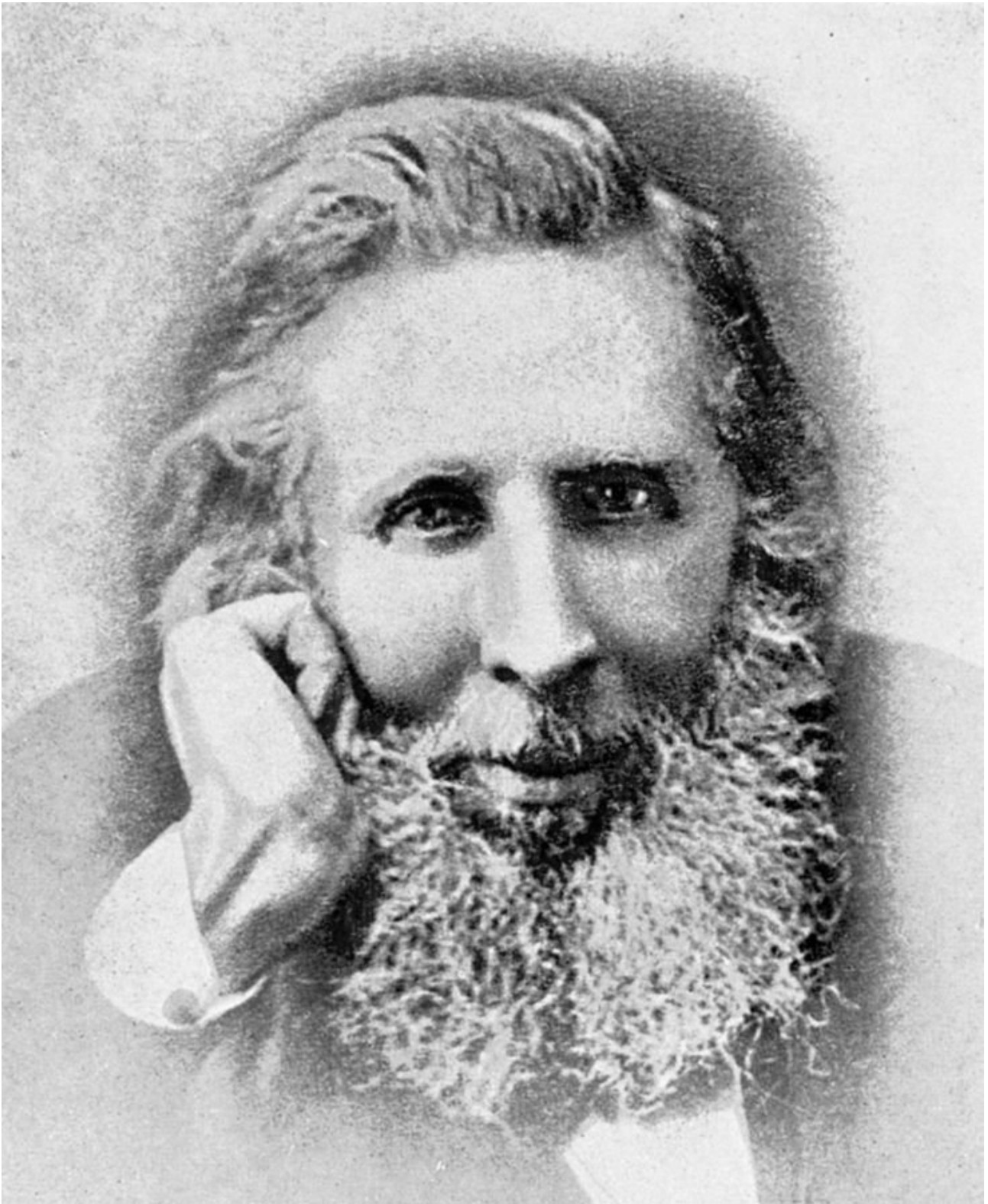
- rise ... lier The FallIRise Motif.

- French: liard, a French coin worth a quarter of one sou, a pittance, a trifling amount.
- liar



Je voudrais savoir le prix d'un liard (Trojan 37)

- Maggis, nick your nightynovel! There is an obvious allusion here to The Mime of Mick, Nick and the Maggies, which is the children's game played by Shaun or Chuff (Michael the Archangel), Shem or Glugg (Old Nick, the Devil), and their sister Issy or Izod (Nuvoletta, accompanied here by her schoolmates, the Maggies) in Chapter II.1. In VI.B.46:45c, Joyce wrote: mike / maggies (nuvoletta), which makes clear the identity of Issy and her schoolmates.
- Dublin Slang: nick, steal.
- naughty novel In *Finnegans Wake*, Issy is fond of reading romantic novels, but Nick/Shem, as James Joyce, is the author of the naughty novel *Ulysses* and the night-novel *Finnegans Wake*.
- Mass Taverner's As we saw above, this alludes to the English Renaissance composer John Taverner, who is remembered for his many settings of the Mass. His surname, of course, is HCE's occupation. The first edition had Travener's, which was probably just a misspelling. There was also a [Taverner's Bible](#), so the meaning could be: _Put down that naughty book, Issy, and take up the Good Book instead. The master of the tavern is coming (Gordon 54.21-2).
- Travers John P Anderson, author of Joyce's *Finnegans Wake*: The Curse of Kabbalah, suggests an allusion to Mary Travers, the young woman who damaged the reputation of Oscar Wilde's father [William Wilde](#), when she published a pamphlet implying that he sexually assaulted her while she was a patient of his. When a libel case related to the scandal came to court, Mary Travers won but was awarded only one farthing (a liard) in compensation. If guilty, Sir William was a lord and a liar (and a liar, if he adopted the missionary position while raping Travers). The offending pamphlet was published under the title Florence Boyle Price: A Warning (prise). William Wilde was an ear-and-eye doctor (ears in his eyes). The full story is recounted by Frank Harris in the opening chapter of his biography of Oscar Wilde (Harris 1-15). If Joyce did alter Taverner's to Travener's, it could only have been to include this allusion. This emendation was not included in Joyce's own list of errata (Joyce 1945:3), but it was made for the third edition of Faber and Faber's *Finnegans Wake* in 1964.



William Wilde

- Slang: mike, microphone. This led Campbell & Robinson to interpret this passage as an advertisement on the radio.

- bagbelly This word (two words in the first edition) refers to the traditional etymology of the Irish: Fir Bolg, the name of one of the early races of Celts who colonized Ireland.

Next comes the Taking of the Fir Bolg here below. Ireland was waste for a space of two hundred years after the capture of Conaing's Tower, till the Fir Bolg came, [as we have said in the poem]. From the lands of the Greeks they came, fleeing from the impost which the Greeks had laid upon them—carrying clay on to bare rock-flats and making them flowery plains. Those men made them long canoes of the bags [bolcaib] in which they were wont to carry the clay, and they came to Ireland, in quest of their patrimony. As everyone does, they partitioned Ireland ... Fir Bolg then, from the bags [bolgaib] in which they used to carry the earth are they named. (Macalister 15 ... 17)

- Irish: bolg, belly. A more recent interpretation of Fir Bolg links the name to the Irish for belly. For the record, Bolg is cognate with the Latin Belgae, the name of the Celtic race of which the Fir Bolg were an offshoot. Ultimately, it is probably derived from the Indo-European: *bheleg-, to shine, flash (especially of lightning) (O'Rahilly 52 : Pokorny 124). HCE has a big belly.
- is the buck to goat it! is the boy to get it! : is about to get it! A male goat is called a buck, as is a male deer. As we saw above, the following Meggeg echoes the nannygoat from Ulysses.



Francis I of France

- goat it These words echo the French: gâtera tout, will spoil all, taken from another anecdote in Édouard Trogan's Les Mots

Historiques du Pays de France. This one concerns [Louis XII](#) and his heir, the future Francis I (VI.B.46:51s):

Il était, du reste, très bon pour les pauvres et déclarait: J'aime mieux voir les courtisans rire de mon avarice, que le peuple pleurer de mes dépenses. Son successeur ne l'imita guère en cela. Louis XII avait dit de lui: Ce gros garçon gâtera tout. François 1^{er} illustra cependant son règne par l'amour des lettres et des arts.

[He was, moreover, very kind to the poor and declared: I would rather see the courtiers laugh at my avarice than the people cry at my expenses. His successor hardly imitated him in this. Louis XII had said of him: This fat fellow will spoil everything. Francis I, however, illuminated his reign with his love of letters and the arts.] (Trojan 32, 106)

HCE is also a fat fellow.

Second Parenthesis

The second parenthesis comprises a single word, and comes after Joyce's elaborate parody of the phrase as sure as eggs is eggs:

(conventional!)

- conventional eggs eggs laid by caged hens, as opposed to pasture-raised or free-range eggs. This interpolation was already present when an early draft of this chapter appeared in transition (June 1927).



The Wellington Monument

Third Parenthesis

The third interpolation is the long one that interrupts the word gllll (...). It describes how HCE lifted his hat as he was pointing towards the Wellington Monument, during the original encounter (RFW 029.14). It contains two nested parentheses of its own, which are omitted here:

(this was where the reverent sabbath and bottlebreaker with firbalk forthstretched touched upon his tricoloured boater which he uplifted by its pickledhoopy ... whileas oleaginosity of ancestralolosis sgocciolated down the both pendencies of his

mutsohito liptails ... cordially inwitin the adullescence who he was wising up to do in like manner what all did so as he was able to add)

- reverent ALP's Letter (RFW 481.28–485.10) addresses HCE as Revered. May we add majesty? Note that the passage immediately before this hints at the phrase as sure as eggs is eggs.
- sabboth and bottlebreaker sabbath breaker and bottle breaker This refers back to the paragraph (RFW 041.32–042.20) in which the CadlHCE is shooting at empty bottles on a Sunday evening. The misspelling of sabbath may imply sabotage. Ships are traditionally launched by breaking a bottle on their hulls. Note the word boater in the next line. The Fir Bolg are said to have sailed from Greece to Ireland in boats made from their bags. And three lines above, we have ahoy, another nautical term (ahoy high also represents HCE's guilty stutter).
- firbalk Fir Bolg. A balk is a wooden crossbeam in the roof of a house. This one, I suppose, is made of fir. Does it refer to HCE's cane? In the original encounter, HCE pointed towards the Wellington Monument with his gauntleted hand. Gordon also suggests fir bark: topsoil covering used for potting and gardening (Gordon 54.30). I'm not convinced.
- tricoloured The Irish and French flags are tricolours (French: tricolore). But HCE is a West Brit, so his three colours are probably those of the Union Jack.

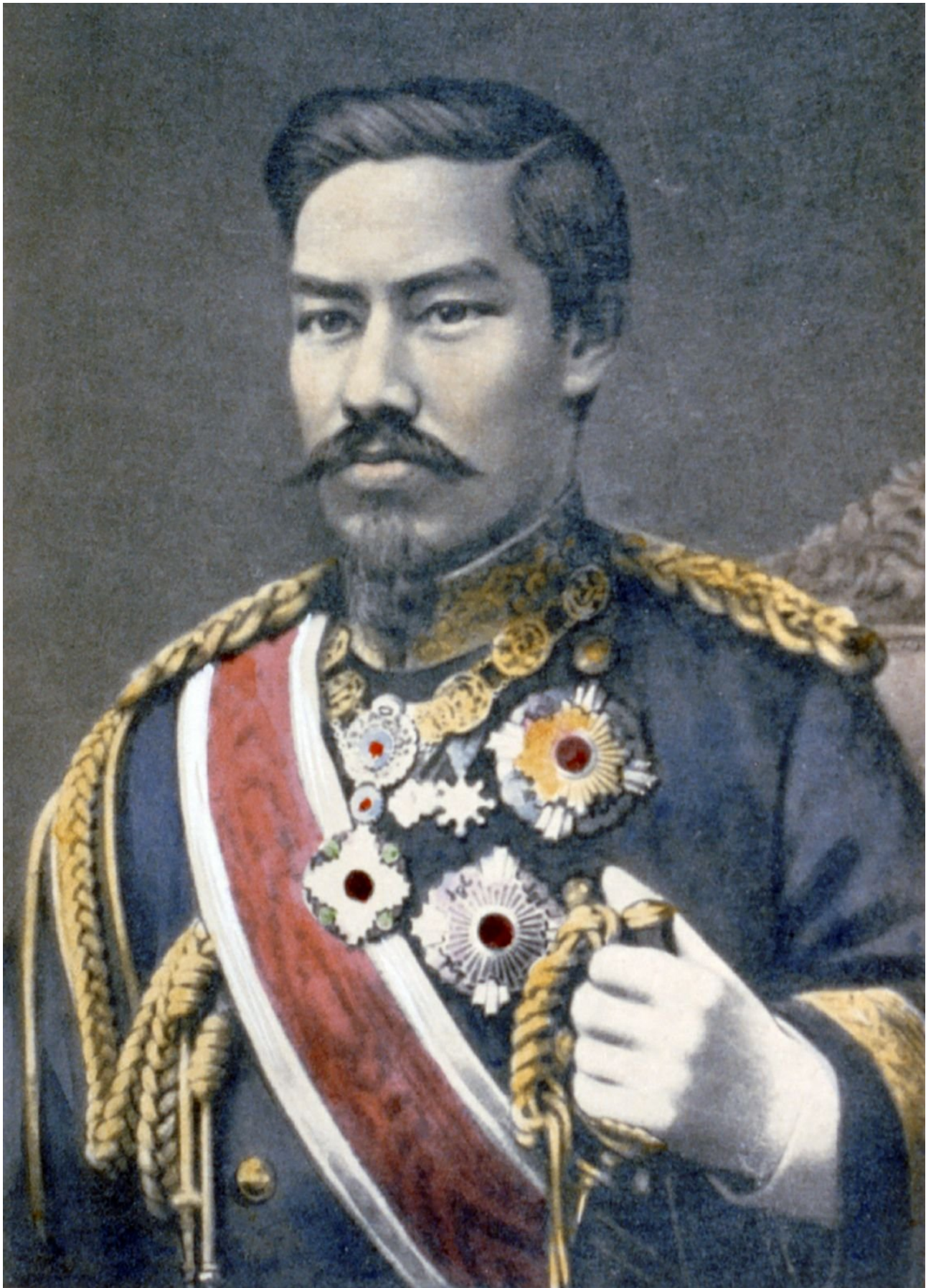


Straw Boaters and Pickelhauben

- boater a type of straw hat. In *Ulysses*, Blazes Boylan—the villain of the piece—wears a straw boater ([Ulysses 525](#)).
- German: Pickelhaube, a spiked helmet. The Pickelhaube was introduced by the Prussian army in the 19th century, but it was also used by the Germans during World War I.
- whileas while : whereas.
- oleaginosity (archaic) the quality of being oily, oily nature. In the *Museyroom Episode* it was Wellington's Oedipal opponent Napoleon (the three lipoleum boyne) who was oily.
- ancestralolosis In English, the suffix -osis generally denotes diseases or pathological conditions. The meaning seems to be that HCE's oily sweating is due to a pathological condition that he has inherited from his degenerate ancestors—a bit like Original Sin.
- Ancient Greek: λοῦσις [lou̓sis], washing, bathing (O'Hehir 1977:36). I prefer to regard ancestralolosis as ancestralosis with an extra lo due to HCE's stutter, which is always indicative of his

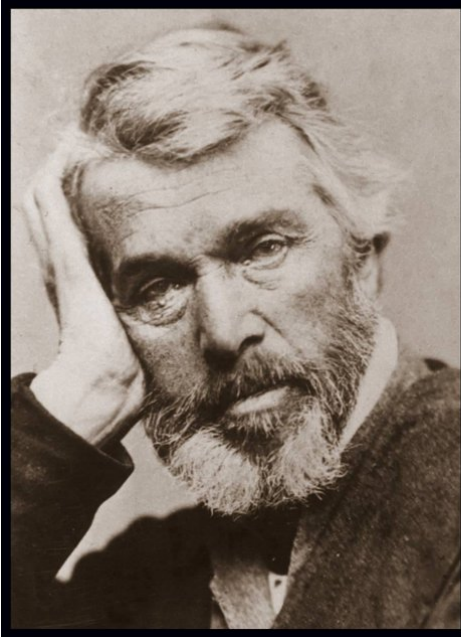
guilt. That is, he is still stained with Original Sin, which was a sin of concupiscence.

- Italian: sgocciolare, to drip, to trickle.
- pendency (archaic) the state of being pendent, suspended, hanging. Joyce pluralizes it because he is referring to both handles of HCE's moustache.
- mustachio moustache, especially a large or lush one.
- Mutsohito Personal name of the Japanese Emperor Meiji (1867-1912), who presided over the Meiji Restoration. Later in life, he did sport a drooping moustache.



Emperor Meiji (Mutsuhito)

- Japanese: むつつ [muttsu], six (when counting small items). FWEET gives it, but I don't see the relevance.
- Japanese: ひと [hito], person
- liptails The drooping ends of HCE's moustache resemble tails at the ends of his lips.
- inviting
- Agenbite of Inwit Remorse of Conscience, the title (Correctly Ayenbite ...) of a Middle English tract on Christian morality. Stephen Dedalus famously references it on several occasions in Ulysses (eg [Ulysses 16](#)).
- adolescents The three schoolboys to whom the CadI HCE is retelling the tale, but see above for Gordon's alternative interpretation.
- adulation
- dull stupid, lacking intelligence. The CadI HCE is trying to sharpen the boys' wits.
- wising up informing, disabusing. This verb is generally used intransitively, meaning to become informed, to be disabused, to cop on: eg I wised up. Here, however, the CadI HCE is trying to sharpen the adolescents' dull wits. VI.B.11:143f: wise up adolescent. In the first draft, it is clear that the CadI HCE is inviting the three schoolboys to emulate him by removing their hats.
- up to As Gordon points out, up is doing double duty here. HCE, as usual, was up to no good when he was encountered in the Park (Gordon 54.36).



All men, if they work not as in the great taskmaster's eye, will work wrong, and work unhappily for themselves and for you.

—Thomas Carlyle, *Past and Present* (1843)

Thomas Carlyle

Fourth Parenthesis

The fourth parenthesis breaks the first draft's of the Taskmaster's eye into before the Great Schoolmaster's. Smile!

(I tell you no story.)

This transparent parenthesis—transparentesis?— echoes HCE's allow me to tell you in the original encounter in the Park (RFW 029.19). VI.B.31:219c: I tell you no story.

- story lie. See liard above.

Fifth Parenthesis

The first of two nested interpolations that interrupt the long third parenthesis follows the reference to the Cad/HCE lifting his hat:

(he gave Stetson one and a penny for it)

- Stetson John B Stetson, an American milliner famous for his cowboy hats. His Boss of the Plains, was a particularly popular, wide-brimmed hat that became synonymous with the Wild West. Another popular Stetson was the ten-gallon hat. The original encounter in the Park between HCE and the Cad with a Pipe was portrayed as though it was a duel between two gunslingers.



Silent Movie Star Tom Mix in a Stetson Ten-Gallon Hat

- one and a penny one shilling and one penny. In old money, a shilling was worth twelve pence (12 d), so the hat cost 13 d. Does this make it lucky or unlucky? In Lewis Carroll's Alice's Adventures in Wonderland, the Mad Hatter's top hat cost 10/6 (ten shillings and sixpence).

Sixth Parenthesis

The second of the two nested interpolations follows the description of the sweat dripping from the ends of the Cad's/HCE's moustache:

(Sencapetulo, a more modestuous conciliabulite never curled a torn pocketmouth)

- Sencapetulo The uppercase S suggests that this is a proper name, though the word is not capitalized in VI.B.46:137f: sencapetulo! Saint Patrick was referenced in the preceding paragraph. Sucat was St Patrick's original name. The L/R Interchange would account for the l. Is [Seneca](#) in there? Probably not. Adaline Glasheen does list Sencapetulo in her Third Census of Finnegans Wake, but she marks the entry with an asterisk to indicate that she does not know who it refers to (Glasheen 258).
- Esperanto: senkapetulo, without money.
- Spanish: capitulo, chapter. In FWEET, but I don't see the relevance.
- majestuous (archaic) majestic. See mugger's tears above.
- modest Being both majestic and modest, HCE is full of contradictions.
- Latin: conciliabulum, a place of assembly : _ a marketplace_ : a place for courts : a brothel. A conciliabulite, then, would be a person who frequents a conciliabulum.
- conciliabule conventicle, a small private or secret assembly. The word is used especially to describe secret meetings of religious dissidents.
- conciliable a small or secret assembly, a conventicle, especially an ecclesiastical council considered to be illegally assembled or schismatic.
- conciliable capable of being conciliated, reconcilable.



Sam Elliott Curls His Torn Pocketmouth

- a torn pocketmouth VI.B.31:139a: mouth like / a torn pocket. This colloquial expression is not Joyce's, but I do not know where he picked it up. Rick Jolly includes it in his Jackspeak, a guide to British naval slang (Jolly 163). This would be appropriate, given the other nautical terms in this paragraph. The phrase curled a torn pocketmouth anticipates the last word in this paragraph: Smile!

And that's as good a place as any to beach the bark of our tale.

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The House of Atreox

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[Finnegans Wake - A Prescriptive Guide](#)



The house of Atreox is fallen indeedust (Ilyam, Ilyum! Maeromor Mournomates!), averging on blight like the mundinbanks of Fennyana, but deeds bounds going arise again. Life, he himself said once (his biografiend, in fact, kills him verysoon, if yet not, after), is a wake, livit or krikrit, and on the bunk of our breadwinning lies the cropse of our seedfather—a phrase which the establisher of the world by law might pretinately write across the chestfront of all manorwombanborn ... his manslayer's gunwielder protended towards that overgrown leadpencil which was soon, monomentally at least, to rise as Molyvdokondylon to, to be, to be his mausoleum (O'dan stod til steyne at meisies aye skould show pon), while ollover his exculpatory features, as Roland rung, a wee dropeen of grief about to sillonise his joueious, the ghost of resignation diffused a spectral appealingness, as a young man's drowm o'er the fate of his waters may gloat, similar in origin and akkurat in effect to a beam of sunshine upon a coffinplate.

The House of Atreox (RFW 044.21-045.26)

In James Joyce's *Finnegans Wake* the same stories are told over and over again. In the present chapter—I.3, or the *Humphriad II*—the Cad and HCE repeat the story of their memorable encounter in the Phoenix Park. That encounter was itself a repetition of HCE's encounter with the King on the road outside his tavern in Chapelizod. And that encounter was in its turn a repetition of the mysterious crime HCE is alleged to have committed in the Phoenix Park—his Original Sin.

In this article we will be looking at a long paragraph that continues the Cad's Side of the Story by rehashing several elements drawn not only from those previous encounters but also from the Cad's own retelling of those encounters in this very chapter. I say the Cad but I could just as easily say HCE as one can scarcely distinguish the one from the other in this chapter. In *Finnegans Wake* when Oedipus (ie the Cad) kills his father Laius (ie HCE) and steps into his shoes, he becomes the new Laius.

First-Draft Version

The first draft of this paragraph is not only much shorter than the published version but also much more transparent. It is, in fact, very close to being a perfect specimen of the King's English:

The scene was never forgotten for later in the same century one of that little band of factferreters, then an ex civil servant retired under the sixtyfive act, rehearsed it to a cousin of the late archdeacon Coppinger in a pullman of the transhibernian with one still sadder circumstance which is a heartskewer if ever was. For when the archdeacon spoke of it by request all, hearing his cousin's description of that fellowtraveller's features, could really see themselves as listening to the cockshy shooter's evensong evocation of the doomed liberator, his hand extended towards the monumental leadpencil which as the molyvdokondolin was to be his mausoleum, while over his exculpatory features the ghost of a resignation unveiled a spectral appealingness similar in origin and effect to a beam of sunlight upon a coffinplate. (Hayman 70-71)

Cie WAGONS LITS



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The **GOLDEN ARROW**
ALL PULLMAN TRAIN
DAILY BETWEEN
LONDON CALAIS PARIS

The Golden Arrow (All Pullman Train)

The retentive reader will have noted several familiar echoes from earlier accounts:

- scene Previously, the Cad aptly sketched ... the touching scene. In this chapter, Joyce makes much play on the distinction between what is seen and what is heard.
- little band of factferreters The three schoolboys to whom the Cad tells his side of the story (RFW 041.23 ff). They represent Shem, Shaun and the Oedipal Figure. This chapter is all about ferreting out the facts.
- ex civil servant One of Hosty's associates, O'Mara, was an exprivate secretary of no fixed abode (RFW 032.08).
- in a pullman of the transhibernian Just a few pages ago, the story was retold by a jarvey on an Irish visavis (ie in a Irish jaunting car). Now it is being retold in a pullman train carriage on the Irish equivalent of the Tran-Siberian Railway.
- the cockshy shooter's evensong evocation ... The Cad related his side of the story to the three schoolboys on a Sunday evening, while shooting at empty bottles in his garden (RFW 042.05 ff).
- the doomed liberator Just a few pages ago HCE & the Cad's Encounter was compared to the fatal duel between the [Daniel O'Connell](#) and John Norcot D'Esterre in 1815 (RFW 042.30 ff). O'Connell was popularly known as The Liberator after successfully agitating for the introduction of [Catholic Emancipation](#). But in the duel it was D'Esterre who was doomed to die, not the Liberator. Is this another case of HCE and the Cad being confused with one another?

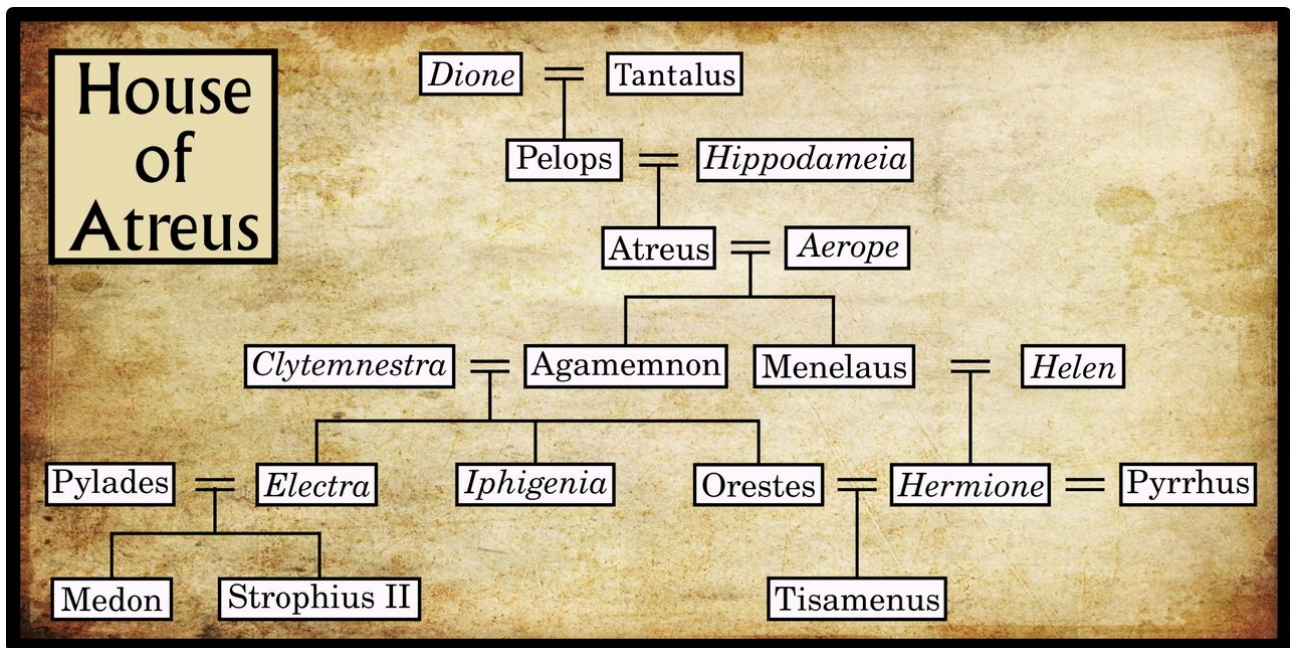


Daniel O'Connell & John Norcot D'Esterre

- his hand extended towards the monumental leadpencil At a crucial moment during the Encounter in the Park, HCE pointed towards the Wellington Monument, the overgrown milestone (RFW 029.06). The jarvey in the jaunting car also pointed towards this ithyphallic symbol with his whip (043.08 ff), and the same gesture was recalled in the paragraph immediately before the one we are now analysing (044.12).
- the ghost The Oedipal encounter between HCE and the Cad has also been compared to Hamlet's encounter with his father's ghost—which Sigmund Freud analysed in terms of the Oedipus Complex (Freud & Brill 224-225). This is usually indicated by the evocation of the ghost's List, O list, which Bloom also recalls in Ulysses (RFW 041.22, 043.34).

When Joyce, over the course of ten years, expanded this passage from a dozen or so lines to more than a page of text, he only strengthened these links. As usual, the final version is replete with parenthetical remarks—eleven principal and four nested—not to mention three other interpolations that are set off from the main text by en dashes. Stripped of all these incrustations, the gist of this paragraph is summarized in a few words by Raphael Slepon on FWEET:

the story is repeated in a train car—it is further vividly retold ([FWEET](#))



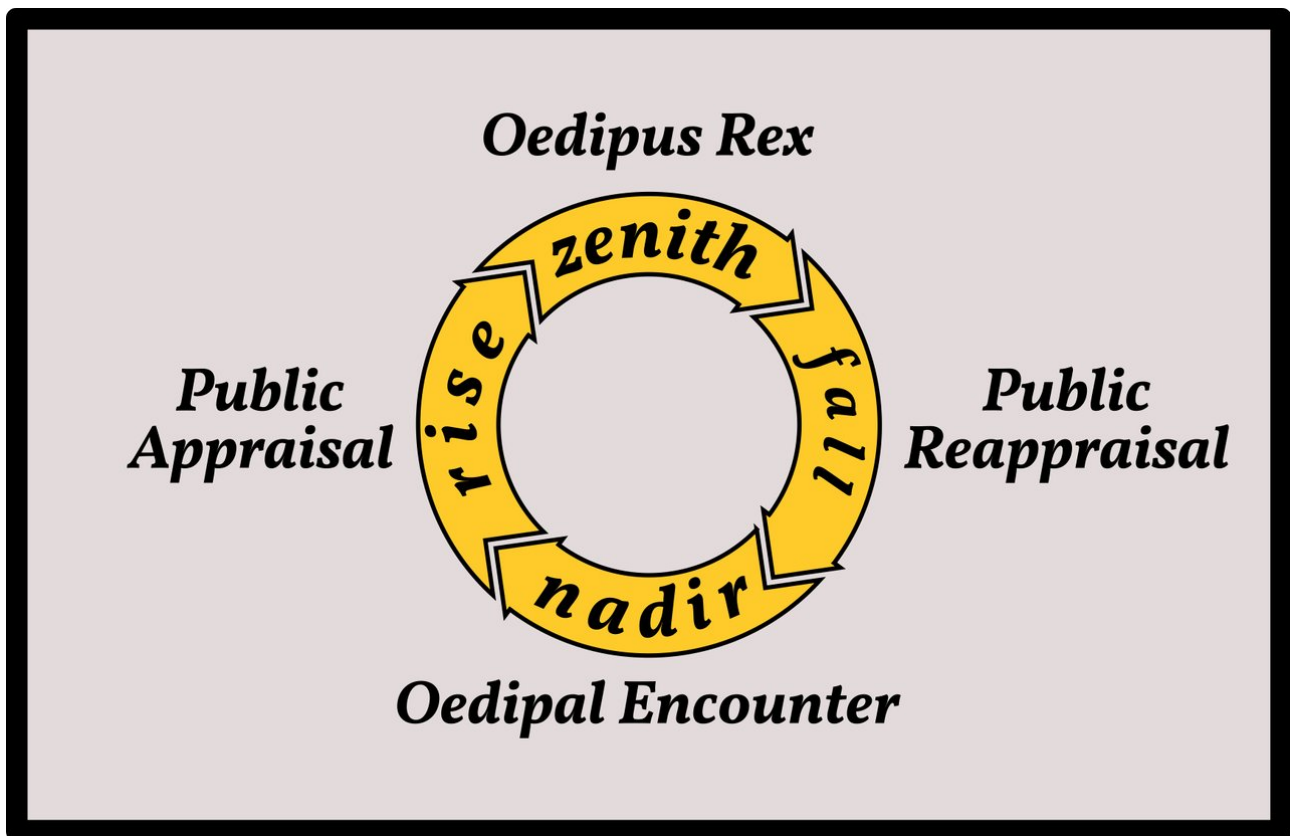
The House of Atreus

Prologue

In revising this paragraph, Joyce provided the early drafts with a prologue, which over the years grew from two to half-a-dozen lines:

The house of Atreox is fallen indeedust (Ilyam, Ilyum! Maeromor Mournomates!), averging on blight like the mundinbanks of Fennyana, but deeds bounds going arise again. Life, he himself said once (his biografiend, in fact, kills him verysoon, if yet not, after), is a wake, livit or krikrit, and on the bunk of our breadwinning lies the cropse of our seedfather—a phrase which the establisher of the world by law might pretinately write across the chestfront of all manorwombanborn.

The gist of this prologue is not too difficult to discern. It expresses one of the most fundamental motifs of *Finnegans Wake*: the Fall/Rise motif. Life is a cycle: we live, we die, and after our death a new generation rises up to take our place, continuing the cycle. On the preceding page, HCE's epic story was referred to as the humphriad of that fall and rise (RFW 043.04-05). This Viconian Cycle is neatly summed up in the pun on crops and corpse:



HCE's Cyclical Rise and Fall

- The house of Atreox The House of Atreus. In Greek mythology, this [family](#) began with Tantalus, who was cursed along with his descendants for testing the gods. Agamemnon, son of Atreus and greatgrandson of Tantalus, led the Greeks during the Trojan War, only to be murdered by his adulterous wife Clytemnestra upon his return home. John Gordon also suggests the presence of another hero of the Trojan War, Ajax, who took his own life after going mad. In Dublin, the House of Ajax would then be the jacks, or outhouse—the Museyroom ([Gordon 55.3](#)).
- Latin: atrox, cruel.
- Latin: Ilium, Troy.
- Latin: Ilion, Ilion fatalis incestusque iudex et mulier peregrina vertit in pulverem, Ilium, Ilium the fatal and corrupt judge and the foreign woman turned to dust (Horace, Odes 3:3:18-21, Bennett 178-181). The allusion is to the The Judgment of Paris, the Trojan prince who declared Aphrodite the fairest of the gods, for which he was awarded the foreign woman Helen of Troy.

Horace's incestus means corrupt (Paris took a bribe), but HCE's Original Sin always has a hint of incest about it.

- Ilion, Ilion, dreamy Ilion, pillared Ilion, holy Ilion. The opening line of a bombastic poem by Alfred Lord Tennyson. Is it relevant? I suppose dreamy fits Finnegans Wake.
- Ilya Muromets A major figure in the byliny of Kievan Rus. The byliny are epic Russian folktales collected in the 18th and 19th centuries. Like Vasily Buslayev of Novgorod (RFW 004.29), [Ilya](#) was a bogatyr or knight-errant.



Ilya Muromets

- Latin: maeror, mourning.

- Miramare Castle A Habsburg [castle](#) near Trieste. Joyce lived in Trieste in 1905-06 and again in 1907-15. In his letters he spells this name in the Austrian manner, Miramar, which is closer to Maeromor.
- Modern Greek: mourounomatês, having cod's eyes. Obviously an echo of the opening line of the preceding paragraph: And, Cod, says he with mugger's ears in his eyes. Because death leads to resurrection, one should mourn no mates.
- averging on blight like the mundinbanks of Fennyana This alludes to one of Thomas Moore's Irish melodies, [Avenging and Bright](#), which was set to the traditional air known as Cruachan na Féinne (Crooghan a Venée) or The Fenian Mount. The song is concerned with the Irish myth of [Deirdre of the Sorrows](#), which is essentially the same story as those of Tristan & Isolde, Diarmuid & Gráinne, and Helen of Troy. The Irish, like the House of Atreus, were blighted—potato blight was the root cause of the Great Famine.



The River Liffey near Newbridge, County Kildare

- muddy banks of fenny Anna In *Finnegans Wake*, Anna Livia Plurabelle is identified with Dublin's principal river, popularly known as Annie Liffey. This is usually interpreted as the Irish: abha or abhainn, river. But in an earlier article, we saw how Brendan O'Hehir suggested an alternative origin:

Whatever Gaelic-Irish origins can be posited for the tripartite name of the heroine of *Finnegans Wake*, Anna Livia Plurabelle, must appear at first to be at once scanty, superficial, and obvious ... As for the name Anna, the received impression of its specifically Irish origin seems to be that "Anna Liffey" is a rendition of the phrase Abha na Life, "the River Liffey." But this derivation is phonetically almost impossible, and if actual is probably unique ...

Analogy suggests rather that the name must derive either from Eanach-Life or Ath na Life, and must represent consequently either "Liffey-Fen" or "Liffey-Ford." If, then, "Anna Liffey" means Liffey-Ford, the name is not really that of a river but of a city, and specifically of that city whose name is inextricably confused with the river: Baile Atha Cliath, town of the hurdle-ford (across the Liffey): Duibhlinn, the black pool (in the Liffey) ...

For the reader of *Finnegans Wake* this excursus into the probable true etymology of Anna might be pointless if James Joyce were ignorant of the relevant facts or if he shared the false impression that the name could adequately be derived from Abha na Life. (O'Hehir 158-160)

O'Hehir goes on to argue that Joyce was, in fact, aware that Anna derived from the Irish word eanach, meaning a watery place, pond, lake, marsh, swamp, fen. When I first read that, I doubted it, but O'Hehir's opinion receives support from the phrase mundinbanks of Fennyana.



St Canice's Abbey, Finglas

- deeds bounds going arise again Dese Bones G'wine Rise Again, an American Negro Spiritual that recounts the story of the expulsion of Adam & Eve from the Garden of Eden. The phrase also seems to include allusions to property deeds and boundaries (Gordon 55.5).
- verysoon, if yet not, after A curious echo of the opening page of Finnegans Wake: not yet, though venisoon after (RFW 003.09-10), which precedes the reference to the Oedipal contest between [Charles Stewart Parnell](#) and [Isaac Butt](#).
- his biografiend, in fact, kills him This allusion was borrowed from an anonymous article on another of Dublin's rivers, the Tolka, in the October 1853 issue of The Dublin University Magazine:

The ruin of the old church [in [Finglas](#)] is associated with one name which deserves more particular mention. It was originally built on its present site in the age of [St. Canice](#); but the first chapel and monastic buildings had perished, and, in 1609, the church, of which the ruin is now standing, was rebuilt. Its original shape was a long rectangle. The visitor will observe another aisle at right-angles to the main portion of

the building. In the days of the village's prosperity, this limb was thrown into the church, which had become too small for its congregation; but it was originally separate, and was intended for a library, and erected by the exertions of the poet [Parnell](#), who ended his days as vicar of the parish. Through the interest principally of Swift, he was, in 1716, promoted to this living, at that time a handsome preferment. [Goldsmith](#) and [Johnson](#), his biographers, kill the poet in the following July, 1717; but he lived for at least one year longer than they allow him, for there is an entry in the parish vestry book, dated April 12, 1718, and signed with Parnell's name, in his own handwriting. He went to London shortly afterwards. His plan of founding a library was commenced, and resolutions of the vestry for completing it were forwarded to him there; but he died on his way back. (Anonymous 395, Goldsmith 3, Johnson 289)



Oliver Goldsmith & Samuel Johnson

- the establisher of the world by law might preternaturally write across the chestfront This refers to another legendary detail from the biography of Confucius:

When the son was born, it is said that there was discovered written on his chest the phrase 'established the world by law'. (Crow 45)

The phrase was written prenataly and preternaturally, and perhaps also pretty neatly.

- manorwombanborn In Shakespeare, the Three Witches prophesy that none of woman born Shall harm Macbeth. Macduff, who kills Macbeth, was from his mother's womb untimely ripped. Hamlet said of himself I am native here and to the manner born (Shakespeare 397, 235). Like Hamlet, Macbeth has often been interpreted along Oedipal lines—though not by Freud, who regarded childlessness as the dominant theme. Hamlet's phrase is commonly parodied as to the manor born, meaning of the aristocracy.

The remainder of this paragraph fills an entire page of *The Restored Finnegans Wake*, which is too much to analyse in detail in this article. Instead, I will select some of the more salient points of interest to examine under our microscope.



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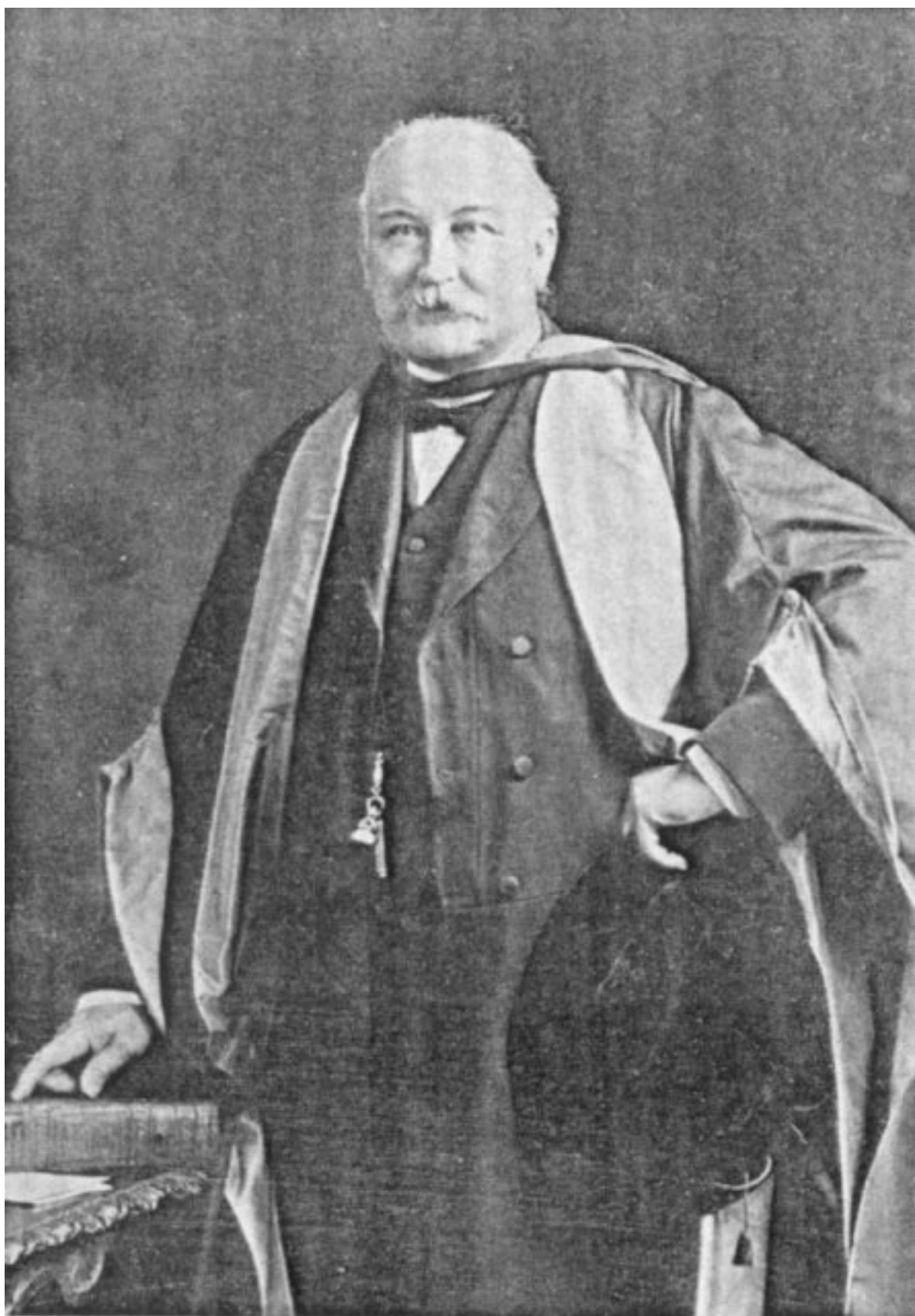
HCE by Another Name

This version of the story is recounted in a train carriage by an ex-civil servant to a cousin of the late Archdeacon F. X. Preserved Copping, who later repeats the story to the Archdeacon, who in his turn repeats it to his fellow commuters on the same railway in the west of Ireland. As usual, these different versions of the tale and their different narrators blend into one another, so the Archdeacon's account (RFW 045.04 ff) sounds suspiciously like the ex-civil servant's (044.28 ff).

These characters are all versions of HCE, whose initials are encoded in the phrase the hen and crusader ever intermutuomergent. That the excivil is HCE is also made clear by the familiar list of HCE's Seven Items of Clothing:

1. a dressy black modern style a black dress coat.
2. and wewere shiny tan burlingtons, wearing shiny tan shoes. As Roland McHugh notes in the Fourth Edition (2016) of his Annotations to Finnegans Wake, Joyce took this from an advertisement for Burlington shoes that was featured in The Strand Magazine in 1924. In Ulysses, Blazes Boylan wears smart tan shoes ([Ulysses 254](#)).
3. tam, Tam-o'-shanter, a Scottish tartan cap made of wool. Also Tom, from Tom, Dick and Harry, or Shem from Shem, Ham and Japhet.
4. homd German: Hemd, shirt. Also Harry from Tom, Dick and Harry, and Ham from shem, Ham and Japhet.
5. and dicky, A dicky is a detachable shirt front. We had chestfront a few lines above, and during the Museyroom Episode (yet another version of the Oedipal Encounter), we had shortfront (RFW 007.33). Obviously Dick from Tom, Dick and Harry, who were also invoked during the Museyroom Episode (007.21). Also Japhet from Shem, Ham and Japhet.
6. quopriquos Latin: quid pro quo, something for something, hence a substitute or something given in exchange for something equivalent to it.

7. and peajagd and pea jacket, a sailor's heavy overcoat made of wool. German: Jagd, hunt.



Walter Arthur Copinger

F X Coppinger

In her Third Census of Finnegans Wake, Adaline Glasheen marks this entry with an asterisk to indicate that she does not know who this is:

*Coppinger, Archdeacon J.F.X.P.—most Coppinger references fasten on cradle-filling, so I wonder if he has to do with the incunabula man? There is a Coppinger Row in Dublin. There is a Coppinger reference I can't make out in Letters, II, 215. Mr Ellmann guesses it has to do with the Playboy riots. I guess it has to do with a law case that reminded Joyce of Sir William Wilde's (q.v.). Coppinger's Court was a mansion (now ruined) in Co. Cork, built by Sir Walter Coppinger in 1610. Tradition says it had a chimney for every month, a door for every week, windows for every day of the year. (Glasheen 62)

The incunabula man is [Walter Arthur Copinger](#), a bibliographer of early books. In Latin, incunabula means things of the cradle. This word is used to describe books printed before 1501, or during the infancy of printing. By profession, this Copinger (one p) was a conveyancer—a lawyer who specializes in real estate. Could this explain the deeds and bounds above? Copinger was also a member of the Catholic Apostolic Church, a Protestant sect with a Catholic name. This may account for his Catholic initials F. X., which in Ireland always stand for [Francis Xavier](#), co-founder of the Jesuits. For further details, see Cohn & Petersen's article, which makes a strong case for this Copinger.

John Gordon explains why F X Coppinger is Preserved and why he is described in the following parenthesis as a hot fellow:

"Preserved Coppinger (a hot fellow in his night, may the mouther of guard have mastic on him!):" preserved ginger—a popular kitchen commodity, hot in the mouth. Probable echo of "ginger will be hot in the mouth," from Twelfth Night. "Mastic" as in "masticate." Also as "mercy," the gist being that for all his advertised devoutness—indeed, his being a man of the cloth—he's still hot stuff in the bedroom, may God (and his blessed mother) forgive him. (Gordon 55.18-19)

Gordon's opinion is vindicated when we recall the following parenthesis from the original Encounter in the Park, which explains why HCE's breath was smoked sardinish:

(though this seems in some cumfusium with the chapstuck ginger which, as being of sours, acids, salts, sweets and bitters compounded, we know him to have used as chawchaw for bone, muscle, blood, flesh and vimvitals) (RFW 028.30-33)



John Coppinger a ts Cruel Coppinger
b 30 Sept 1723.

Cruel Coppinger

Gordon also suggests another candidate for Coppinger:

55.19: “Coppinger:” to the list of possible Coppingers, I suggest adding the subject of the ballad “Cruel Coppinger:”

Will you hear of the cruel Coppinger?

He came from a foreign kind;

He was brought to us by the salt water,

He was carried away by the wind.

This Coppinger, anyway, is certifiably a “hot fellow”—a Viking or Viking type who seized part of the Cornish coast and was usually represented as carrying a whip. You can read about him in Dickens’ [All the Year Round](#), Vol. XVI, number 399 (December 15, 1866), pp. 537-40. Although he was married—said to have regularly tied his wife to a bedpost, in fact—I’m not aware of any tradition of multiple children. Coppinger also appears as a character in *The Roar of the Sea* by S. Baring-Gould, 1892. A Cornish wrecker, he is still being called “Cruel Coppinger.” (Gordon 55.19) For other possible candidates, see Walter Arthur Copinger’s *History of the Copingers or Coppingers of the County of Cork, Ireland, and the Counties of Suffolk and Kent, England*. The author is uncertain whether the Irish Copingers came from England or the English from Ireland, but he is certain that both were ultimately of Danish stock.

The Archdeacon, of course, can only be Jonathan Swift, Dean of St Patrick’s Cathedral. Both dean and deacon come from the Latin: decanus, a chief of ten, one set over ten persons.



Giambattista Vico

Cycling with Vico

As the tale is told, the passengers gaze out the window and behold the cycle of the seasons, which symbolizes for us [Giambattista Vico's](#) cycle of human history. Note how the description of passengers on a train becomes confused with the earlier description of passengers sitting in an Irish jaunting car. There the jaunting car was a visavis, or inside jaunting car, where the passengers sit facing each other. Here it is an outside jaunting car, where they sit back to back:

Cycloptically through the windowdisks and with eddying awes the round eyes of the rundreisers, back to back, buck to buck, on their airish chaunting car, beheld with intouristing anterestedness the clad pursue the bare, the bare the green, the green the frore, the frore the cladagain, as their convoy wheeled encirculingly about the gigantig's lifetree, our fireleaved loverlucky blomsterbohm, phoenix in our woodlessness, haughty, cacuminal, erubescant (repetition!), whose roots they be asches with lustres of peins. (RFW 044.37-045.04)

- Cycloptically Cyclically : with one eye, like a cyclops.
- German: Fensterscheibe, windowpane (literally window-disk).
- German: Rundreise, tour.



Sackerson Loose

- pursue the bear Exit, pursued by a bear—a famous stage direction from Shakespeare's *The Winter's Tale*.
- clad ... bare ... green ... frore Obviously these refer to the four seasons. FWEET suggests the following equations:
 - clad autumn (clouded).
 - bare summer (unclouded).
 - green spring (lush).
 - frore winter (frozen). Frore is an archaic word meaning frozen, very cold.

I, however, assumed that clad and bare referred to the leaves on the trees. But the correct temporal order is frore–green–bare–clad and frore is definitely winter, so FWEET is probably correct.

- the gigantig's lifetree This passage blends together some notable trees:
 - Yggdrasil The world ash tree in Norse mythology and Wagner's Ring Cycle.
 - The Tree of Life in Genesis.
- phoenix in our woodlessness The Phoenix Monument in the Phoenix Park depicts the Phoenix rising from its fiery ashes atop a tall column: fireleaved ... ashes. Like the Wellington Monument, it is clearly ithyphallic. The woodlessness reminds us of John Wyse's comment in Ulysses: As treeless as Portugal we'll be soon ([Ulysses 313](#)).



The Phoenix Monument, Dublin

- haughty, cacuminal, erubescant HCE. cacuminal means pointed, which fits the Wellington Monument, as haughty fits the Duke

himself. But erubescens means growing red, or blushing. Thomas Lawrence gave the Duke rosy cheeks in his famous portrait of 1815-16, but perhaps this refers to the fiery Phoenix.

The Archicadenus

The remaining twenty-odd lines of this paragraph describe the effect the Archdeacon has on his listeners when he, in his turn, rehearses the familiar story. He not only evokes that salient moment when HCE solemnly points towards the Wellington Monument and swears that he is innocent of the crimes laid at his door, just as the sexton Fox Goodman is ringing the Angelus bell, but also the scene in the English garden when the Cad retells the tale to the three schoolboys on a Sunday evening, while shooting at empty stout bottles. The Archdeacon's retelling is theatrical and dramatic, like an actor's performance on the stage.

These lines are replete with echoes of words and phrases that were included in earlier versions of the story. Let's take a look at them.

- For as often as the Archicadenus Cadenus, an anagram of the Latin: decanus, dean, was the pseudonym Jonathan Swift bestowed upon himself in his poem [Cadenus and Vanessa](#), which concerns his affair with Esther Vanhomrigh (Vanessa). But, of course, Archicadenus also includes an allusion to the Cad with a pipe (RFW 028.08).



Cadenus & Vanessa

- pleacing aside his Irish Field The Irish for field is páirc, as in Páirc an Fhionnusice, the Irish name for the Phoenix Park. So, in a sense, the Phoenix Park is an Irish Field. The Irish Field and Gentleman's Gazette was published in Dublin between 1894 and 1933, written for gentlemen by gentlemen ([Leo Powell](#)).
- hearing in this new reading of the part The account of HCE's Oedipal Encounter with the King outside his tavern in Chapter I.2 was described as the Reading of Hofed-ben-Edar (RFW 024.09-10).
- seashores HCE's refuge from his persecutors was on the southeast bluffs of the stranger stepshore (RFW 041.40 f).
- the cockshyshooter's The Cad retells the story to the three schoolboys while shooting with Annie Oakley deadliness at empty stout bottles. A cockshy was originally a blood sport in which weighted sticks were thrown at a rooster tied to a stake. A later, harmless variant, known as the coconut shy, was a fair game in which participants threw balls at coconuts in an attempt to knock them off their stands. The original Encounter in the Park was depicted as a shoot-out between two gunslingers in the Wild West (RFW 028.20 ff).



The Cockshy

- evensong The Cad's retelling took place on at evenchime (RFW 042.02). Evensong is a Protestant religious service that takes place in the early hours of the evening.
- evocation of the doomed but always ventriloquent Agitator As we have seen above, HCE & the Cad's Encounter was compared to the fatal duel between the Daniel O'Connell and John Norcot D'Esterre in 1815. O'Connell agitated successfully for Catholic Emancipation and unsuccessfully for the Repeal of the Union, for which he acquired the nickname The Agitator—especially in the hostile British press. When Catholic Emancipation was granted in 1829 by the British Prime Minister, the Duke of Wellington, O'Connell became known as The Liberator.
- the billows In the Encounter in the Park, we first met HCE as he was billowing across the wide expanse of our greatest park (RFW 028.05-06).
- aginsst the dusk of skumring In the original Encounter in the Park, HCE hears the Angelus being rung above the skirling of harsh Mother East (ie above the shrill sound of the harsh east wind). Danish: skumring, dusk. Sound has been replaced by sight, but note the -ring, which evokes the sound of the Angelus bells.

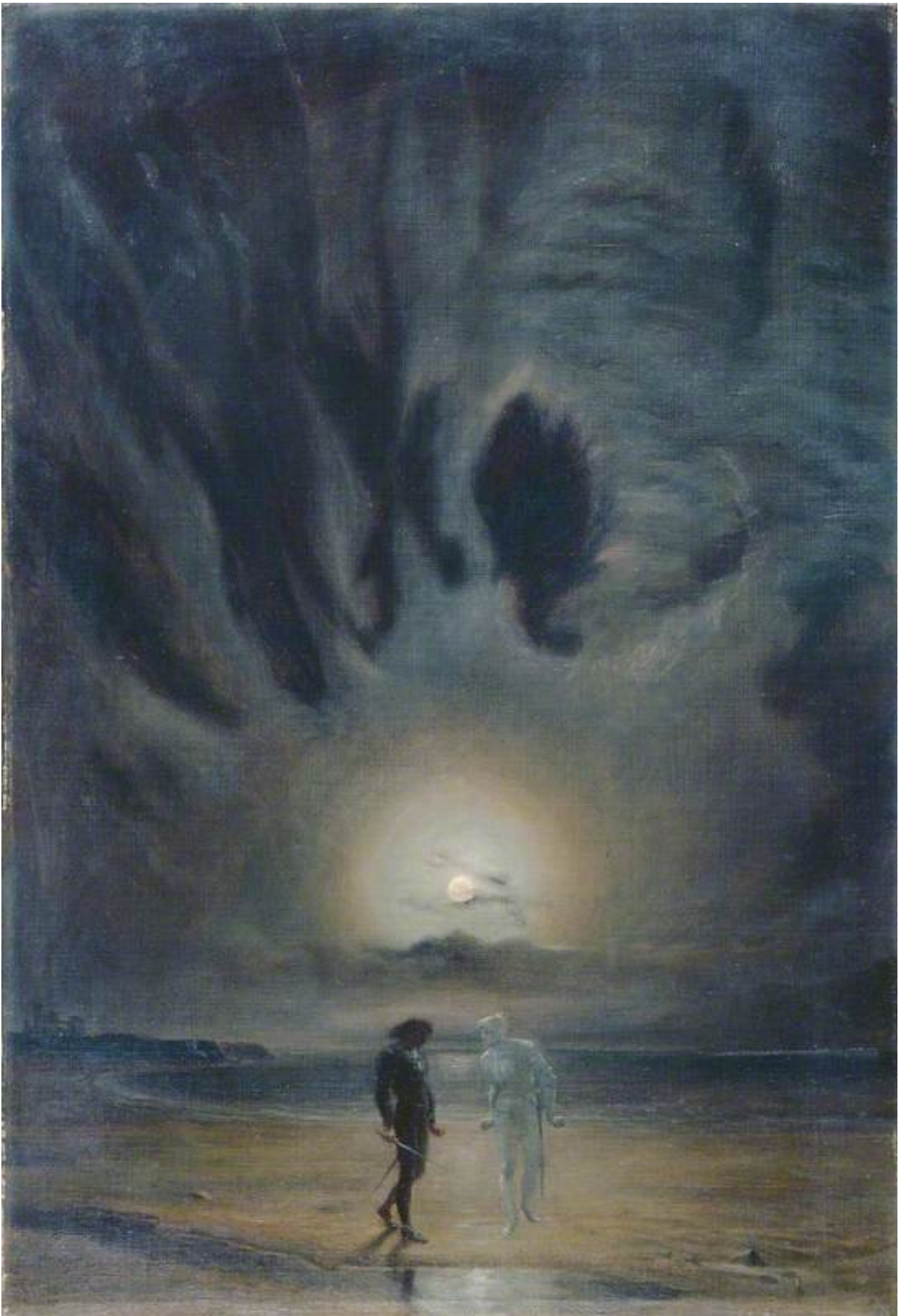
- (would that fane be Saint Muezzin's calling No, it is actually the speckled church in which Fox Goodman, the bellmaster is ringing the Angelus (RFW 028.25-27). A fane is a temple. The muezzin is the man who calls Muslims to prayer from atop a minaret. Joyce borrowed the speckled church from the Gaelic name for Falkirk in Scotland, but if he also had in mind a specific church close to the Phoenix Park, it has never been identified. We are told it lay over the wastes to south, which could place it anywhere south of the Phoenix Park.



Trinity Church, Falkirk

- his manslayer's gunwielder protended towards that overgrown leadpencil HCE pointing towards the Wellington Monument: pointed at an angle of thirtytwo degrees towards his duc de Fer's overgrown milestone (RFW 029.05-06).

- ollover ... Roland A Roland for an Oliver—from the equally matched heroes of French Arthurian romances, Roland and Olivier —means tit for tat, getting as good as you give. It is more or less the same as the Latin phrase quid pro quo, which was parodied just a few lines earlier: quoquipros (RFW 044.32).
- as Roland rung Here, Roland is the name of the alarm bell in the [Belfry of Ghent](#). It is mentioned in Henry Wadsworth Longfellow's The Belfry of Bruges, but Joyce may have known of it from other sources. Fox Goodman's bell is not named: the ten ton tonuant thunderous tenor toller (RFW 028.26-27).
- ollover his exculpatory features ... a wee dropeen of grief about to sillonise his jouejous In the previous paragraph, oily sweat ran down the ends of HCE's moustache: oleaginosity of ancestralolosis sgocciolated down the both pendencies of his mutsohito liptails (RFW 044.15-17). French: sillon, furrow : joue, cheek.
- the ghost of resignation diffused a spectral Echoes several allusions to the ghost of Hamlet's father, as we have seen above.



Hamlet and the Ghost

- appealingness Another echo of the peal of Fox Goodman's bell. It also anticipates the allusion to Robert Peel two lines below. The familiar [L/R Interchange](#) once again blends sight (appearing) and sound (a pealing).

Ocean Voyage

On the face of it, this retelling of the familiar story takes place in a train carriage, but there are a number of words and expressions in this paragraph that paint the scene in decidedly nautical colours:

- with a dignified bow bow?
- mastic mast?
- brimmers brim (obsolete for sea, ocean)?
- Cycloptically through the windowdisks portholes? "We are looking through a (porthole-shaped) window as if it were a single large eye" (Gordon 55.22-3).
- eddyding awes eddyding waves?
- convoy one or more merchant ships sailing in company under the protection of naval vessels.
- timesported acorss the yawning (abyss) transported across the yawning abyss.
- seasiders
- plangorpound plangent, the sound of waves breaking on the shore.
- billows
- Thounawahallya Irish: tonn a' mhaith sháile, wave of the good salt-sea.



Valhalla

- Reef
- whalrosmightiadd German: Walross, walrus.
- skum- scum, seafoam, bubbles.
- holy places holy blazes = St Elmo's Fire?
- drowm ... gloat drown ... float.
- the fate of his waters the face of the waters.

If any of this was intentional—many of these are admittedly long shots—the passage may be an anticipation of the mock-epic tale in II.3: How Kersse the Tailor Made a Suit of Clothes for the Norwegian Captain, which is yet another retelling of the familiar Oedipal Encounter. There, HCE plays the rôle of a Viking pirate. There is also the story of Tristan and Isolde in II.4, which is set on a ship sailing between Ireland and Cornwall.

Miscellaneous Matters

There are so many allusions packed into this paragraph that it would take several articles to examine them all. Instead, I will conclude this article by mentioning just a few outstanding details.



The Castlebar Races

- the bump at Castlebar The rout of the English before an invading French army in County Mayo during the 1798 United Irishmen's Rebellion was dubbed the [Castlebar Races](#). This may be an echo of the Baldoyle races, during which Treacle Tom and Frisky Shorty overheard the Sodality Director retelling the familiar story to Philly Thurnston (RFW 031.02 ff). Also, as John Anderson notes, the Prankquean was barred from the Castle (Anderson 106).
- (mat and far!) ? This parenthesis qualifies Castlebar, with which it rhymes, but I do not understand the allusion. Is it a Wakean form of metaphor, meaning that the bump at Castlebar is to be interpreted figuratively as an allusion to the Castlebar Races? In Vico's *Scienza Nuova*, metaphor is the most necessary and frequent of the four poetic tropes: metaphor, metonymy, synecdoche, and irony (Vico 116 ff).

- to a beam of sunshine upon a coffinplate Allegedly, the Irish politician and orator [John Philpot Curran](#) once compared someone's smile to a silver plate on a coffin. On [26 February 1835](#), during a debate in the British House of Commons, Daniel O'Connell quoted Curran, referring to [Lord Stanley's](#) smile, but somehow the phrase came to be mistakenly applied to Robert Peel, who was also mentioned by O'Connell in the same speech. According to the independent researcher [S Ball](#), Curran's remark was directed against a solemn friend of his called Hoare, and the actual phrase Curran used was like tin clasps on an oaken coffin. But I'm sure Joyce knew none of this and assumed, like everyone else, that Daniel O'Connell minted the quote and applied it to Peel.

And that's as good a place as any to beach the bark of our tale.

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Inn the Days of the Bygning

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37 MIN
READ

Finnegans Wake - A Prescriptive Guide



Not olderwise Inn the days of the Bygning would our Traveller, remote, unfriended, from van Demon's Land, some lazy skald or maundering pote, lift wearywilly his slowcut snobsic eyes to the semisigns of his zooteac and, lengthily lingering along flaskneck, cracketcup, downtrodden brogue, turfsod, wildbroom, cabbageblad, stockfisch, longingly learn that there at the Angel were herberged for him poteen and tea and praties and baccy and wine width woman wordth warbling: and informally quasibegin to presquesm'ile to queasithin'... (Nonsense! There was not very much windy Nous blowing at the given moment through the hat of Mr Melancholy Slow!)

Inn the Days of the Bygning (RFW 045.27-35)

This short section of Chapter 1.3 of James Joyce's *Finnegans Wake* continues the Cad's Side of the Story.

First-Draft Version

This paragraph was not part of the original draft of this chapter, which Joyce began in November 1923. An early version of it, however, was included in the draft that appeared in June 1927 in the third issue of Eugene Jolas & Elliott Paul's literary journal *transition*:

Not olderwise Inn the days of the Bygning would our Traveller remote, unfriended, from van Demon's Land, some lazy skald or maundering pote, lift wearywilly his slowcut snobsic eyes to the semisigns of his zooteac and lengthily lingering along flaskneck, cracket cup, downtrodden brogue, turfsod, wildbroom, cabbageblad, stockfisch, longingly learn that there at the Angel were herberged for him poteen and tea and praties and baccy and wine width woman wordth warbling: and informally quasi-begin to presquesm'ile to queasithin' (Nonsense! There was not very much windy Nous blowing at the given moment through the hat of Mr Melancholy Slow!) (Jolas & Paul 37)

This is identical to the final version published in 1939—which is something one can hardly ever say of Joyce's early drafts. Ever the tinkerer, Joyce could never leave well enough alone, but must always be adding more and more layers of obfuscation to his text. For once, however, it seems that he was happy with his first thoughts. In *The Restored Finnegans Wake*, however, Danis Rose & John O'Hanlon have made three minor emendations:

- They inserted a comma after zooteac and.
- They replaced cracket cup with cracketcup.
- They replaced quasi-begin with quasibegin.

In each case, they restored what Joyce had first written. To be strictly accurate, what was published in *transition* in June 1927 was not quite the first draft. For that, see the [James Joyce digital Archive](#), which includes the following passage from one of Joyce's *Finnegans Wake* notebooks:

Not otherwise inn the days of the bygning did a traveller, some lazy skald or maundering pote, lift wearily his slowcut eyes to the signs of the auberge and, lengthily lingering over along flaskneck, cracktcup, trodden hoof, strawluft wet and

stockfish, know that there herberged for him poteen & tea & praties tobacco & wine
& woman & song & smile to think (VI.B.18:41a, slightly emended)



Parnell Gesturing towards the Wellington Monument

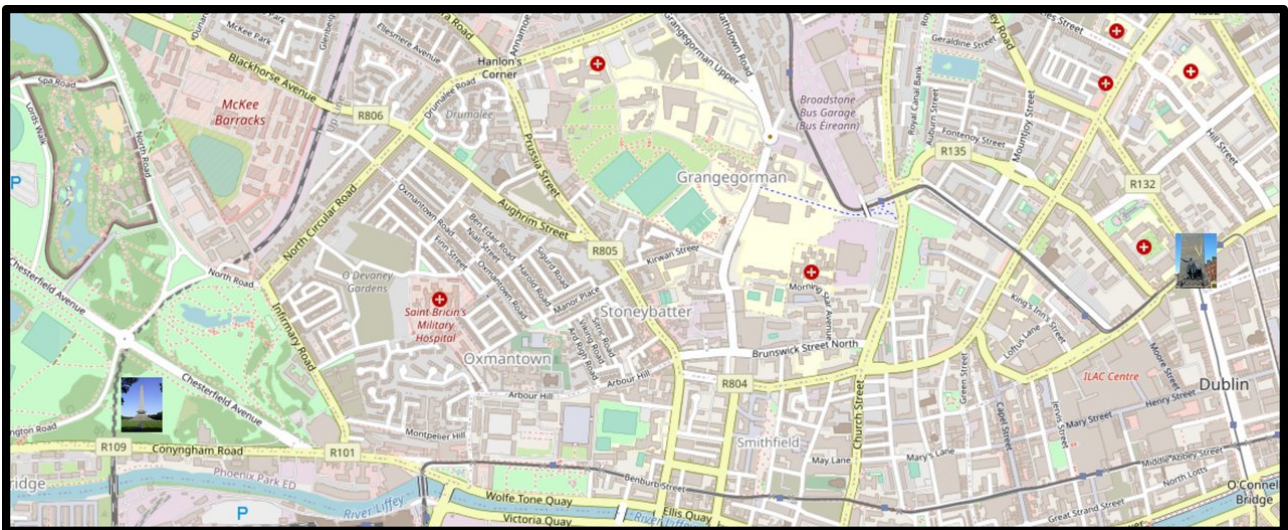
Meaning

The preceding paragraph concluded by rehearsing once again the crucial moment during HCE's Oedipal Encounter with the Cad in the Phoenix Park when he pointed towards the Wellington Monument and swore that he was innocent of the crimes that were being laid at his door. As he did so, the ghost of a smile disfigured his face, similar to a beam of sunshine upon a coffinplate.

In the present paragraph this smile is compared to that which appears on the face of a benighted traveller—a wandering poet—as he looks up at the signs of the zodiac outside a tavern, and anticipates the pleasures that await him inside: wine, women and song.

I have never really understood why HCE's gesture is so memorable. Recently, I noticed that the statue of Charles Stewart Parnell at the top of O'Connell Street is gesturing towards the west—in the general direction of the Wellington Monument in the Phoenix Park. There is not the ghost of a smile on Parnell's dour face, and he is not really pointing. Nevertheless, it is an interesting coincidence.

Of course, there is much more to these nine lines than the simple picture of HCE gesturing towards the Wellington Monument, whatever that gesture means. So let's take a closer look.



Map of the Parnell and Wellington Monuments

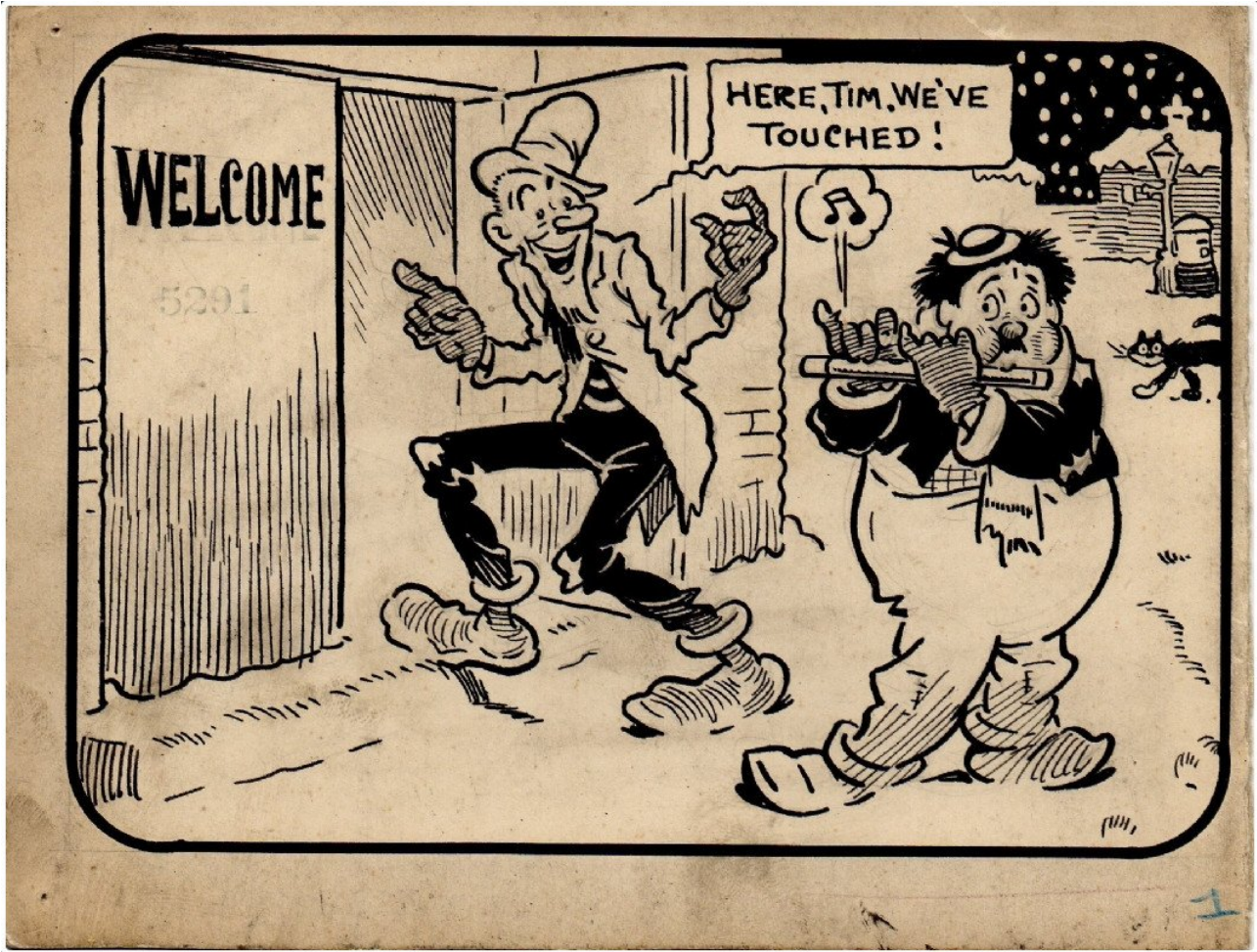
- Danish: bygning building.
- Traveller, remote, unfriended ... some lazy skald or maundering pote ... Mr Melancholy Slow The preceding paragraph included an allusion to a passage in [Oliver Goldsmith's](#) brief biography of Thomas Parnell. The opening lines of this paragraph parody the first two lines of another of Goldsmith's works, his philosophical poem *The Traveller, or A Prospect of Society*:

Remote, unfriended, melancholy, slow,
Or by the lazy Scheld, or wandering Po

- van Demon's land Van Diemen's Land, the earlier name of Tasmania, after the Dutch explorer and colonial governor Anthony van Diemen. Joyce originally wrote our traveller from Nau Sealand,

which was taken from a phrase in Thomas Macaulay's essay Ranke's History of the Popes. The passage is worth quoting at length, as the context is relevant to this paragraph:

The Papacy remains, not in decay, not mere antique, but full of life and youthful vigor. The Catholic Church is still sending forth to the farthest ends of the world missionaries as zealous as those who landed in Kent with Augustine, and still confronting hostile kings with the same spirit with which she confronted Attila. The number of her children is greater than in any former age. Her acquisitions in the New World have more than compensated for what she has lost in the Old. Her spiritual ascendancy extends over the vast countries which lie between the plains of the Missouri and Cape Horn, countries which, a century hence, may not improbably contain a population as large as that which now inhabits Europe. The members of her communion are certainly not fewer than a hundred and fifty millions; and it will be difficult to show that all other Christian sects united amount to a hundred and twenty millions. Nor do we see any sign which indicates that the term of her long dominion is approaching. She saw the commencement of all the governments and of all the ecclesiastical establishments that now exist in the world; and we feel no assurance that she is not destined to see the end of them all. She was great and respected before the Saxon had set foot on Britain, before the Frank had passed the Rhine, when Grecian eloquence still flourished in Antioch, when idols were still worshipped in the temple of Mecca. And she may still exist in undiminished vigor when some traveller from New Zealand shall, in the midst of a vast solitude, take his stand on a broken arch of London Bridge to sketch the ruins of St. Paul's. (Macaulay 2-3).



Weary Willie & Tired Tim

- skald A Scandinavian poet of the Viking age. In Annie Walsh's *Scandinavian Relations with Ireland during the Viking Period* we read:

On the other hand, Icelandic sources mention at least three skálds who made their way to Ireland during the tenth century. (Walsh 71)

- wearywilly Weary Willie was one of a pair of lazy tramps in the English comic-strip *Weary Willie and Tired Tim*, inspired by *Don Quixote* and *Sancho Panza*. They were created by [Tom Browne](#) and first published by in 1896 by the newspaper magnate Alfred Harmsworth, a native of Chapelizod.
- snobstick (slang) a scab, a worker who refuses to join a strike.

Semisigns in His Zooteac

The most striking thing in this paragraph is the short list of semisigns in his zooteac:

- signs of the zodiac The twelve astrological signs corresponding to the twelve constellations of the night sky through which the Sun passes on its apparent annual journey around the Earth. Here it is unclear whether our Traveller is beholding the constellations in the night sky or looking at the images on a signboard hanging outside HCE's tavern. As this is *Finnegans Wake*, the one does not exclude the other.
- A n c i e n t
Greek: σῆμα [sēma], sign : omen, portent : barrow, tumulus, tomb : constellation. All these meanings are relevant.
- Ancient Greek: ζῷον [zōon], animal : figure, image (not necessarily of an animal). All but one of the twelve signs of the zodiac depict animals. The exception is Libra, the Balance.
- Irish: teach, house. A zooteach would then be an animal house. This could refer to Noah's Ark as well as to an actual animal house in the nearby Dublin Zoo.
- German: Herberge, inn, hostel.
- Norwegian Bokmål & Nynorsk: herberge, hostel, lodging, shelter.
- Danish, Dutch: herberg, inn, hostel, lodging.
- French: auberge, inn, hostel. In the first draft, Joyce wrote signs of the auberge, before changing it to semisigns in his zooteac. The former reminds me of Canteloube's [Songs of the Auvergne](#), which were quite new in 1927.



The Constellations of the Zodiac

Only seven of the twelve signs of the zodiac are listed, which is significant in itself:

flaskneck, cracketcup, downtrodden brogue, turfsod, wildbroom, cabbageblad, stockfisch ...

This is followed by another list, which seems to mirror that of the semisigns:

poteen and tea and praties and baccy and wine width woman wordth warbling

Are there six or seven items in this second list? woman wordth warbling obviously means women worth celebrating in song ([warble](#), to sing like a bird). But wordth could also be interpreted as with, which suggests that [warbling](#) is also a noun, the seventh item in the list: women with song. As we have seen, Joyce originally wrote: & wine & woman & song. This echoes the title of Johann Strauss's waltz [Wein, Weib und Gesang](#), which was taken from [Johann Heinrich Voss](#) ([JJDA] (N26 (VI.B.18): 41(a))).

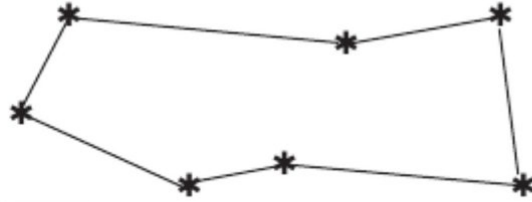
This short paragraph has attracted a lot of attention from Joycean scholars. Between 1976 and 1979 no less than four articles appeared in *A Wake Newslitter* devoted to the semisigns in his zooteac. Roland McHugh was the first to give it a crack:

56.24-5 [RFW 045.30-31] gives seven signs of the zodiac, some only of which belong in the zoohouse. Three appear as pictograms of the astrological sign, three as pictograms [of] the constellation and one by a reference to its meaning: (AWN 13:4:75)

'flaskneck': Aries:  (1)

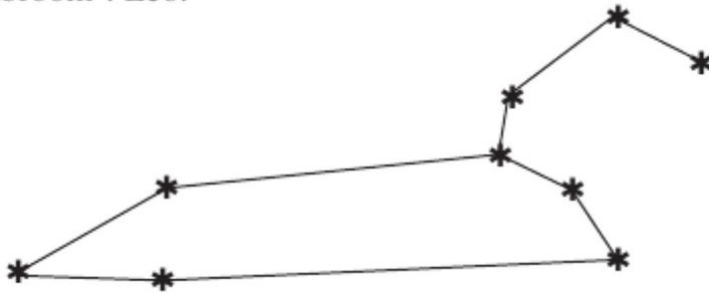
'cracket cup': Taurus:  (2)

'downtrodden brogue':
Gemini: (3)

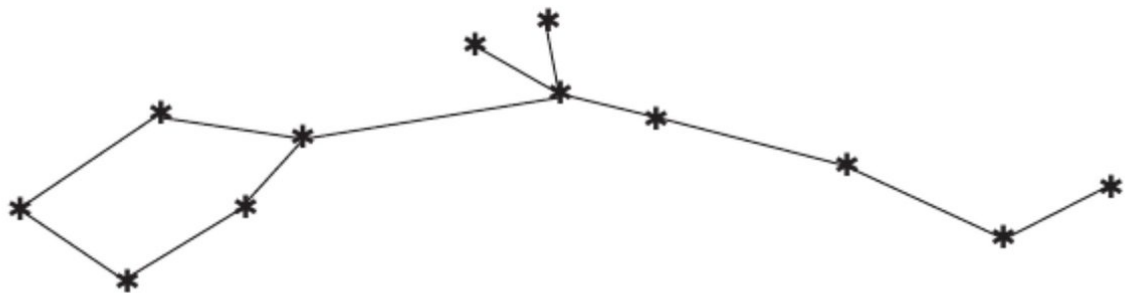


'turfsod': Cancer:  (4)

'wildbroom': Leo: (5)



'cabbageblad': Aquarius: (11)



'stockfisch': Pisces (12)

AWN 13:4:75

Correspondences with the subsequent list of the Traveller's interpretations of the signs become increasingly difficult to posit. (AWN 13:4:75)

Next up was Nathan Halper in August 1977:

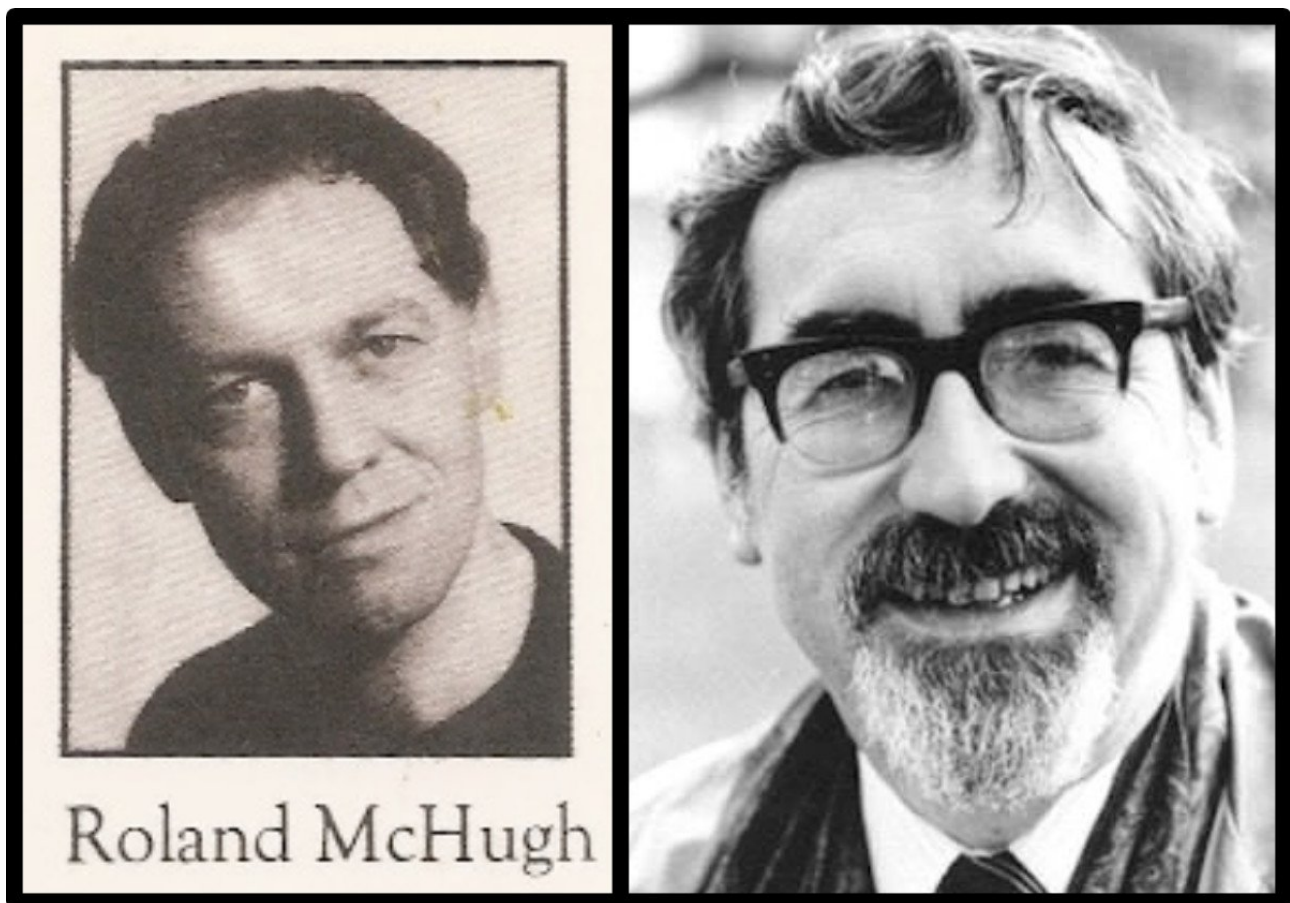
Roland McHugh is almost certainly right. In AWN, XIII.4, 75, he tells us that 'semisigns of his zooteac' (56.23) is followed in the next two lines by seven of these signs. His list begins with Aries —as, indeed, it should. It continues: Taurus, Gemini, Cancer, Leo, Aquarius, Pisces. That is, numbers 1-5 ... 11-12.

Some of the identifications seem a little tenuous. For example, the pictograph of the constellation Aquarius doesn't look like a 'cabbageblad'—a bit of cabbage. Maybe the reader does not see a fine point that McHugh is making. Or McHugh didn't see an even finer point that Joyce himself is making. Or it may be that Joyce himself had to strain a little. None the less, enough of the suggested identifications are directly on target. So much so it seems more than likely that the other words in the passage refer to signs of the Zodiac.

As for 'cabbageblad'—the order that McHugh gives is plausible. If Aquarius is the eleventh sign, it should follow that this word somehow represents Aquarius.

I suppose that we could force the identification. If that is what the order demands. we could play some ingenious verbal trick (as only we Joyceans can). But I would suggest a different order. 1-6 ... 12 is at least as possible. If so—the penultimate sign is not Aquarius but Virgo. The result is à la mode de Joyce.

'Cabbage' is the female pudenda. (See Partridge, Dictionary of Slang.) 'Virgin' suggests something that is young, something not yet ripe. 'Cabbageblad'—a bit of female pudenda. (AWN 14:4:61)



Roland McHugh & Petr Škrabánek

In December 1977, Petr Škrabánek had a go:

Nathan Halper (AWN, XIV, 4, 61) suggests that cabbageblad (56.25) is 'a bit of female pudenda', ergo Virgo. Roland McHugh (AWN, XIII, 4, 75), on the other hand, identified cabbageblad as Aquarius. I believe that McHugh is right for wrong reasons. It is true, as Halper points out, that the constellation of Aquarius does not look at all as cabbageblad. However, the symbol of Aquarius is two wavy lines which look very much like a crumpled cabbageleaf. In Ireland children are not brought by stork but they are found under a cabbage leaf. Joyce was born under a sign of Aquarius. True, he was born through the female pudenda but he was also told that he was found under a cabbageleaf. These two statements are not contradictory. On the contrary, they are perhaps the key to the slang meaning of 'cabbage'. The symbol of Aquarius represents prophetically the stream of water, i.e. FW. And Joyce is the waterbaby. Don't you know he was kaldt a bairn of the brine, Wasserbourne the waterbaby? (198.07). He is the Waterman the Brayned (104.13). Naturally, these expressions also refer to Noah with whom Joyce identified himself (Letters, III, 364). The zooteach is also Noah's ark and the seven signs of zodiac allude to the seven colours of iris which the weeping exiled Joyce Traveller (maundering pote with snobsic eyes) sees through his teary glaucomatous eyes. (AWN 14:6:98)

McHugh returned to the subject three years after his first foray into the field:

In my account of 56.24-5 (AWN XIII.4,75) I stated that ‘Correspondences with the subsequent list of the Traveller’s interpretations of the signs become increasingly difficult to posit’. I now see that the key to these correspondences lies in recognizing the items in the first list as inn signs advertising those in the second list. That this was Joyce’s logic becomes evident on examining the following deleted passage in notebook VI.B.6.154:

innsigns

bottleneck = poteen

broken cup = tea

old shoe on pole = ? [Joyce’s question mark]

wisp of straw = bed

broom = whiskey

sod of turf = tobacco

(AWN 16:4:62)

With the help of these equations and the two lists in the published text we can construct a table of possible correspondences:

RFW 045.30-31	VI.B.6.154	VI.B.6.1	RFW	Zodiac
flaskneck	bottleneck	poteen	poteen	Aries
cracketcup	broken cup	tea	tea	Taurus
downtrodden	old shoe on	?	praties	Gemini
turfsod	sod of turf	tobacco	baccy	Cancer
wildbroom	broom	whiskey	wine	Leo
cabbageblad	wisp of straw	bed	woman	Aquariu
stockfisch	-	-	warbling	Pisces

- Poteen (illicitly distilled spirits) comes in bottles.
- Taurus begins with T, while tea comes in cups.
- Shoes—like Gemini, the Twins—come in pairs. But praties (ie potatoes)?
- Was it known in Joyce’s day that tobacco causes cancer? In 1912 [Isaac Adler](#) theorized that smoking might be to blame for the growing incidence of lung cancer ([Proctor 87](#)).

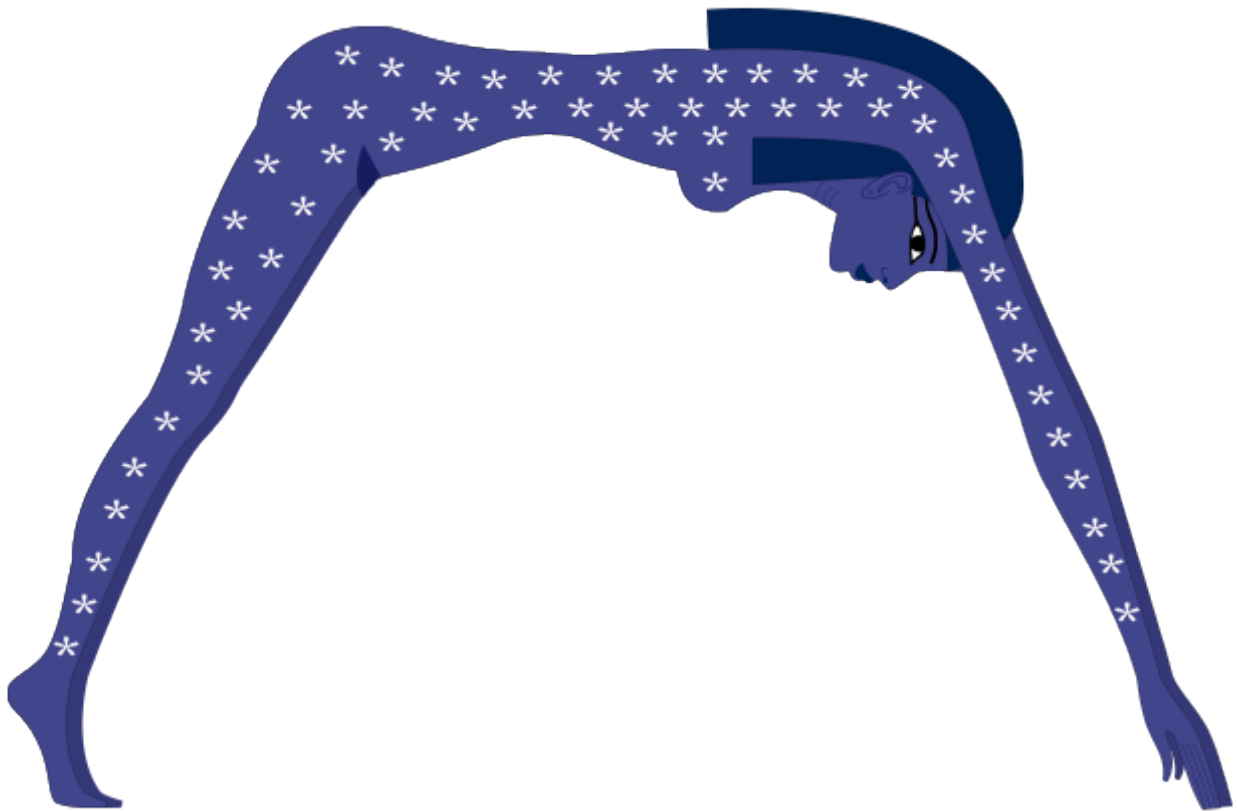
- Lions are wild. Wild Broom, *Cytisus scoparius*, is also known as Scotch Broom—hence the whisky.
- The equation of cabbageblad = Aquarius is still a little problematic. It is certainly not obvious why a cabbage leaf should be associated with the Water Carrier.
- German Stockfisch, dried cod (or similar fish), stockfish. John Gordon notes that “stockfish” has a rich history of signifying either old cunt or old cock, but I don’t see how this is relevant to Pisces or warbling (Gordon 56.25).

Echoes

This passage echoes a line or two from the opening pages of the book (Inn the days of the Bygning ... quasibegin):

O here here how hoth sprowled met the duskt the father of fornicationists but (O my shining stars and body!) how hath fanespanned most high heaven the skysign of soft advertisement!

With the advantage of hindsight, we can now see that this mysterious passage was hinting at a confrontation (met) between the Devil (the father of fornicationists) and a celestial creature, like the Egyptian goddess *Nut*, whose star-spotted body—tattooed with the signs of the zodiac—spans the heavens:



Nut

This could be a foreshadowing of the children's game Devils & Angels in II.1, The Mime of Mick, Nick and the Maggies. It may also allude to the original Oedipal Encounter, between Oedipus and his father, Laius. The father bit the dust, while the son became a fornicator.

- hoth Howth, which is a peninsula. French: presqu'île, peninsula.
- the skysign of soft advertisement This is usually understood to be a reference to the rainbow that appeared in the sky after Noah's Flood (Genesis 9:13). The Noachic allusions in the present paragraph are striking enough to explain why only seven signs of the zodiac are mentioned. This skysign also refers to an advertisement on the roof a building, so constructed that its letters stand out against the sky, as well as an advertisement in sky-writing ([FWEET](#)).

Whenever a list of seven items occurs in *Finnegans Wake*, one always suspects that it represents the familiar laundry list of HCE's Seven Items of Clothing. John Gordon suggests that the seven items in this zodiacal list are not so much items of clothing as accoutrements a traveller might carry:

With some leeway, all plausibly items that might be on the person of a traveler, although “item” is not quite the word for the last three. See notes to 56.24-5, 56.25. As for the second-to-last, “cabbageblad” (Danish cabbage leaf), perhaps the down-and-out equivalent of a fig leaf. For “turfsod,” see “Grace:” “There was many a good man went to the penny-a-week school with a sod of turf under his oxter.” ([Gordon 56.24-5](#))

Finally, the phallic overtones of the passage

Phall if you but will, rise you must: (RFW 004.06-07)
may also be echoed in wearywilly ... lengthily lingering. Perhaps Gordon’s “stockfish” remark is relevant after all.



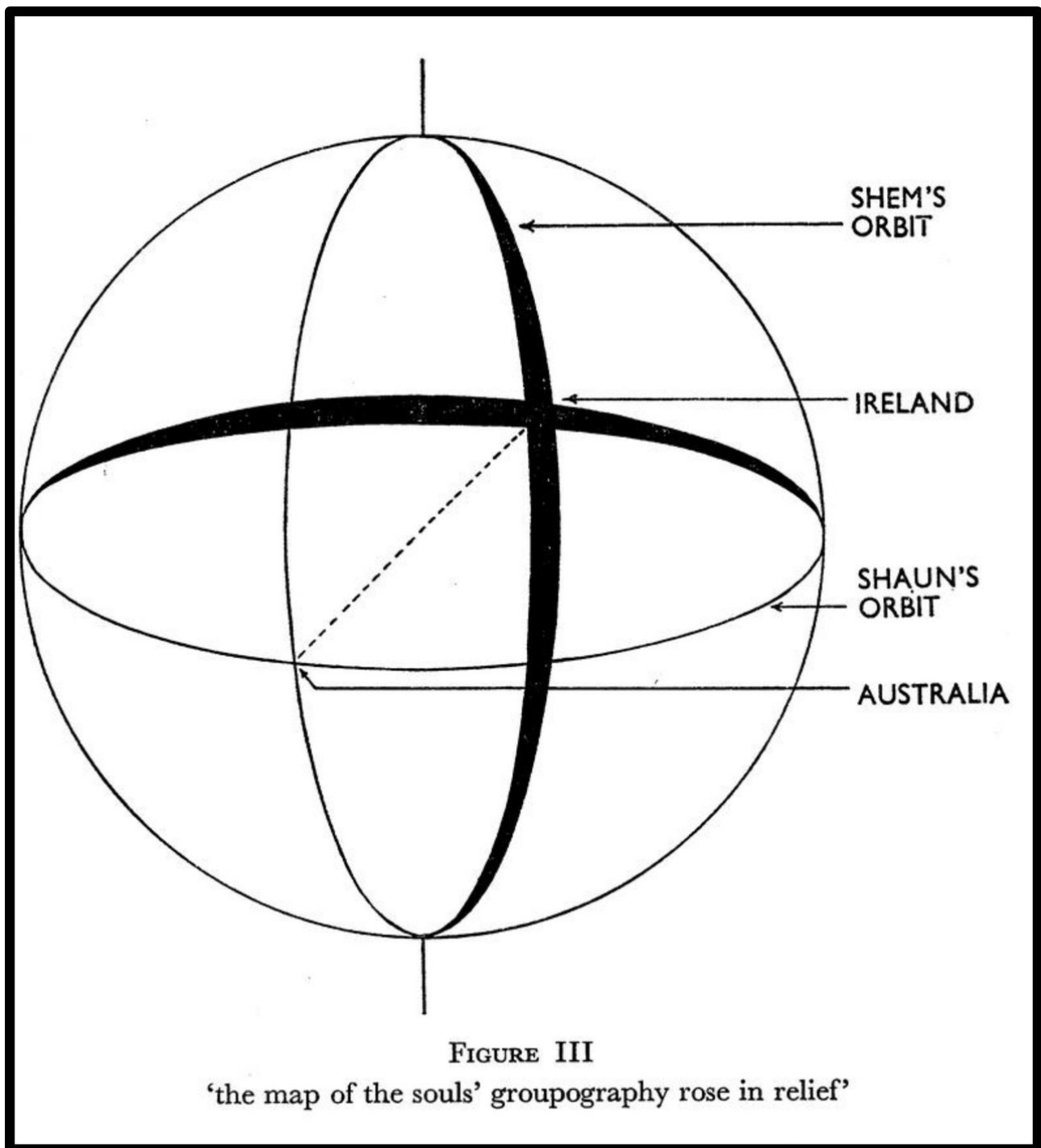
Clive Hart

Structure and Motif in Finnegans Wake

In 1962 the Australian scholar Clive Hart published his classic study of *Finnegans Wake*. As we have seen, he would later repudiate much of what he wrote in *Structure and Motif in Finnegans Wake*, but in my opinion this is still one of the most elucidating analyses of Joyce's

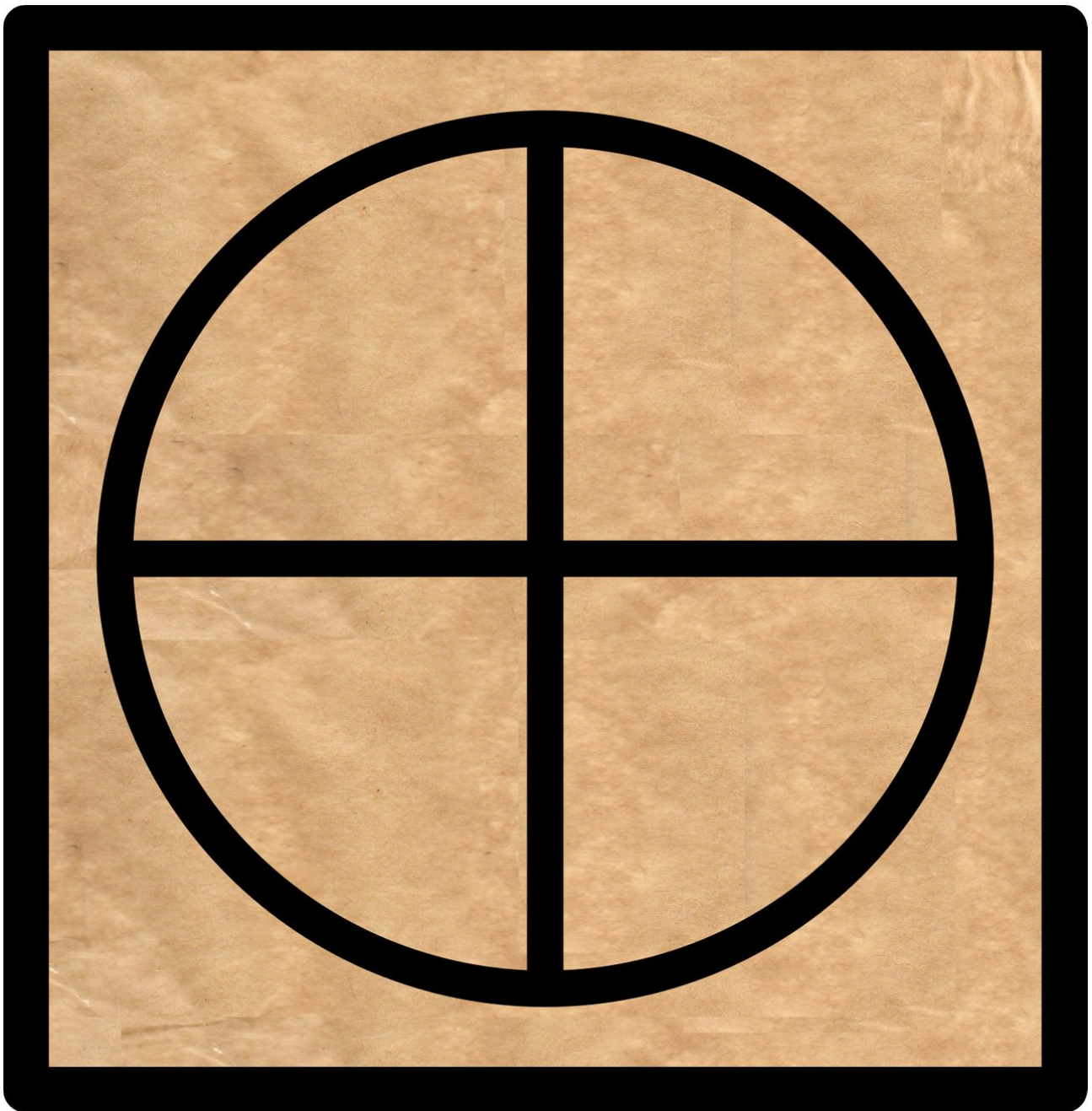
masterpiece. In Chapter Four, Spatial Cycles I: The Circle, Hart theorizes that Shem and Shaun, the two sons of HCE, circle the globe in *Finnegans Wake*: Shaun travels from east to west between Dublin and America, while Shem travels from north to south between Dublin and Australia. Shaun is the Angel, and the US is his Heaven, the Promised Land. Shem is the Devil, and Australia is his Hell, the Underworld:

... in *Ulysses*, as everyone now takes for granted, the pattern is that of the labyrinthine city, on the plan of which line after line is traced until the miniature *Odyssey* is complete; in *Finnegans Wake*, as we should expect of an essentially archetypal book, though all these patterns and more are subsumed, the underlying structure is simpler, even if surface details sometimes tend to obscure it. The two main spatial configurations governing its shape are those which have always had pre-eminence in western symbology—the circle and the cross, together with their combination in a three-dimensional figure consisting of two circles intersecting on the surface of a sphere. [See Figure III, below.]



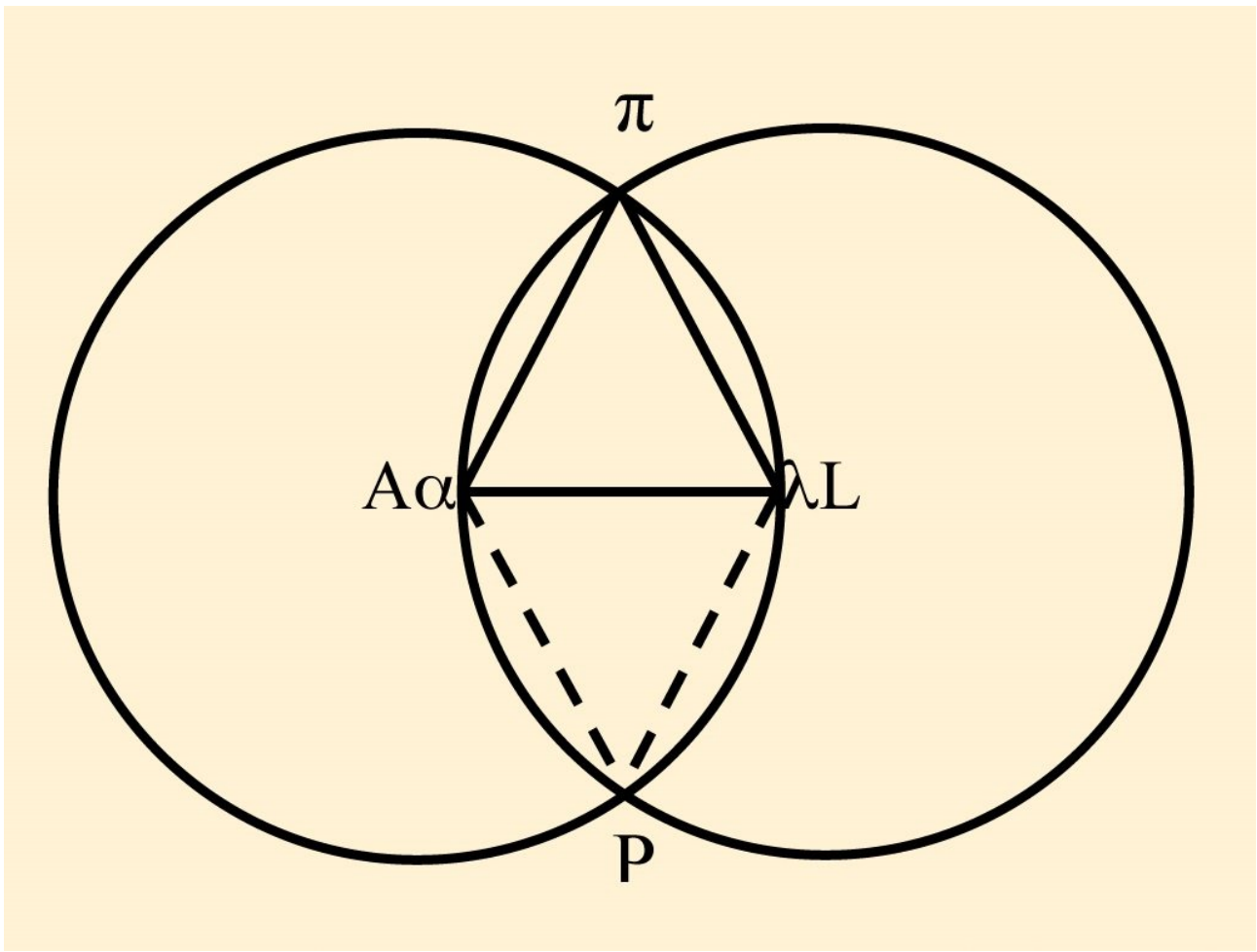
Circle and Cross (Hart 117, Figure III)

The importance that Joyce attached to these structural symbols may be judged from the fact that he assigned the mandala symbol



The Mandala: Joyce's Siglum for the Viconian Cycle

to the key passage in I.6 dealing with the pattern of cycles in *Finnegans Wake* (question 9 [RFW 143]) . The intersecting circles are of course also represented in the two-dimensional diagram on page 293 [RFW 226]. (Hart 110)



The Vesica Piscis, or Euclid 1:1 (RFW 226)

Within this world neither Shem nor Shaun does any travelling at all outside Chapelizod, but at higher symbolic levels the 'circumcentric megacycles' of their respective journeys take in, first the whole of Ireland—'from the antidulibnium onto the serostaatarean' (310.07 [RFW 238.28])—then Europe, the globe, and finally the heavenly spheres ... Their orbits, like those of Plato's [Same and Other](#), are inclined to each other. Shaun follows an east-west trajectory, while Shem prefers to travel north-south, passing through the antipodes. (Hart 111 ... 112-113)

For my own part, I have hypothesized that in the "real world" of *Finnegans Wake*—assuming there is such a thing—the landlord of the Mullingar House in Chapelizod has two sons, one of whom has emigrated to America, the other to Australia. But this is pure speculation on my part. En passant, one might also recall the Celtic Cross, which consists of a circle (possibly representing the Celtic Sun God) superimposed on a cross (possibly representing the Celtic Earth Goddess).

Like the Tsar in *Stephen Hero*, Shaun is a 'besotted Christ' (SH 112), a holy idiot and scapegoat-Mediator incapable of grasping even the truth about himself. As a

'deliverer of softmissives' it is his job to voyage 'round the world in forty mails' (237.14 [RFW 187.18-19]). His travels take him along one arm of the cross of the cardinal points of the compass, symbolised by the Christian cross and the Church which is built in its image. The representative of a worn-out Age, Shaun moves westward to the bottom end of this cross where, a sun-god sinking below the horizon, he will rejoin the mute earth from which he sprang. (Hart 114)



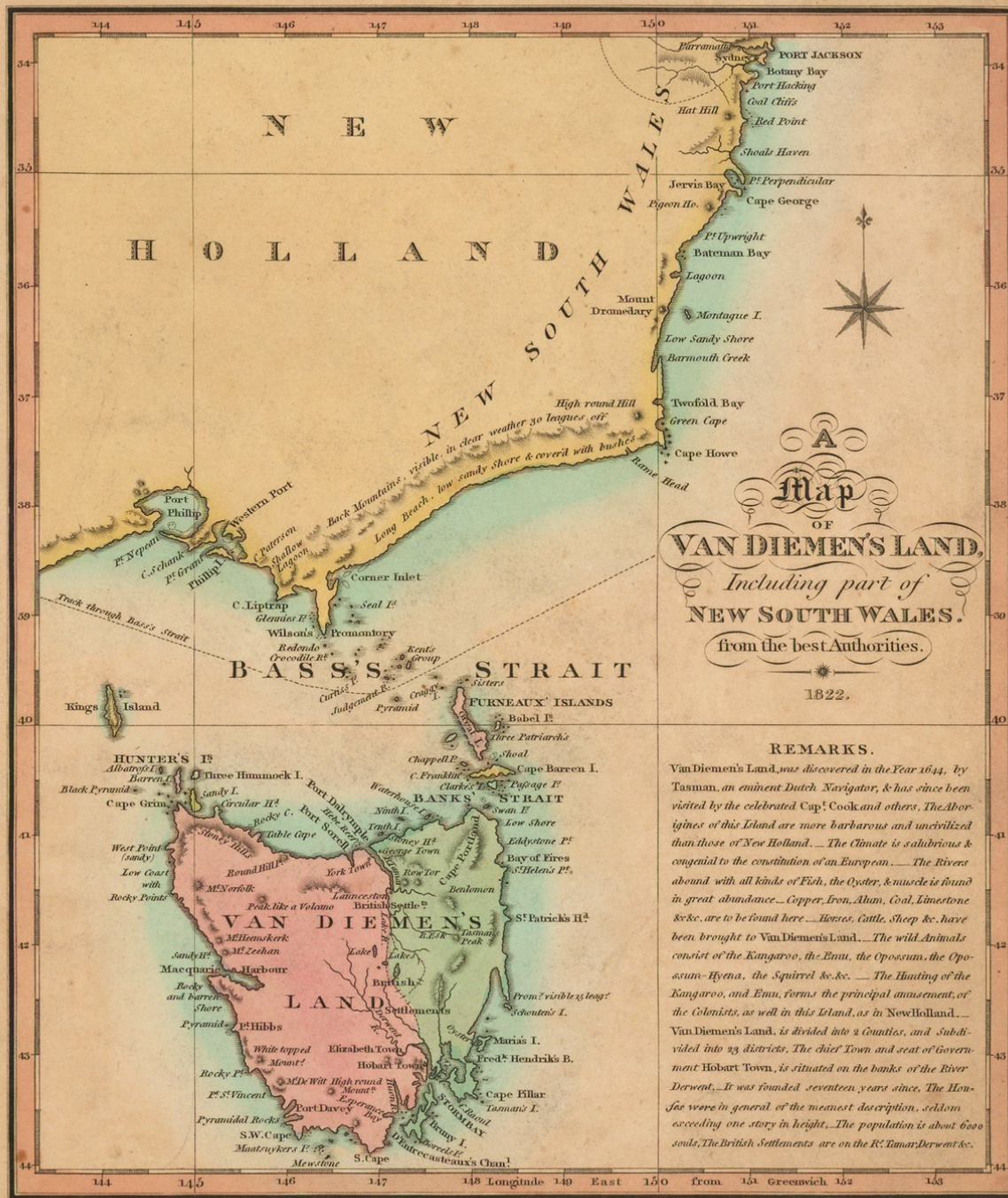
Celtic Cross, Glendalough

In Book III, Shaun's trajectory will be reversed, as he is depicted floating eastwards down the Liffey towards Dublin City in a Guinness barrel.

While Shaun's east-west journey is quasi-horizontal, Shem's displacement is in the vertical north-south direction. Shem is the thinker, the artist who plumbs the depths and loses his soul in the process ... A Miltonic Satan, though less attractive, Shem finds his Pandemonium in the hot and hellish antipodes of Australia—'down under', as it is popularly called. (Hart 116 ... 117)

Shem's and Shaun's cycles intersect in the first place in Dublin, where a conflict between the two always takes place, just as Christ and Satan find common ground on earth, midway between Heaven and Hell. This pattern is roughly reflected in Joyce's own experience. His several trips back to Dublin after his initial flight always brought him into conflict with the Shaun-figures of that city, and a number of those Shauns, notably [Byrne](#) and [Gogarty](#), did in fact go to the United States. (Hart 117-118)

In the present paragraph, our Traveller, like Shem, is a poet (skald ... pote) from the Hell of down under (van Demon's land). The tavern he visits is called the Angel, which brings Shaun into the mix. This confrontation between Devil and Angel anticipates the children's game in II.1, The Mime of Mick, Nick and the Maggies. This allows us to identify the woman wordth warbling as their sister Issy, who stands at the apex of the brothers' isosceles love triangle.



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Van Diemen's Land

Hart's comments on the present paragraph are apt:

The facts of life, as we know, played into Joyce's hands with astonishing frequency: in addition to the general aura of death and damnation associated with 'New Holland' there was the original name of the island-state of Tasmania—'van Diemen's Land'—which so easily and so inevitably becomes 'van Demon's

Land' (56.21 [RFW 045.28]). This is Shem's spiritual home; it is from here, as a Goldsmithian Traveller ('some lazy skald or maundering pote'—the Devil is traditionally a wanderer), that he comes to Ireland, 'Inn the days of the Bygning', just as Satan made his way from Hell to tempt Eve. According to certain 'toughnecks' quoted by Shaun (169.02 [134.01-02]), Shem is in fact a black Australian 'aboriginal'. If he was there from the beginning, he is evidently a Manichean co-eternal Satan, which is a sorry thing for Shaun's vanity to have to admit. (Hart 118-119)

Chapter Four of Hart's Structure and Motif in Finnegans Wake is well wordth reading in full.

Joyce and Wyndham Lewis

We never learn what the maundering pote quasi-thinks, because the rest of this paragraph is missing. Instead, the narrative is interrupted by a short parenthetical passage:

queasithin' ... (Nonsense! There was not very much windy Nous blowing at the given moment through the hat of Mr Melancholy Slow!)

The windy noise that blows when Mr Melancholy Slow is talking through his hat could simply refer back to the skirling of harsh Mother East—the shrill sound of the east wind—that almost drowned out the ringing of the Angelus during HCE and the Cad's Encounter in the Park (RFW 028.25). On the first page of Chapter Four of his book, however, Clive Hart invokes the writer Wyndham Lewis:



Wyndham Lewis

Wyndham Lewis chided Joyce for being time-centred rather than space-centred and there is a sense in which his argument is valid, but, as Joyce asked [Frank Budgen](#), 'is it more than ten per cent of the truth?' In so far as he consistently organises his creations according to almost visible spatial patterns, Joyce is surely one of the most spatially conscious of writers. (Hart 109)

[Wyndham Lewis](#) was a British author and artist, an insufferable snob who went out of his way to belittle Joyce the writer. In an earlier article we read Richard Ellmann's account of Joyce's first meeting with Lewis and T S Eliot in Paris in 1920. That was taken, for the most part, from Lewis's book *Blasting and Bombardiering*, which devotes a short chapter to his First Meeting with James Joyce. Joyce entertained the two men during their brief stay in Paris, always insisting on paying their cab fares and restaurant bills:

Eliot and myself remained in Paris for some days ... All of our time was passed in the hospitable company of James Joyce ... Except for our hotel bill—which he made no attempt, as far as I know, to settle—we lived free of charge ...

'I find our friend,' said I, 'very affable and easy don't you, if a shade stilted?' But Eliot found him definitely burdensome, and arrogant.

'I do not think he is arrogant,' I said, astonished at this description of Pound's proud protégé, who seemed to me to be a civil, unassuming man enough, of agreeable and accommodating manners, except for his obsession regarding economic independence, which was harmless after all ...



T S Eliot

'He may not seem so!' Eliot answered, in his grim Bostonian growl. 'He may not seem arrogant, no.'

'You think he is as proud as Lucifer?'

'I would not say Lucifer!' Eliot was on his guard at once, at this loose use of the surname of the Evil Principle.

'You would not say Lucifer? Well, I daresay he may be under the impression that he is being "as proud as Lucifer," or some bogtrotting humbug of that order. What provincials they are, bless their beastly brogues!"

'Provincials—yes!' Eliot agreed with contemptuous unction. 'Provincials.'

'However he is most polite.'

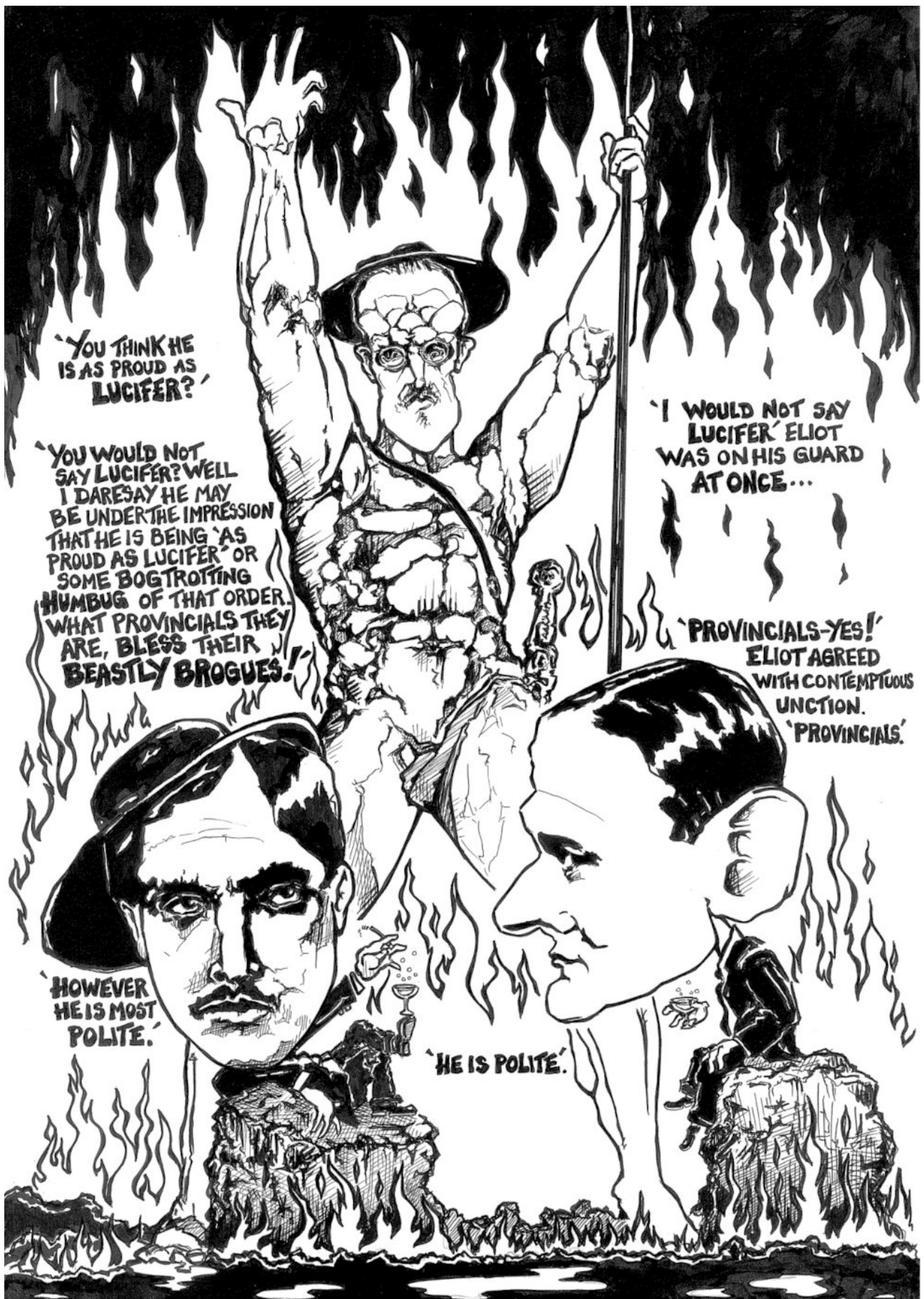
'He is polite.'

'I have never succeeded in getting out of the door behind him, have you? He is very You First. He is very After you!"

'Oh yes. He is polite, he is polite enough. But he is exceedingly arrogant. Underneath. That is why he is so polite. I should be better pleased if he were less polite.' Eliot was very grim.

'I personally don't care if he is arrogant—all I ask, in the words of the New England literary chanty, is "a little god-darned seevility and not much of that!" But I should be surprised if he is really arrogant,'

'No-o?' Eliot was impressed by my persistence. 'You may of course be right. It doesn't matter.' (Lewis 1967:296-297)



'YOU THINK HE
IS AS PROUD AS
LUCIFER?'

'YOU WOULD NOT
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I DARESAY HE MAY
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AT ONCE...

'PROVINCIALS-YES!'
ELIOT AGREED
WITH CONTEMPTUOUS
UNCTION.
'PROVINCIALS.'

'HOWEVER
HE IS MOST
POLITE.'

'HE IS POLITE.'

Joyce, Lewis & Eliot

Lewis was never more than begrudging in his praise of Joyce's art:

I cannot see that any work of Joyce—except *Ulysses*—is very significant. It was about six or seven years ago that I first became acquainted with his writing. *The Portrait of the Artist* seemed to me a rather cold and priggish book. It was well done, like the *Dubliners*, which I have just read; and that was all that I could discover. *Chamber Music* would certainly not have secured its author a place 'among the english poets,'—it would hardly even have set the Liffey on fire for five minutes. No writing of his before *Ulysses* would have given him anything but an honourable position as the inevitable naturalist-french-influenced member of the romantic Irish Revival—a [Maupassant](#) of Dublin, But without the sinister force of [Flaubert's](#) disciple.

Ulysses was in a sense a different thing altogether. How far that is an effect of a merely technical order, resulting from stylistic complications and intensified display, with a *Dubliners* basis unchanged, or, further, a question of scale, and mechanical heaping up of detail, I should have only partly to decide here. But it places him—on that point every one is in agreement—very high in contemporary letters. (Lewis 1927:91)

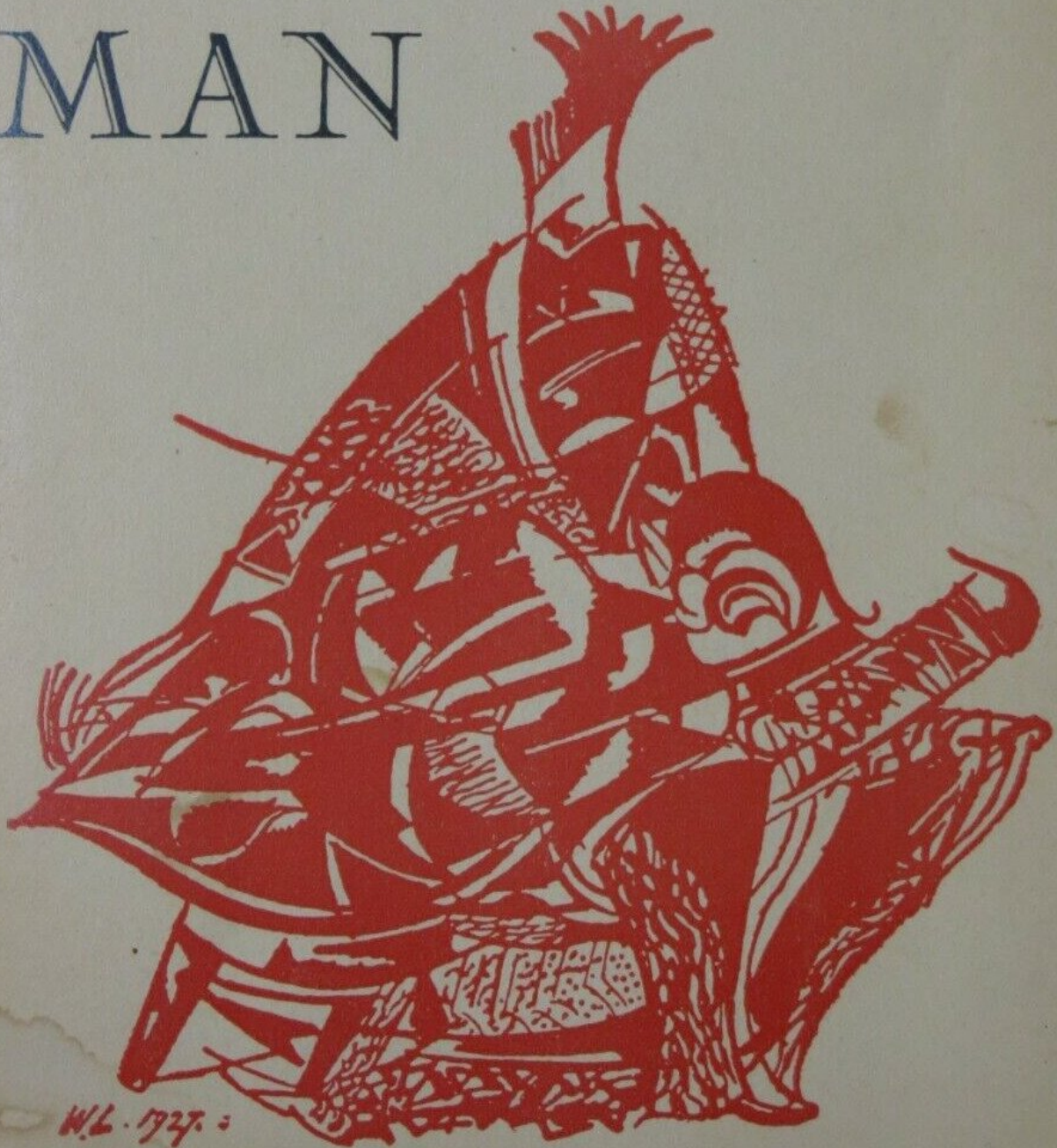
It must have galled Wyndham Lewis to behold this Provincial with his beastly brogue being lauded as a great writer after the publication of *Ulysses* in 1922. Five years later Lewis published *Time and Western Man*, in which he turned his critical pen against his fellow modernists: [Ezra Pound](#), [Gertrude Stein](#), [Marcel Proust](#), James Joyce, and others.

First published in 1927, this is Wyndham Lewis's most important book of criticism and philosophy. He turns against his fellow modernists, Ezra Pound, Gertrude Stein and James Joyce, to show how they have unconsciously turned their supposedly revolutionary writing into a vehicle for ideologies that undermine real human creativity and progress. The heart of this critique is a devastating assault on metaphysical doctrines that, Lewis believed, robbed the human mind of its creative power and handed that power over to time as a vital principle animating matter. In some of Lewis's most vivid writing, Bergson, Whitehead, Russell and William James are all mercilessly attacked for their implicit fatalism. ([Goodreads](#))

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Wyndham Lewis

TIME and
WESTERN
MAN



W.L. 1727.

Time and Western Man

Almost forty pages of *Time and Western Man* are devoted to Joyce. In contrast, only seventeen pages are devoted to Pound and eleven to Stein. Lewis cannot deny that *Ulysses* places Joyce very high in contemporary letters, but that is as far as his praise extends. The remainder of his chapter on Joyce is hostile.

Joyce is the poet of the shabby-genteel, impoverished intellectualism of Dublin. His world is the small middle-class one, decorated with a little futile 'culture,' of the supper and dance-party in *The Dead*. Wilde, more brilliantly situated, was an extremely metropolitan personage, a man of the great social world, a great lion of the London drawing-room. Joyce is steeped in the sadness and the shabbiness of the pathetic gentility of the upper shopkeeping class, slumbering at the bottom of a neglected province; never far, in its snobbishly circumscribed despair, from the pawn-shop and the 'pub.' (Lewis 1927:93)

The thesis of *Time and Western Man* is a curious one. Lewis condemns his fellow modernists for being time-centred rather than space-centred—for setting time up as a fourth dimension, as real and as existential as the three dimensions of space. What does that even mean? It is certainly a most original reason for condemning any writer.

I regard *Ulysses* as a time-book; and by that I mean that it lays its emphasis upon, for choice manipulates, and in a doctrinaire manner, the self-conscious time-sense, that has now been erected into a universal philosophy. This it does beneath the spell of a similar creative impulse to that by which Proust worked. The classical unities of time and place are buried beneath its scale, however, and in this All-life-in-a-day scheme there is small place for them. Yet at the outset they are solemnly insisted on as a guiding principle to be fanatically observed. And certainly some barbarous version of the classical formula is at work throughout, like a concerted daimon attending the author, to keep him obsessively faithful to the time-place, or space-time, programme ... (Lewis 1927:100)

So he collected like a cistern in his youth the last stagnant pumpings of Victorian anglo-irish life. This he held steadfastly intact for fifteen years or more—then when he was ripe, as it were, he discharged it, in a dense mass, to his eternal glory. That was *Ulysses* ... (Lewis 1927:109)

So though Joyce has written a time-book, he has done it, I believe, to some extent, by accident. Proust, on the contrary, was stimulated to all his efforts precisely, by the thought of compassing a specifically time-creation—the *Recherche du Temps Perdu*. The unconscious artist has, in this case, the best of it, to my mind. Proust,

on the other hand, romanticizes his Past, where Joyce (whose Present it is) does not ... (Lewis 1927:109-110)

The craftsman, pure and simple, is at the bottom of his work ... In Ulysses, if you strip away the technical complexities that envelop it, the surprises of style and unconventional attitudes that prevail in it, the figures underneath are of a remarkable simplicity, and of the most orthodoxly comic outline. Indeed, it is not too much to say that they are, most of them, walking clichés. (Lewis 1927:112)

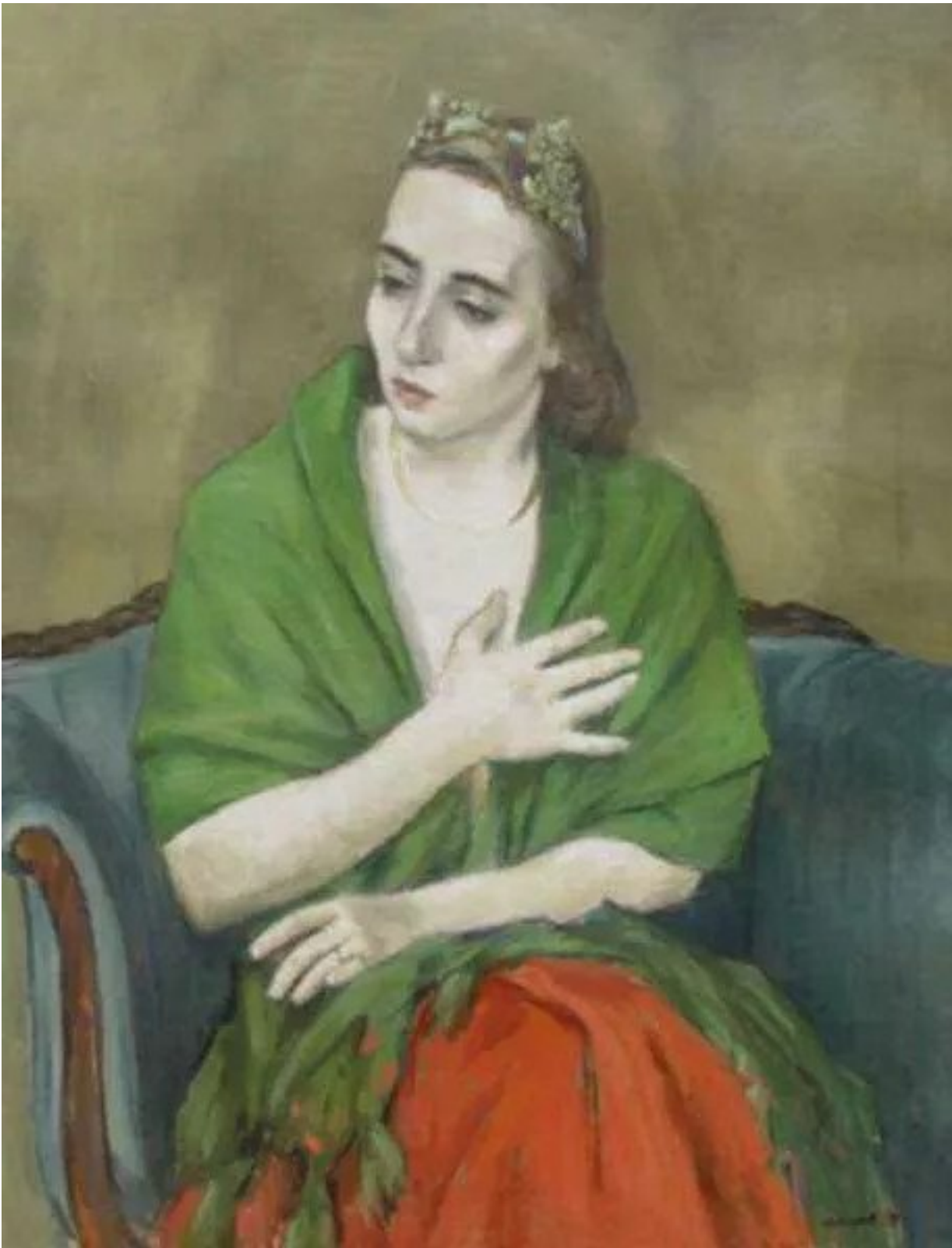


James Joyce by Wyndham Lewis

The following passage probably informed the maundering pote of Finnegans Wake:

But if they are clichés, Stephan Dedalus is a worse or a far more glaring one. He is the really wooden figure. He is 'the poet' to an uncomfortable, a dismal, a ridiculous, even a pulverizing degree. His movements in the Martello-tower, his theatrical 'bitterness,' his cheerless, priggish stateliness, his gazings into the blue distance, his Irish Accent, his exquisite sensitiveness, his 'pride' that is so crude as to be almost indecent, the incredible slowness with which he gets about from place to place, up the stairs, down the stairs, like a funereal stage-king; the time required for him to move his neck, how he raises his hand, passes it over his aching eyes, or his damp brow, even more wearily drops it, closes his dismal little shutters against his rollicking irish-type of a friend (in his capacity of a type-poet), and remains sententiously secluded, shut up in his own personal Martello-tower (Lewis 113-114) Joyce read *Time and the Western Man* carefully and took its criticisms seriously. In a letter to his patron [Harriet Shaw Weaver](#), he acknowledged that Lewis's hostile criticism is by far the best that has appeared (Letters III, 22 July 1932). He discussed that criticism with his English friend Frank Budgen, who later recollected the following remark:

I have commented elsewhere on Joyce's reactions to the criticisms of [Clutton Brock](#) and H. G. Wells, but his remark when I mentioned Wyndham Lewis's criticism of *Ulysses* is worth recording: 'Allowing that the whole of what Lewis says about my book is true, is it more than ten per cent of the truth?' (Budgen 359)



Adaline Glasheen

Joyce took Lewis's criticisms seriously enough to respond to them in the pages of *Finnegans Wake* itself. In Adaline Glasheen's *Third Census of Finnegans Wake* the entry for Lewis takes up more than a page—most

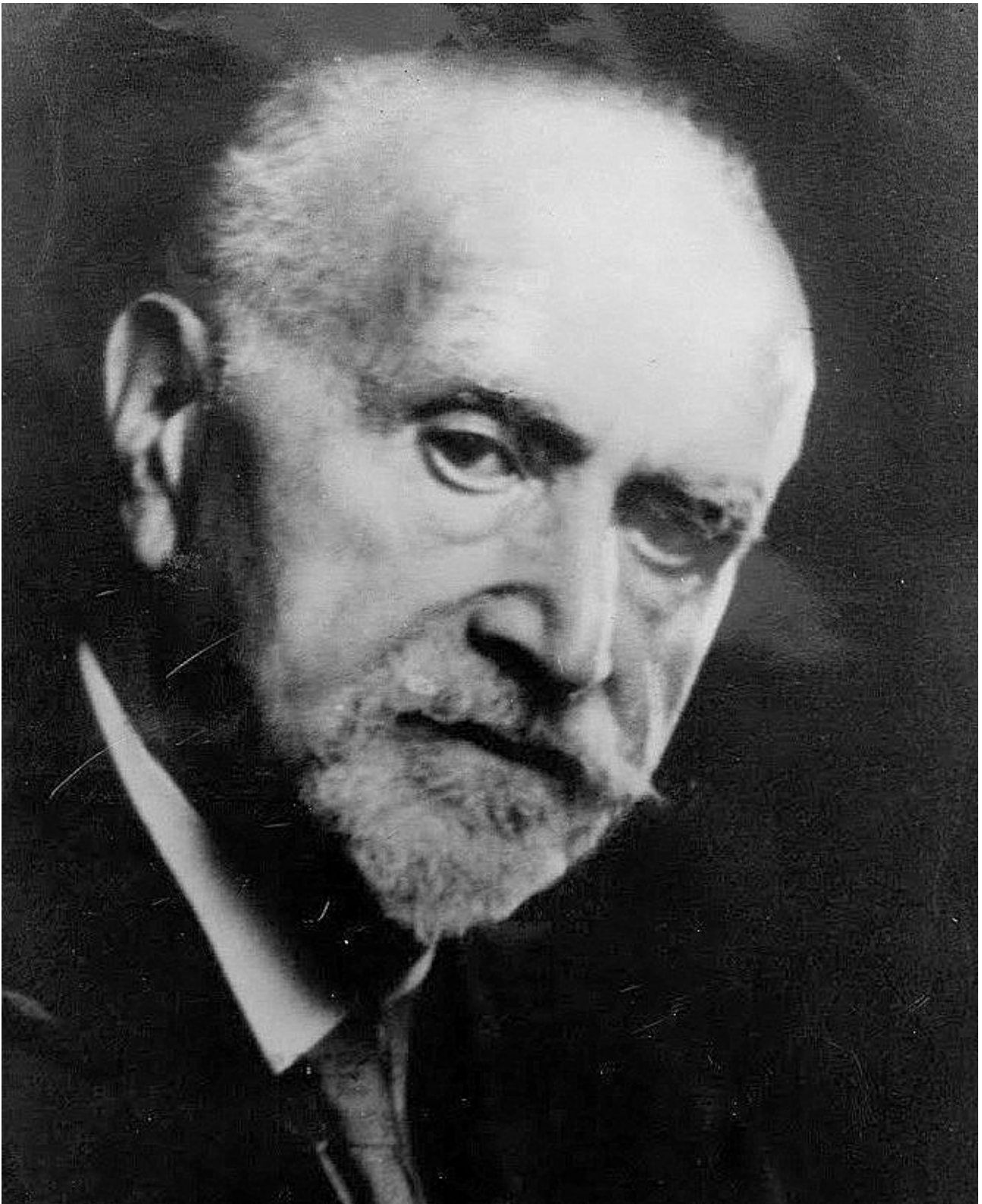
entries in the Census comprise no more than two or three lines. Glasheen claims that Lewis's chapter on Joyce, *An Analysis of the Mind of James Joyce*, had appeared previously in Lewis's literary journal *Blast*. This is not quite true. Only two issues of *Blast* were ever published—the first in June 1914 and the second in July 1915—both long before *Ulysses* saw the light of day. Glasheen has confused *Blast* with another of Lewis's shortlived journals, *The Enemy: A Review of Art and Literature*, three numbers of which were published between 1927 and 1929. Curiously, Glasheen correctly identifies this as the original source for *An Analysis of the Mind of James Joyce* in her entry on the similarly named [D B Wyndham Lewis](#), a British humorist, who was not related to his more famous namesake.

Glasheen's assessment of Wyndham Lewis is memorable:

W. L. seems to me to have been a clever, dirty infighter, spasmodically brilliant, a nasty piece of goods with detestable ideas (virulent anti-feminism, antisemitism, anti-nigger, anti-children, anti-anything-small), a perfectly splendid piece of literary copy. (Glasheen 166)

In her entry on the Jewish philosopher [Lucien Lévy-Bruhl](#), Glasheen links him with Lewis:

I have often read *Time and Western Man* without finding out what Wyndham Lewis means by "time," but I am clear that Lewis hated Jews, primitives, children, and anything small, and said Joyce was all these things. So, I take it, Joyce teases Lewis by joining him to Lévy-Bruhl. (Glasheen 166)



Lucien Lévy-Bruhl

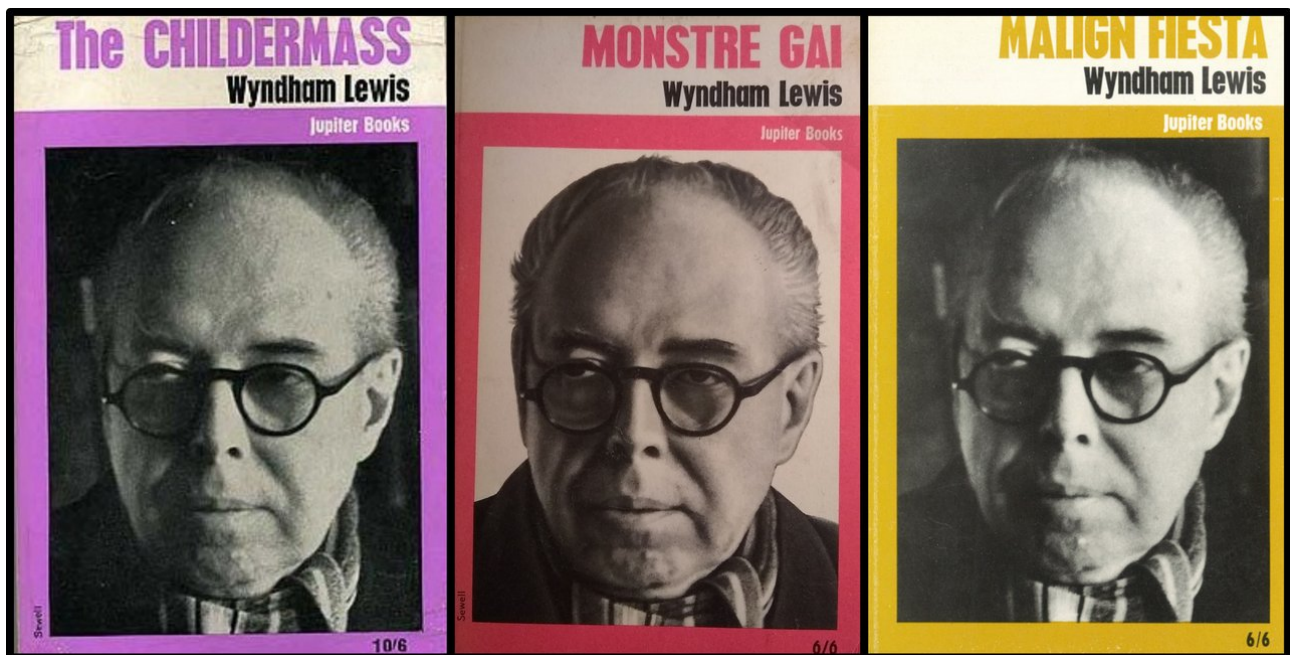
Joyce's response to Lewis's criticism was that time-honoured recourse of Irish bards, the lampoon:

Joyce retaliated (see [Goldsmith](#)) in FW (then a work in progress) by using W. L. (it was a kind of afterthought) as the principal model for Shaun, especially Shaun as Professor Jones, a teacher of little boys who imagines himself pope (see [Adrian IV](#), Mookse) ... W. L. then attacked Joyce and his works in the first part of *The Childermass* ... Joyce attacks W. L. not only in “[No. 11](#)” but as Brutus, Ondt, Enemy, Hound, [Henry Carr](#), Lewis Carroll, Alice and—W. L. being Joyce’s identical opposite—he is frequently linked to Dedalus. W. L. is indicated by just about all permutations of “wind” and “[nous](#)” (see also Aeolus) and of “time” and “space.” The mutual savaging or [flyting](#) of Joyce and Lewis is extended, specific, detailed, and badly needs to be studied. Who won the flyting—I mean the real-life fighting, not the picture of it in the writing of Joyce and Lewis? I think that, for sheer nastiness and a fine instinct for his opponent’s jugular vein, Lewis won hands down; I think that, as the better literary artist, Joyce came out of the fight with a masterly picture of the Enemy. (Glasheen 166-167)

Lewis’s novel *The Childermass*, which was first published in 1928, parodies Joyce’s *Work in Progress*—early drafts of chapters of *Finnegans Wake* that had been appearing regularly in Eugene Jolas & Elliott Paul’s transition. As Glasheen points out, Lewis renews his attack on Joyce in the characters of Bailiff, Belcanto, Pullman, Sattersthaite, and a moulting Phoenix. For example:

BAILIFF. ‘Ant add narfter thort wilt? nope one mild one just this dear Shaun as ever was commixed wid Shem Hamp ant Japhet for luck (for he’s a great mixer is Master Joys of Potluck, Joys of Jingles, whom men call Crossword-Joys for his apt circumsohitions but whom the gods call just Joys or Shimmy, shut and short.—“Sure and oi will bighorror!” sez the dedalan Sham-up-to-date with a most genteelest soft-budding gem of a hipcbugh. “Oh solvite me”—bolshing in ers fist most mannerly—“Parn pardoner tis the cratur that causes me to bolshie and all and sure I partook a drop over the nine impransus for ther lardner’s empty save for the glassy skin of the cratur—short commons is short shrift and short weight ensues shortly upon the heels of Famine and the wind rises in voluntary in vacuo for we come like Irish and like wind we—arrah we’re born in a thdrop of bogjuice and we pops off in a splutter of shamfiz or sham pain.” (Lewis 1965:174-175)

The Childermass was the first part of a trilogy, Lewis’s masterpiece *The Human Age*. This was intended to be his *Ulysses*, but he abandoned it after completing the first part. He returned to it at the end of his life, completing parts two and three in 1955.



The Human Age

In the present paragraph, Joyce's parting parenthesis

(Nonsense! There was not very much windy Nous blowing at the given moment through the hat of Mr Melancholy Slow!)

is a parody of the closing lines of the following passage from *Time and Western Man*:

Yet that the time-sense is really exasperated in Joyce in the fashion that it is in Proust, Dada, Pound or Miss Stein, may be doubted. He has a very keen preoccupation with the Past, it is certain; he does lay things down side by side, carefully dated; and added to that, he has some rather loosely and romantically held notion of periodicity. But I believe that all these things amount to with him is this: as a careful, even meticulous, craftsman, with a long training of doctrinaire naturalism, the detail—the time-detail as much as anything else—assumes an exaggerated importance for him. And I am sure that he would be put to his trumps to say how he came by much of the time-machinery that he possesses. Until he was told, I dare say that he did not know he had it, even; for he is 'an instinctive,' like Pound, in that respect; there is not very much reflection going on at any time inside the head of Mr. James Joyce. That is indeed the characteristic condition of the craftsman, pure and simple. (Lewis 1927:106)

Peter Chrisp has an excellent overview of the relevance of Wyndham Lewis to *Finnegans Wake* on his blog [From Swerve of Shore to Bend of Bay](#). I heartily recommend it.

And that's as good a place as any to beach the bark of our tale.

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